

# VARIETY

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## TV 'MONSTER' AS H'WOOD PET?

### Palace Too Hot With Judy; 2 Weeks For Cooling-off to Spar for Stars

Palace Theatre, N. Y., is embarking on "Operation Retreat." Idea is to cool off the house with two top vaude shows before pitching names.

Meanwhile, Judy Garland will stay an additional week. Instead of leaving Feb. 17 as originally announced, she'll exit Feb. 24, which gives the house a little more time to look for a headliner. Palace booker Danny Friendly this week made a bid for Marlene Dietrich, but as with the others, it's no dice. Lauritz Melchior is being eyed.

Feeling with RKO circuit execs is that Miss Garland has made the house so hot that few headliners are willing to venture a stand there directly following her. As a result, the Palace will book two two-week shows with acts that could be top-lined in most situations. Already set are Les Compagnons de la Chanson and Jean Carroll. Concerted efforts will still be made to get a money-maker in the top slot, but should these efforts fail, they'll at least have a layout with what they hope will be superior playing values.

RKO is attempting to get Danny Kaye or Martin & Lewis for a March slot. RKO Theatres Prexy Sol A. Schwartz is currently on the Coast scouting names in that area.

After her Palace run Miss Garland is slated for two-a-day on the Coast at the Los Angeles Coliseum. Negotiations have already been started to re-import Max Bygraves, the British comic who opened at the Palace with Miss Garland, to work the Coast date with her. Bygraves returned to England some weeks ago to fill commitments there.

House grossed \$36,700 in eight shows for week ended Sunday (3). This figure represents near-capacity.

### The Weavers Touch Off Cleve. Pressure Tactics To Get 'Em Off Benefit

Cleveland, Feb. 5. Despite pressure tactics by two organizations which opposed a charitable appearance of the Weavers, the Press Club, WEWS and the Cleveland Area Heart Fund chalked up a successful \$10,000 four-hour television drive Saturday night (2) to open the annual campaign for the fund.

The opening night's pledges were the largest in the fund's four-year history, against reported attempts to jam telephone lines leading to volunteer-manned booths at both the Press Club and WEWS.

The program included appearances by top entertainers and figures in this area. But it also witnessed last-minute withdrawals by some politicians and show-bizgers. Withdrawals in virtually every instance followed strong protests made by the Knights of Columbus (Continued on page 63)

### Chaplin Bows as Diskie, 2 Pic Tunes for Col

Hollywood, Feb. 5. Charles Chaplin debuts as a disk artist on Columbia Records with two excerpts from his forthcoming film, "Limelight."

Chaplin plays a fading music hall star, and the two songs are self-composed, as is the entire musical score by Chaplin, who invariably writes and directs besides producing and self-starring in his pix. The songs, per se, are more in the music hall genre, as oddities, than as pop contenders.

### Truman Waits On Arnall Reply To High Govt. Post

Ellis G. Arnall up until late yesterday (Tues.) was still undecided on giving President Truman an answer as to whether he'd accept a high post in the Administration. If the former Georgia governor does accept the President's job proffer, it is understood he will ask for a leave of absence as prexy of the Society of Independent Motion Picture Producers.

Arnall reportedly was offered the post of head of the Office of Price Stabilization, succeeding Michael Di Salle, who has resigned. However, it has been learned that Arnall was also offered the opportunity of accepting several other Federal jobs, and he is now considering them.

SIMPX prexy has not broached to the members the possibility of his taking a leave of absence, since his plans regarding a Washington spot are obviously still vague. If he decides to move, however, it is understood likely he'll go to the Coast for personal confabs with leading producers the Society on his plans.

Otherwise, he will next be in (Continued on page 55)

### EX-STAR MAY DOUBLE INTO DEEJAY AS COP

St. Louis, Feb. 5. Although he yielded his shield as a detective-sergeant in the St. Louis Police Department on Dec. 4, 1945, after 14 years of service, Harry Fender, former Broadway star and currently a disk jock at station KKOK, is still a member of the department, according to a decision handed down last week by Circuit Judge Eugene J. Sartorius.

Fender quit the department to reenter the entertainment field, (Continued on page 63)

### NEARLY EVERY PIC CO. HAS TELE DEAL

By ABEL GREEN

Hollywood, Feb. 5. The current Hollywood question, is when will "the monster" take over? The "monster," of course, is TV.

While Hollywood still fancies itself in the role of Jack the Giant Killer, there is strong feeling that both Jack and the Giant may have to join forces if each is to survive.

While the premise of if-you-can't-fight-'em-join-'em is an old script by now, the passing of time has created a nervousness that borders on defeatism in one quarter, and bravado in another. On the one hand, Charles P. Skouras, prez of National Theatres, told the Theatre Owners of America board conclave last week that some 230 Fox-West Coast theatres in the metropolitan Los Angeles area grossed a total of \$38,000 on a recent Monday—blaming TV, of course. On the other hand, all see an even greater film prosperity because of TV.

Say the film-makers: "If they're staying home to see those film stinkers, imagine how much more valuable will be our good product, if, as and when we give it to them." Subscription television, or "tollvision," is cited as the panacea in this connection.

None the less, the aura pervading the film studios is as nothing ever before observed. "Every major has a TV deal in his back pocket, excepting Metro," says one executive, as he points to virtually every film company either leasing studio space for TV production or having more direct video tieups; such as Paramount with DuMont, Par's TV sta- (Continued on page 18)

### Can TV Moppets Ballot in Union?

Chicago, Feb. 5. Kiddie television performers have supplied the National Labor Relations Board field staffers with a new headache. In what's reported to be the first time such a situation has arisen in the history of the NLRB, the agency has challenged union ballots on the grounds that the voters were too young to understand about trade unions.

I. M. Lieberman, NLRB examiner conducting the Television Authority certification balloting here last week, challenged the votes of four moppets aged five to nine. Several other slightly older kiddies were allowed to vote unchallenged after Lieberman questioned them on the significance of unionism.

Results of the TVA balloting will be announced later this week in New York.

### 'Editorial Cameras' Cue Some Fears As to Tele's '52 Politico Objectivity

#### New 100G 'Dolls' Melon; Total Now Is \$588,191

Dividend of \$100,000 was paid last week on "Guys and Dolls," bringing the total profit distribution thus far to \$558,191 on the \$250,000 investment (including \$50,000 unused overcall). The latest melon represented the operating net through Jan. 5.

Operating profits on the Broadway production for the five weeks ending Jan. 5 totaled \$42,642 after deducting \$1,605 for New York State unincorporated business tax. The total net return on the touring company for the same period was \$67,226, for a combined total of \$109,868.

### Hope, Crosby May Exit in Chesterfield Radio Reshuffling

Chesterfield is planning a major reshuffling of its multi-million dollar radio billings with likelihood that Bob Hope and Bing Crosby may not be renewed for the 1952-53 season. It's understood that the parting will be by mutual agreement inasmuch as Crosby plans to go to work for himself with a Minute Maid Orange Juice show. Crosby is an important stockholder in that firm and has been taping a show for them. It's also reported that Hope would like to concentrate to a greater degree on video, feeling that he has at last found the right format.

There have been reports in the trade that Chesterfield would like to entice an entirely new set of listeners, feeling that it has extracted the maximum sales from Hope and Crosby audiences. The ciggie firm is reported looking in the direction of Milton Berle, whom it may buy for both radio and video. Berle is expected to leave Texaco at the end of the current season. (Continued on page 55)

### LOUIS ARMSTRONG DOING TWO-YEAR WORLD TOUR

Louis Armstrong, who has been set for Honolulu tour from Feb. 26 to March 9, is being set for a two-year global junket by Joe Glaser's Associated Booking to begin in September. After his Honolulu dates, Armstrong may go to Tokyo for a two-week stand if previous nitery and broadcast commitments can be cleared.

Glaser's itinerary for Armstrong calls for keeping him on the Coast until summer. He's then due to play his 52d birthday engagement (Continued on page 55)

Television industry execs currently mapping plans for coverage of the upcoming political conventions are growing increasingly aware that this will be the toughest and also the most potentially dangerous assignment, if not handled with the utmost care, that they've ever had. Their reasoning is based on the fact that, no matter how much care is exercised in keeping the coverage strictly non-prejudiced and impartial, the slightest deviation from this policy, even though it may be inadvertent, can sway viewers from one candidate to another.

It's already been pointed out repeatedly that TV, because of its all-perceptive camera eye, will be one of the most important factors in this year's Presidential race by showing up the candidates as being either sincere or otherwise. But, over and above this fact, the news and special events chiefs of the various networks are fearful that such apparently minor factors as the placement of their cameras or the choice of one supporter of a candidate over that of another as an interview guest, may be all-important in the long run.

Newsman recall, for example, that during Gen. Douglas MacArthur's speech to a joint session of Congress following his recall from Japan last year, the cameras were permitted to record the reactions of one side of the House chamber more than the other. Even though this was done with no malice aforethought, the fact that viewers saw the grim and gloomy faces of the Democratic Congressmen, rather than the wildly applauding Republicans, must have influenced them. It was pointed out at the time that such coverage (Continued on page 61)

### Lutheran Church Okays 750G for Vidpix to Teach 'Typical Christianity'

St. Louis, Feb. 5. The Board of Directors of the Lutheran Church, Missouri Synod, last week okayed a \$750,000 TV project after a two-day meet here during which the board viewed experimental films produced by Lutheran Television Productions, an agency set up by the church to produce and distribute programs. Current plans call for filming of 26 programs of 30-minute length to be released on the tag "This Is the Life," and Rev. Herman W. Gockel, religious director of the project, said the programs will portray "typical Christianity of the average American home."

Rev. Gockel also said the programs will deal "not merely with morality and ethics, but with the gospel of personal redemption through Jesus Christ." Ian M. Smith, former Ford Motor Co. consultant, will produce the films in Hollywood.

## Couldn't Stand Another 'Ordeal' On Stand, Buchman Explains in Runout

His failure last week to heed a subpoena of the House Un-American Activities Committee for a re-appearance, Sidney Buchman told VARIETY Monday (4), was a calculated risk accepted with a preference for facing a judge and jury rather than the Congressional body.

Buchman was cited in Washington yesterday (Tues.) for contempt of Congress for his failure to respond to the subpoena. That means the veteran Columbia producer-writer must face trial on the issue.

Buchman admitted during a lengthy appearance before the committee in California in September that he had been a member of the Communist Party up to 1945. He testified freely but refused to give names of fellow-members or suspected members.

The issue which Buchman has chosen to fight is his being recalled by the committee. He said that testifying is such a physical and mental ordeal for him that going through it again virtually comes under the heading of "cruel and inhuman punishment." Rather than face it, he added, he chanced the contempt citation and now welcomes the chance to fight to the Supreme Court the committee's "abuse of process."

Crux of the issue on which Buchman is protesting is the mysterious "walk" by committee member Donald R. Jackson while Buchman was testifying last September. Following this unexplained absence and the completion of Buchman's testimony last fall, his attorney, R. Lawrence Siegel, observed for the record the lack of a Committee quorum brought about by Jackson's "walk."

### An Arrangement?

Immediate assumption was that because of the quorum issue, Buchman couldn't be cited for contempt for his balk at naming names. That led to suggestions in the press that there had been a "fix" and that Jackson's absence was by arrangement. Implications were heightened by the congressman's inability to clarify exactly where he was when he was supposed to be in the hearing room.

As a result, coupled with his denial of a "fix" Siegel, within 20 hours of the hearing, wired the Committee that he was not contesting the matter of a quorum. He has said since then that legal search has shown that while a quorum is necessary for a perjury citation, it is not needed for contempt—and thus there is, no issue.

Jackson, however, feeling his honor had been impugned, Buchman believes, insisted on the reprise in Washington. The producer's idea is that he would be led through the same testimony, get to the point of the names and wind up cited for contempt for refusing to answer—only this time the Committee would be certain a quorum was present.

"Am I to be dragged through that ordeal again to 'save' the honor of a Congressman who can't explain where he was? What about my honor?" demanded Buchman.

Rep. Francis A. Walter, acting chairman, declared last week that it was presumptuous of the producer to assume the same questions would be asked. He said the Committee had a new line it wanted to open up.

"I answered fully more than 160 questions for more than 2½ hours

(Continued on page 61)

## Martin & Lewis to Relight Cincy Albee Stage Mar. 1

Cincinnati, Feb. 5. Lengthy absence of stagelights in the RKO flagship Albee, 3,100-seater, will be broken March 1 with opening of a three-day stand by Dean Martin & Jerry Lewis. Comies will bring along their package.

## Sidney Buchman Cited for Contempt By House, 314-0

Washington, Feb. 5. Sidney Buchman was cited today (Tues.) for contempt of Congress by an overwhelming vote of 314 to 0 of the House of Representatives. In a 40-minute discussion of a resolution proposed by committee chairman John S. Wood (D., Ga.) not one voice was raised in defense of the former screen writer-producer.

Legal wheels were thus set in motion to refer case to the U. S. attorney for presentation to grand jury. Maximum penalty for the offense is a \$1,000 fine and a year in jail.

In a scathing denunciation of R. Lawrence Siegel, New York counsel for the ex-studio topper, as well as of Buchman himself, Rep. Francis A. Walter (D., Pa.) called this "the most outrageous contempt proceedings possible to conceive." Walter, as chairman of the subcommittee before which Buchman testified in Los Angeles last September, as well as acting chairman at the time the Hollywoodite failed to respond to a committee subpoena, carried the ball for the probers in presenting the case before the House body.

He told his fellow legislators (Continued on page 61)

## House Resolution Would Disbar Lawrence Siegel, Attorney for Buchman

Washington, Feb. 5. A resolution to disbar R. Lawrence Siegel was presented to the House of Representatives today (Tues.) as result of the motion to cite his client, Sidney Buchman, for contempt of Congress. John R. Rankin (D., Miss.) rabid anti-Communist, urged the House to pass a resolution to disbar "this Communist lawyer from practicing in the Federal courts."

"Every judge in the country will recognize this," he added. Though the proposal received some vocal support, committee members were obviously reluctant to back such a move. Rep. Walter pointed out that an anti-Communist measure is currently before the American Bar Assn.

Walter made it clear that "no charges except unethical conduct have been made against Buchman's attorney. We do not imply or have evidence that he is a member of the Communist Party."

## \$2,630,000 ISRAEL BOND SALE VIA CANTOR FETE

A little boy with a childhood penchant for "jiggling and singing"—who grew up to become one of show business' greats—came home to his native New York last week to be honored in a reception celebrating his 60th birthday. The "little boy" grew up to become a jiggling, singing Eddie Cantor, and the occasion last Thursday night (31) at the Hotel Commodore was a testimonial linked to the current campaign for the sale of Israel bonds.

Well-knowns from all fields comprised the audience and dais. Actual cost of the dinner was defrayed by a group of Cantor friends, with the dinner realizing an estimated \$2,630,000 bond sale in the current three-year campaign to raise \$500,000,000.

Guests on the dais who spoke included U. S. Vice-president Alben W. Barkley, N. Y. Mayor Vincent R. Impellitteri, David Golstein, acting Israel Ambassador to the U. S., Basil O'Connor, president of the National Foundation for Infantile Paralysis; James G. MacDonald, former American Ambassador to Israel; Milton Berle, and Judge Jonah Goldstein, a life-long Cantor friend. It was the latter who recalled the influence of Cantor's "Grandma Esther" on the comedian's childhood. It was Cantor's grandmother, Goldstein remembered, who had referred to the "jiggling and singing" of Cantor in her early disapproval of that pursuit.

A 30-minute broadcast, emceed by Ben Grauer, included an introductory by Berle, piped-in songs by Bing Crosby and Dinah Shore from Hollywood, plus a Jack Benny-Rochester sketch.

## 3.4% 1951 Drop In Pic Receipts, \$41,000,000 Dip

Washington, Feb. 5. Film boxoffice receipts from theatres throughout the nation totalled approximately \$1,171,500,000 during 1951. That represents a decline of about \$41,000,000—or 3.4%—from the approximately \$1,212,500,000 taken in during 1950.

The figures are based on year-end tax receipts reported by the Bureau of Internal Revenue in Washington last week. Since the collections during any one month represent business done the previous month, the figures actually reflect b.o. from Dec. 1, 1950, through Nov. 30, 1951, rather than the calendar year.

Internal Revenue does not differentiate between film theatre and other b.o. taxes. However, best possible data indicates that the film levy accounts for approximately 68% of all such taxes, and the figures above are based on that assumption.

Total tax receipts from all forms of amusement were \$344,642,962 in 1951 as compared with \$356,723,866 in 1950. That's a decline of about \$12,000,000.

There has never been any official breakdown by the Government of what portion of the total taxes are obtained from filmeries. Industry has long operated on the assumption that it was about 85%. Source of that assumption—which may well have been true at one time—has long since been lost.

The 68% figure used by VARIETY in making the calculations on total film b.o. has a considerably more scientific base. It was evolved by Dr. Jay M. Gould, consulting economist in New York, in a survey of pix-versus-TV which he made for Columbia Pictures' last summer.

Dr. Gould arrived at his calculation by a comparison of Federal tax reports with those of 150 cities that do break down their admission tax receipts by source. Also used in his calculations was the Dept. of Commerce's 1948 Census of Business, which contains considerable data on theatre receipts. Collections during December, 1951, reflecting November biz, were \$26,032,781, compared with \$26,622,501 in December, 1950. This was the second successive month that 1951 receipts were back of 1950, after beating 1950's in October by more than \$2,000,000.

## Clams Up on Red Ties During Studio Contacts As SCG, SWG Employee

Washington, Feb. 5. William Pomerance, former business agent for the Screen Cartoonists and Screen Writers Guilds, refused to tell a sub-committee of the House Un-American Activities Committee today (Tues.) whether or not he was a member of the Communist Party at the time of his studio affiliations.

Speaking in monosyllables whenever possible; and in subdued manner and tone, he dodged numerous questions from Committee Counsel Frank S. Tavenner, Jr., all concerned with his Red party ties at the time he was employed by the Hollywood locals, during the period when he entered the SCG in September, 1941 to his resignation from the SWG in December, '46. He also refused to state whether he had lied when he signed a non-Communist affidavit in June, 1941, at the time he made successful application for a post as field examiner for the National Labor Relations Board.

Under questioning by Tavenner, Pomerance said he was not now a Communist, but refused to answer concerning his past. "Were you a Communist at breakfast this morning?" Tavenner asked. "No," replied Pomerance. "Were you a Communist at supper last night?" Tavenner continued. Pomerance refused to answer.

Accompanied by local counsel, the former Guild exec freely outlined his work history, stating he was employed as a salesman for TV commercials from '47, but is now idle because of poor health. He frequently "couldn't remember" details of his NLRB duties, but insisted it would have been "impossible" for him to influence results of a union election, as suggested by Tavenner.

Tavenner produced testimony of writer Marti Berkeley naming Pomerance as member of a Communist fraction within the SWG, and charging that latter had been brought into the union because "the comrades felt he was the ideal man for the Guild." Pomerance stood on his constitutional rights in declining to comment on this.

Pomerance named no names, stating he could only remember a conference with Emmet Lavery, then prexy of SWG, when he was offered the Guild job. Questions centered around SWG rather than SCG.

## NPA Seen Lifting Color TV Freeze At Meet This Wk.

Washington, Feb. 5. National Production Authority's freeze on color TV will be lifted when agency officials meet Friday (8) with manufacturing industry toppers to discuss objections to Order M-90. Order bans production of color equipment for home sets or theatre TV, but will be completely rescinded, VARIETY learned.

An indication that ban will be dropped was previously given to the picture industry by Deputy Administrator Horace B. McCoy in his reply to a request for a conference on theatre TV prior to Friday's meeting, which will be concerned only with home TV. McCoy advised that if the picture industry is not satisfied with "the consequences" of the Friday meeting, he will arrange a separate conference.

The Motion Picture Assn. of America and Theatre Owners of America had been among those that complained that Order M-90 was so sweeping as to bar tinted theatre TV, though no critical materials are required, they had asked for a relaxation or a separate conference to discuss the matter.

Strong opposition to ban has been carried to Defense Mobilizer Charles E. Wilson by Paramount Pictures, which is interested in producing color sets incorporating the Lawrence Tri-Color tube, and, more recently, by Sen. Edwin C. Johnson (D., Colo.), chairman of the Senate Interstate Commerce (Continued on page 55)

## It's About Time To Revise Purity Code, Sez Wyler

In order to fulfill the demand of adults for "mature" pictures, the industry's purity code is "due for revision," declared producer-director William Wyler in New York Monday (4). Wyler said that he knew of no concerted effort at the moment for revision of the code but that he thought it was about time that some changes were made. "It's not the business of the motion picture industry to be the guardians of children," he said. "That's the job for parents."

Wyler noted that the Breen office not applying the code blindly and that the industry's self-censoring organization was taking into consideration the intent of the producer. He pointed out that such films as "A Place in the Sun" (Par), "A Streetcar Named Desire" (WB) and his own "Detective Story" (Par) would not have been as effective if a strict application of the code were made. Wyler said that there was a demand from the public to see something more than pictures made for children. Although he did not call for a complete elimination of the code, Wyler suggested a degree of freedom that approached, but did not go as far as that allowed the legitimate theatre.

### Breen Okays 'Carrie'

Producer-director's comments on censorship were prompted by a discussion of his forthcoming Paramount picture, "Carrie," a film adaptation of "Sister Carrie," the once-controversial Theodore Dreiser novel. Wyler stressed that he had no difficulty with the Breen office on "Carrie," and that the screenplay had been approved as submitted.

Wyler believes that the system of classification of films employed in England—"fit" or "unfit" for children—might be the solution of the censorship problem. In dwelling on the responsibility of parents, he indicated that he did not allow his own children to see "Detective Story." He said it was the duty of parents to determine what their children should or should not see.

Wyler acknowledged that the industry's own code had done a great deal to avoid Federal censorship, but he pointed out there were many rules in the code that prevented the making of adult films. In real life, he noted, "the right people aren't always rewarded." He said no producer started out to make a sensational picture just "to get by," but that the object was to make a good picture.

### What Makes 'Entertainment'?

In this connection, he said there was a wide variation in the definition of "entertainment." "It has been discovered," he said, "that to an extremely large audience such films as 'Streetcar,' 'A Place in the Sun' and 'Carrie' fit into the category of 'entertainment.'" Wyler said "Carrie" was brought in at little over \$2,000,000 as compared to \$1,500,000 spent for "Detective Story." Latter was completed, he said, considerably under the original budget while the former exceeded the budget slightly. While acknowledging the necessity for finding a way to cut costs, he said foolish savings occasionally harm a production considerably.

Under his current pact, Wyler has two more pix to make for Paramount. Set so far is "Roman Holiday," which he describes as a "light modern comedy and complete departure from anything I've done in recent years." Film, with a screenplay by Ben Hecht, will star Audrey Hepburn, British discovery currently starring on Broadway in "Gigi." Wyler expects to shoot the film when Miss Hepburn gets time off from her Broadway chores.

Wyler is in New York for pre-release exploitation of "Carrie." He said he didn't believe that producer's job ended with completion of the film and that it's his job to make himself available to "idiot cooking up excitement."

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# 6 MAJORS' GROSS TAKE UP 11%

## Qtrly. Reports Show Upbeat

Latest quarterly reports from six major companies show gross revenue on a nice upbeat in all instances. Quarterly periods end on Sept. 30 for Paramount, United Paramount and 20th-Fox; Nov. 3 for Universal, Nov. 22 for Loew's, and Dec. 1 for Warner Bros. The boxscore:

	1951	1950
Loew's	\$40,600,000	\$39,800,000
Par	23,900,000	19,700,000
20th	41,700,000	39,500,000
UPT	30,700,000	24,300,000
U	21,000,000	17,000,000
WB	32,000,000	29,000,000
Totals	\$189,900,000	\$169,300,000

## Johnston to Glad-Hand Exhibs As Vital Need for Distributors

Eric Johnston, who yesterday (Tues.) concluded a round of visits to distrib homeoffices in New York and studios in Hollywood, reportedly will next embark on a series of exhibitor tours. Improvement of exhib relations has been one of the points most frequently pressed by the distrib on Johnston as a vital industry necessity.

Tremendous worry to company toppers are the gigantic antitrust suits which theatremen continue to bring against the majors. There are said to be 156 of them now pending, with total damages of more than \$350,000,000 sought. It is feared that a number of these won in quick succession by exhibs could break the back of the industry.

With that in mind, company chieftains would like to see the Motion Picture Assn. of America prexy use his tact in an effort to head off further antitrust actions and stimulate exhibs to call off or reasonably settle those pending. Process would be one of pointing out to them that they are endangering their sources of supply, that they and their customers in the long run are footing the bills for these suits, that arbitration and other methods of solution are cheaper and simpler than lawsuits.

Johnston, it is expected, will hit the road for exhib meetings and individually visiting and chatting with leading theatremen. Such a course of action was one of the most frequently recommended points during the MPAA boss's circuit of the homeoffices.

With a determination since his return to active MPAA service last Dec. 1 to concentrate on domestic activity, Johnston initiated the tour of h.o.s. and studios to sound them out on industry needs.

## Report RKO Re-Editing 'Las Vegas' in N.Y. As Legion Eyes 'C' Rating

RKO has reportedly flown a cutter into New York from the Coast to make its "Las Vegas Story" conform to Legion of Decency requirements. It is understood that the Catholic organization was planning a "C" (Condemned) rating for the film unless cuts were made.

Pic, starring Jane Russell and Victor Mature, is a Howard Hughes production. It is in its second week at the Paramount, N. Y., and has opened in various other spots throughout the country.

Some five films, including Cecil B. DeMille's Paramount release, "The Greatest Show on Earth," were rated Class B (morally objectionable in part for all) last week by the National Legion of Decency. In regard to the DeMille picture, the Catholic group pointed out that "especially because of the youth-appeal of this film the following objections should be carefully noted:

"Despite certain mitigating considerations an emotional impact of this film tends to condone, and arguments presented to justify, the sinful act of mercy killing. It also contains suggestive costuming and dialog."

## Griffis Exits Pic Biz

Stanton Griffis, retiring U. S. Ambassador to Spain, declared in New York Monday (4) that he won't take an active part in the picture business or any other business. The chairman of Paramount Pictures' executive board, who arrived on the Independence, emphasized that he is returning to private life.

Griffis closed 10 years of government service when he resigned from his post as Madrid envoy last month.

## Asks MPAA Join Burstyn High Ct. Film Censor Test

With the Supreme Court agreeing on Monday (4) to hear oral argument on Joseph Burstyn's battle to have the Italian-made film, "The Miracle," shown in New York State theatres, Ephraim London, Burstyn's attorney, has invited the Motion Picture Assn. of America to submit a brief in conjunction with his client.

Court's agreement to hear the case marks the first time since 1915 that a motion picture censorship case has been permitted to come before the high court. London said he extended the invitation to the MPAA because he feels "The Miracle" fight offers the industry the test case it has been seeking. He indicated that Burstyn and the MPAA were "fighting for the same thing" and that, in his opinion, it would be "foolish" for the industry group to wait for its own test case. London expects the hearing to come before the high court in mid-April.

MPAA has been nursing its own test case, playing a large part in the defense of theatre manager William L. Gelling, who is involved in a censorship case in Texas. Texas Court of Criminal Appeals last week upheld the conviction of Gelling for disobeying a specially-constituted censor board by playing "Pinky" (20th) in 1950. Court's (Continued on page 16)

## Korda, Wolff, Rose In N. Y. From Britain

Sir Alexander Korda, head of London Films; Robert S. Wolff, RKO Pictures managing director in Britain; and indie producer David E. Rose arrived in New York yesterday (Tues.).

The Queen Mary. Korda, recovering from a long illness, will confer with Ilya E. Lopert, who distributes his product in the U. S. Wolff will hold his annual home-office huddles with RKO foreign chief Phil Reisman and other toppers. Rose, who turned out the Linda Darnell starrer, "Saturday Island," brought a Technicolor print of the picture with him. United Artists is distributing the Jamaica, B.W.I., locationer.

## QUARTERLY HIKE OF \$20,000,000

Gross revenue chalked up by Loew's, Paramount, 20th-Fox, United Paramount, Universal and Warner Bros. in the quarterly periods covered by their most recent statements climbed to \$189,900,000. Total income for comparative periods in the preceding year amounted to \$169,300,000.

Although the gain of \$20,600,000 will not be matched commensurately by an upturn in net earnings, mainly because of the heavier tax provisions in the new year, financial analysts believe the overall figures should serve nicely in bolstering industry morale.

Consensus is that the monetary upbeat further reflects that the public will support good product such as had been in release in late summer and fall, as covered by the reports. Business has been up in both the domestic and foreign markets. Another plus fac- (Continued on page 55)

## Loew's Suit Cost Last Year: 511G

Extent to which the industry antitrust actions are proving a heavy financial strain on the film companies is pointed up via the disclosures that Loew's laid out \$511,271 for suit settlements, legal fees and expenses during its last fiscal year. This hefty item was charged directly to profit and loss.

In L. A. last week Theatre Owners of America's exec director, Gael Sullivan, stated that 156 exhib actions now are pending against the companies.

In addition to the \$511,271, Loew's, like all other outfits, is called upon to maintain extensive and expensive staffs of legalities at the homeoffice.

While the other companies haven't disclosed the specific amount of legalistic costs they incurred last year, it figures to be as burdensome as Loew's in proportion to their corporate stature. Universal, for example, set aside \$500,000 for "contingent liabilities." Bulk of this entry will be to cover the court battles. Warner Bros. carried the same item at \$700,000.

## National Boxoffice Survey

Biz Turns Spotty in Keys; 'Quo Vadis' Still in First Place; 'Sailor' Second, 'Room' Third

Trade in key cities covered by VARIETY this week is inclined to be spotty, with a plethora of holdovers and extended-run pix cutting into overall total. Some exhibitors complained that unseasonably warm weather took many prospective patrons outdoors instead of into theatres. In direct contrast, the eastern sector had to contend with bitter cold weather early in the session. Cities which had the advantage of sturdy new fare managed to do well despite all handicaps.

"Quo Vadis" (M-G) continued out in front by a wide margin with close to \$200,000 grossed in main key cities. Second place was taken over by "Sailor Beware" (Par), the Martin-Lewis comedy giving every indication that it would climb even higher. It is out in only five keys currently.

"Room For One More" (WB) lived up to its promise of last week by pushing up into third spot while "Death of Salesman" (Col), now going out into keys more generally, finished fourth. "Lone Star" (M-G), a newcomer, is showing enough to land in fifth position.

"Girl in Every Port" (RKO) took sixth money with "Decision Before Dawn" (20th), seventh. "See You in Dreams" (WB), which has played most of its principal key

## Balaban on Defense as FCC Shoots

### At Par's Past in ABC-UPT Probe

## Blumberg's Coast Stay

Nate Blumberg, who probably leave New York for the Coast Friday (8) by train, Universal prexy plans to remain in Hollywood two months or longer.

He'll huddle with studio toppers William Goetz and Leo Spitz, but because of his recent illness will be restricted to a very limited schedule of activity.

## Newsreel Beauts Sent to Showers By TV Competish

Film industry's newsreels, conceding it's impossible to compete with television's pictorial spot coverage, are switching to analytical and broadened presentations of major events in their twice-weekly releases. So far as TV is concerned, reel reps insist there's no real competition, similarly as a twice-weekly newspaper and a daily are not exactly competitive.

In line with the policy, which has evolved over a long period, rather than being an overnight change, the reelers are cutting down on the number of subjects covered so that each can be given more extensive handling. Recent issue of Paramount News, for example, carried material only on Capt. Kurt Carlsen's return to N. Y., Prime Minister Winston Churchill's address before Congress, and the snowbound train on the Coast. Universal News covered the same three subjects plus an account of activities at a prisoner-of-war camp in Korea. It's noted that neither reel had any display (Continued on page 16)

## Coplan's U.S. Look

David Coplan, managing director of Independent Film Distributors, Ltd., arrived in New York over the weekend from his London headquarters to look over fresh product.

Coplan plans a three to four-week U. S. stay.

Washington, Feb. 5.

Legal staff of the Federal Communications Commission trained its character qualification gun-sights on Paramount Pictures prexy Barney Balaban today (Tues.) in an attempt to determine whether Par is qualified to operate as a television station licensee. Question is part of the Commission hearings on the proposed United Paramount Theatres-ABC merger, and it became apparent from today's questioning that the six-man FCC legal staff has developed a well-documented background on Par's previous practices.

With Balaban continuing on the stand today after his lengthy session yesterday, the bulk of the questioning was centered around FCC efforts to determine how Par had obtained its interest in theatres prior to the consent decree. From these questions the FCC hopes to determine if Par's negotiations reflect on its character qualifications. Since the character issue is considered highly crucial in these proceedings, the Commission is probing even deeper than did the Dept. of Justice during the consent decree hearings.

Commission counsel Frederick (Continued on page 21)

## TOA Board Proposes Americanism Shorts As Anti-Red Project

Production and exhibition of a series of short subjects on Americanism, as a joint film industry project in answer to charges of Communist influence, will be proposed to the Motion Picture Assn. of America by Theatre Owners of America. It's indicated that one major studio already has endorsed the idea informally and others likely will follow if the plan carries the endorsement of exhibitors generally.

Idea of taking such positive action as a public service in the fight (Continued on page 16)

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**DAILY VARIETY**  
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# 'Vadis' Again Jan. Boxoffice Champ, 'Dreams,' 'Spy,' 'Drums' Follow

New, strong fare launched during year-end holidays and early last month boomed the national boxoffice in January, with the top grossers hitting a peak for several months. Indicative of this upsurge is the fact that the four highest grossers, according to reports from VARIETY correspondents in 25 key cities, took in over \$3,500,000 during the month.

Continuing on where it left off in December, but with an accelerated pace, "Quo Vadis" (M-G) again was champ at the wickets in January, with a total gross of \$1,299,000 in key cities covered by VARIETY. Fast gait was maintained, though it was holdover or on extended-run in numerous communities. Increased scale in virtually all cities played contributed to the high total.

"See You in My Dreams" (WB) was a strong second-place winner in January. The Danny Thomas-Doris Day musical nosed out "Vadis" one week and was second the remainder of the month. The Gus Kahn biopic, which hit a new all-time coin high for a single week at the N. Y. Music Hall before it ended its long run there, grossed \$961,000 during January. "My Favorite Spy" (Par) wound up third, with the vast number of playdates jammed into the month being a big contributory factor to its high standing.

"Distant Drums" (WB) was only a step behind, being unusually strong in fourth position nationally. The Gary Cooper starrer promises to be one of Warners' high grossers this year. "Double Dynamite" (RKO) copped fifth place, confounding the crix, who did not expect it to fare so well.

"Westward Women" (M-G) wound up sixth with a steadily strong pace throughout January. "Model and Marriage Broker" (20th) climbed to seventh position.

(Continued on page 15)

## Disney Character Mdsing. Still Up, But Others In Pix Hit by TV Inroads

With the exception of the cartoon characters controlled by Walt Disney, the licensing and merchandising of the animated characters owned by other film companies has declined noticeably. Reason for the decline, according to insiders, is twofold: lack of proper exploitation and the inroads of video merchandising characters. Popularity of western and futuristic heroes, with former getting double impact of tele and theatrical films, and TV's own characters such as Howdy Doody has cut into licensing take of the film cartoon characters.

Continued success of the Disney stable is attributed to the vigorous exploitation and merchandising policy of the organization. Currently Disney is the only outfit that maintains its own merchandising staff. Warners and Metro formerly handled the licensing activities in their own shops, but have since farmed out the duties to outside organizations on a percentage basis. Jack Jurov organization of Hollywood looks after the Warner cartoon characters, and Hollywood Enterprises, Inc. oversees Metro licensing. Film companies neither had the time nor the staff to properly promote the characters, since manufacturers holding licenses demanded aid in packaging, advertising and exploitation. Disney outfit was the only one set up to effectively follow through. Disneys even have been able to hold their own in the face of tele competition.

More than 100 products are tied in with Disney creations. The veterans, "Mickey Mouse" and "Donald Duck," are still the organization's merchandising "bread and butter." In addition, Disney's licensing is hyped by his feature pic characters such as "Snow White," "Cinderella" and "Alice in Wonderland." With "Snow White and the Seven Dwarfs" set for showing the third time around, outfit has signed up with manufacturers again for a group of new "Snow White" products.

Disney outfit has entered the food field too. It receives royalties from baking companies distributing Donald Duck bread and from a firm that puts a line of Donald Duck frozen food products.

## Jan. Golden Dozen

1. "Quo Vadis" (M-G).
2. "See in Dreams" (WB).
3. "Favorite Spy" (Par).
4. "Distant Drums" (WB).
5. "Double Dynamite" (RKO).
6. "Westward Women" (M-G).
7. "Model and Broker" (20th).
8. "Decision Dawn" (20).
9. "Eloquence" (20th).
10. "Man's Poison" (UA).
11. "10 Tall Men" (Col).
12. "Detective Story" (Par).

## Legit Stock Up:

### Par Orbs 'Banana,' Mayer on 'Wagon'

"Top Banana" appears likely to be the next big legit to sell to pix, following the surprise purchase by Louis B. Mayer last week of screen rights to "Paint Your Wagon." Illustrative of the new demand by Hollywood for important Broadway properties is the \$200,000 plus percentage which Mayer paid for "Wagon."

Paramount is showing the greatest interest at the moment in "Banana." Phil Silvers musical, but other studios are also said to be indicating a liking for it. Price is not expected to be as high as for "Wagon," since much of the material consists of old burley skits which are more or less in public domain.

In the act for "Wagon" were Par, Metro and Warner Bros. All were talking price when Mayer came along with his big offer and forced them to duck, since he appeared to have a yen for it that promised a heavier slice of loot than they were willing to give.

Percentage Mayer contracted to pay in addition to the 200G is 5% of the gross after the pic has recouped twice its negative cost. Show has book and lyrics by Alan Jay Lerner and music by Frederick Loewe.

Broadway production by Cheryl Crawford opened at the Shubert Nov. 12. Dances are by Agnes de Mille and direction by Danny Mann.

Purchase, one of the heaviest in several years, increases speculation, of course, on Mayer's plans. There have been many rumors since he left the M-G lot last summer that he would be going into indie production or would head up a major studio setup.

## 20TH LIKELY TO BACK 'MOON IS BLUE' DEAL

Twentieth-Fox will probably finance and release the filmization of the current Broadway legit hit, "The Moon Is Blue." Otto Preminger and F. Hugh Herbert are planning to produce the pic independently next fall. Both have been associated with 20th and it is believed likely that they will make a deal there on the pic.

Show, starring Barbara Bel Geddes, Donald Cork and Barry Nelson, is just about to complete its first year on Broadway. It was written by Herbert and directed by Preminger. Producers are Richard Aldrich and Richard Myers in association with Julius Fleischmann.

Preminger is currently thesping in Paramount's production of "Stalag 17." He's also huddling with 20th studio chief Darryl F. Zanuck on a production assignment to follow "Stalag."

## Moss Exiting 20th

Alec Moss bows out as 20th-Fox advertising manager at the end of this month. Successor has yet to be decided upon.

Moss, who intended a limited stay at 20th, has held the post for some months and now wants out to take a vacation.

## '28 Flop Legit Musical Dusted Off by Warners

Hollywood, Feb. 5. Louis Edelman is prepping a WB production of "Rainbow," western legit musical. Show, with a Vincent Youmans-Oscar Hammerstein 2d. score, was purchased by the studio after it flopped on Broadway in 1928.

Hammerstein, a n d Laurence Stallings wrote the book. It will possibly be on this year's production schedule.

## Schine, Reade In Art Pic Tests

Schine circuit, operators of theatres in upper New York State, is weighing possibility of introducing one-night-a-week showings of art films in selected houses of the chain. Circuit execs have not yet decided in which cities and theatres to spot the films, nor has a starting date been chosen.

In all probability, policy will be similar to that announced by Walter Reade Theatres early this week for two towns in New Jersey. At the Carlton, Red Bank, and Paramount, Plainfield, Reade will institute a four-week Wednesday night "Curtain at 8:40" series starting Feb. 13. Idea, tried successfully in Canada, calls for the cancellation of the regular daily program for the evening performance, with the showing of the art product starting at 8:40 and ending at about 10:30. Theatres will also close down concessions and serve free coffee. Tickets are to be on a reserved seat policy. It's expected that if the first four-week test is successful, additional series of art films will be scheduled.

Success of nabe theatres turned first-run arties in various cities in the U. S. evidently has prompted the Reade and Schine operators to test the art policy in smaller communities.

Obtaining of films will be no problem, since there's enough J. Arthur Rank and other British product available. These can be augmented by Italian, French and other foreign lingo films as well as offbeat American product.

## ROSSELLINI SUED BY LOPERT ON '48 PACT

Ilya E. Lopert, prez of Lopert Films Distributing Corp., has brought a breach-of-contract suit in Rome against producer-director Roberto Rossellini. Action grows out of a 1948 arrangement whereby Tania Films, owned jointly by Lopert and Rudolph Solmsen, financed production of Rossellini's "La Macchina Amazza Cattivi" (Machine to Kill Bad People).

Western Hemisphere rights to "People," according to the complaint, belong to Anna International Co., of which Lopert is the head. Suit claims Rossellini broke an agreement by wrongfully selling the picture to others in Rome. Meantime, Lopert states he'll take legal steps to block any attempt by the buyer or his assignees to distribute the film in the Western Hemisphere.

## Mich. Sen. Ryan's Bill Would Nix Phonevision

Lansing, Mich., Feb. 5. Senator Harold M. Ryan, of Detroit, said he would introduce a bill in the State legislature outlawing Phonevision in Michigan. He said his bill would prevent television-telephone hookups to furnish programs to private setowners at a cost added to telephone bills.

"I anticipate that television and film companies will attempt large-scale Phonevision in the next two years," Ryan said. "I want to forestall exploitation of the private setowner. The companies would hold off the really good programs from general reception and save them for the more profitable showings on private circuits. We want to keep the airways free, as we have with radio."

Archeologist's Research Co. New outfit designed to provide technical advice and factual research in television, radio, advertising and motion picture production has been established in N. Y. by Dr. Paul Ilton, a professional archeologist.

# Justice Dept. Seeks to Aid 1st-Runs From Outlying Theatres in L.A. Area

## 'Highway In the Sky'

The press last week labeled the industry's plan for exclusive TV channels to link together the nation's theatres a "highway in the sky." That has given industry public relations men an opening to get a plug in for the project at the expense of commercial-ridden home tele.

They are prepared to announce at the Federal Communications Commission hearings on large-screen tele: "There will be no billboards on the theatres' 'highway in the sky.'"

A real man-bites-dog type of switch occurred last week when the Dept. of Justice moved to the rescue of first-run exhibs from the encroachments of outlying houses. D. of J. sent letters to all the majors, based on complaints from downtown Los Angeles exhibs, asking info discrimination against them resulting from pre-release of films in the Beverly-Wilshire area.

Letter, signed by Assistant Attorney General H. Graham Morison, won nothing but a smirk from the distributors. By a coincidence, of which Morison was apparently unaware, the very issue which the D. of J. brought up was decided in favor of the distributors by Judge Leon R. Yankwich in Los Angeles Federal Court only last summer.

Replies to Morison by major company attorneys are understood to have been pretty much non-committal. Should the D. of J. pursue the matter further, however, the lawyers are ready to step in with chapter and verse from Judge Yankwich's decision in the Baldwin Theatre case in L. A. last August.

Squawk that led to the D. of J. letter is believed to have originated with Sherrill Corwin, operator of the Metropolitan Theatre in downtown L. A. It apparently results from "Streetcar Named Desire" (WB), "Detective Story" (Par) and "Death of a Salesman" (Col), all in recent months having detoured big first-run houses in favor of lengthier stays in smaller, class theatres in the outlying Beverly-Wilshire area.

Companies justify such bookings by the fact that they can take more money out of the houses via longer runs, smaller overheads and lower expenditure for advertising, as well as by the fact that such class booking helps establish a "quality" pic.

Obviously, on the other hand, if big, downtown operations with large overheads are to be continually detoured by the best films, the old-line first-runs are going to be in more trouble than that which they have already suffered. Thus their cry to the D. of J. for relief is fully understandable.

Major company counsel who received the Morison letter last week found grim humor in it. They pointed out the tremendous changes it reflected from exhibition practices of 14 years ago when the D. of J. first moved in on the in-

## L. A. to N. Y.

Bonnie Baker  
George Bilson  
Joan Caulfield  
Charles Coburn  
Faith Domergue  
Oren W. Evans  
Hugo Fregonese  
Clark Gable  
Mary Grant  
Coleen Gray  
Paul Gregory  
Arthur Greenblatt  
Henry Hathaway  
David Kapp  
Robert E. Kintner  
Herman M. Levy  
Anatole Litvak  
Tony Martin  
Mack Millar  
George Murphy  
Pat O'Brien  
Charles Peck  
Mary Pickford  
Philip Pine  
William M. Pizor  
Seymour Poe  
Walter Reade, Jr.  
Norton V. Ritchey  
Leo F. Samuels  
Joseph M. Schenck  
Sol A. Schwartz  
George Skouras  
James Stewart  
Gael Sullivan  
Willard Swire  
Ted Tetzlaff  
Mary Weiser  
Margaret Whiting

## N. Y. to L.

Chandler Cowles  
Sid Garfield  
Lester Gottlieb  
Natalie Schafer  
Mike Sloane  
Frank Waldecker  
Teresa Wright  
William Zimmerman

# No Com Out Yet From Argentina In U.S. Accord

Although U. S. pix have been pouring into Argentina since last July 19 under the new agreement between the American industry and the Peron government, no coin has come out as yet. It is expected that the initial remittance of \$1,100,000 due under the pact will be held up until completion of the first year of operation.

Yank distribis said there was no specific schedule of payments in the new contract, so the Argentines are within their rights in delaying remittances. Americans will put no pressure on to get the coin until close to the July 19 anniversary date.

While no roadblocks to the payments are foreseen, history of negotiations with the Peron dictatorship has been so rough, Yank indus tries would not be surprised at a flood of technicalities or other invented difficulties holding up their money. Among the opportunities for such problems arising is the provision of the pact that the Americans must use some of their blocked pesetas for permanent investments in Argentina. Government will have to satisfy itself such investments have been made and meet requirements.

Remittances under the agreement are to be \$1,100,000 a year for five years, part of the coin to count as payment against long-blocked funds and part covering new pix. Agreement ended a two-year lockout by the Argentines of new American product.

## ED SILVERMAN WINS REVERSAL FROM STERN

Chicago, Feb. 5. Illinois Appellate Court reversed the Chi District Court when it denied claim of Emil Stern, former Essaness partner, that Eddie Silverman, head of Essaness Theatres, had sold the Woods Theatre Bldg. with intent to deceive stockholders. Stern asserted \$660,000 for his stock was too low.

## N. Y. to Europe

Charles Amory  
Richard Bird  
Scott R. Dunlap  
Joyce Hill  
Andrew Rosenthal  
Ted Tetzlaff

## Europe to N. Y.

Dana Andrews  
Jerry Bresler  
Jan L. Broekveldt  
David Coplan  
Noel Coward  
Yvonne DeCarlo  
Philip Dorn  
Lew Grade  
Stanton Griffis  
Karl Herzog  
Phil Karlson  
Sir Alexander Korda  
L. Moggiora  
Gilbert Mandalik  
David N. Martin  
Borrah Minevitch  
David E. Rose  
Sabu  
Jean Sablon  
Marta Toren  
Theodoros P. Van Den Bergh  
Sir Philip Warter  
Robert Wolff



# LONG RUNS' PRODUCT LOGJAM

## Allied Invites All 'Industry Elements' To Join in Mapping Arbitration Plan

Washington, Feb. 5. Allied States' board of directors today (Tues.) voted to invite the film companies and other "industry elements" to appoint committees which would join with Allied reps in the negotiation of an industry arbitration system. Thus, the theatre outfit's approach varied but did not directly conflict with the plan for an all-industry meeting to be proposed by Theatre Owners of America (see story in column 5).

Announcement by proxy Abram F. Myers of the Allied idea made it clear that the two rival exhib associations at least were in agreement that all industry outfits interested in arbitration should have a voice in negotiations at the outset.

Allied board, at its meeting here, approved in general the proposal for conciliation machinery as prepared by Myers. In outline, it's a comprehensive plan which includes the full assortment of trade practices plus film rentals. Immediate expectation is that the inclusion of rentals as a subject for arbitration will stir some controversy since it's known much distrib sentiment favors excluding them. TOA's position on rentals, as expressed so far, is vague.

### Power to Act

However, the Allied board gave the org's arbitration committee power to act at its own discretion in the proposed meetings with other groups. The Allied committee was instructed to "transmit the plan to the companies 'as a basis for discussion,'" said Myers, and (Continued on page 15)

## Warners Remains Lone Holdout From Macy's 'Movie of Month' Bally

Warner Bros. remains the only holdout among the majors of the three companies which originally agreed to participate in the Macy's "Movie of the Month" promotion. With selection of their pix for plugging by the big New York department store, Paramount and 20th Fox have both succumbed to screening pix in competition for the monthly choice by Macy's.

Gimmick to which the trio objected when the promotion idea was formulated about six months ago was that the distrib must contribute part of the cost of the newspaper advertising sponsored by the store. Film company pays for that portion of the space the plug occupies.

Mort Blumenstock, WB pub-ad topper, remains adamant against any such payment. As a result, he has refused even to show pix to Victor Ratner, Macy's promotion v.p., who runs the tie-in operation, or to members of Ratner's staff.

Charles Einfeld, 20th's pub-ad chief, and Jerry Pickman, Par's pub-ad topper, originally took a similar attitude. However, with arrangement by which Macy's last week used 20th's "Phone Call from a Stranger" its "Movie of the Month," Einfeld's opposition apparently faded.

Pickman, principle, still shares Blumenstock's view on the (Continued on page 16)

### Geo. Josephs Upped

George Josephs, for the past five years aide to Abe Montague, Columbia's veepee and general sales manager, has been upped to a homeoffice sales exec. In his new capacity, Josephs joins Louis Astor, Louis Weinberg, Irving Wormser and Maurice Grad as a key member of Col's sales cabinet. All work under the supervision of Ruben Jackter, assistant sales chief.

Montague has indicated that no successor will be appointed to fill Josephs' post for the present. A vet of 24 years with the company, Josephs has worked in various homeoffice departments.

## Israel Producer-Exhib Home After RKO Deal

M. Yona Friedman, Israeli producer and exhibitor, planes from New York Sunday (10) for his headquarters in Jerusalem. He has been in the U. S. for the past four months, during which he closed a deal with RKO for distribution of "Faithful City," which he produced in Israel.

RKO plans release of the feature, which is in English, in about 60 days.

## Exhibs' Tendency To Settle Up On % Suits by Majors

Exhibs are continuing to show a marked tendency to settle up with plaintiff film companies in actions charging theatremen with under-reporting or other discrepancies in boxoffice receipts. Settlement route usually means a payoff to the companies, in addition to incurring costs of the actions.

Within the past few months 31 separate b.o. percentage suits were brought to an end via agreement of the parties involved. In individual actions brought by eight distributors against John and Werner Lund, who operate a Pennsylvania circuit, the Court of Common Pleas of Greene County, Pa., decided that the Lunds failed to meet the compromise terms. Judgments were entered against them for \$21,064.

Upon the filing of a stipulation that the defendants had paid in full the amounts due the plaintiffs, four actions against Frank Gross and various theatre operating corporations in Ohio were concluded. Complaints had been filed by Warners, 20th-Fox, Loew's and Paramount.

Under similar terms, suits by Universal, Columbia and United Artists against Price Coomer, operator of the Harlan Theatre, Harlan, Ky., were withdrawn. Significant aspect of this action was a ruling in Lexington, Ky., by Federal Judge H. Church Ford denying Coomer's move for dismissal (Continued on page 15)

## PENTAGON'S FOLD STILL ECHOING IN COURTS

Fold of Pentagon Pictures, indie distributing outfit, some months ago, shocked its franchise-holders at the time and is still echoing in the courts. Formed by Bert Goldberg and H. David Frackman, the company acquired a flock of films from J. Arthur Rank for \$200,000 plus a percentage of net sales.

Pentagon assertedly paid part of the \$200,000 but reportedly never met a series of notes on the balance. When the payments were not made Rank stepped in and repossessed his pictures. But prior to this the indie firm is said to have collected deposits from franchise-holders in various sections of the U.S.

"To their chagrin the franchise-holders later discovered that Pentagon was unable to supply them with the Rank product, and some sought return of their advance payments without success. Among the latter is Cinema Distributing Corp. of Los Angeles, which is now suing the distrib in N. Y. Supreme Court.

Other franchise-holders have been working out deals with Sol Edwards' International Releasing Organization, to which Rank sold 27 of the re-possessed Pentagon pix. International, according to a company spokesman, has re-edited and facelifted the films in general for reissue.

## BIG PIX STILL DO SOCKO AT B.O.

Power of big pix to do big biz, despite widespread beefs on softness of the b.o., is clearly reflected currently in the plethora of long runs both on Broadway and in the hinterlands. Extended engagements, as matter of fact, are creating booking problem for many keys and subsequents, and forcing distributors to turn to art and offbeat houses to find first-run opening locations.

Exhib booking problem, in fact, got so tough in the Philly area last week that a house there filed a petition in Federal Court seeking to break the logjam by forcing distributors to make some of the longer-runners available to it. Suit was instituted by the Sablosky Theatres on behalf of its Norris Theatre, Norristown.

The long-runs on Broadway include "Quo Vadis," which has completed its 13th stanza at the Astor and is still going strong. "Decision Before Dawn," completes seven weeks at the Rivoli today (Wed.) giving way to "Viva Zapata!" tomorrow (Thurs.). "Death of a Salesman," in its seventh frame at the Victoria, rolls on, while "I Want You" winds up after seven weeks at the Criterion. "The Greatest Show on Earth," although only in its fourth week at the Radio City Music Hall, appears destined for a solid run.

"Detective Story" recently completed a highly successful 12-week engagement at the Mayfair. "A Streetcar Named Desire" ran for nine weeks at the Warner Theatre, setting a run record for the house. (Continued on page 49)

## BENAGOSS PROVIDES COIN FOR 'FLAMINIA'

Benagoss Productions, indie financing outfit, will provide the entire bankrolling for "The Girl on Via Flaminia," which Anatole Litvak will produce and direct for United Artists release. First film financing venture by Benagoss, which is headed by Henry Rogers Benjamin and Mrs. Germaine Gossler, was "The Green Glove," Glenn Ford and Geraldine Brooks co-starred, which UA is now swinging into release.

Litvak will lens "Flaminia" in Italy and France next fall with Georges Maurer serving as associate producer. Irwin Shaw will do the screenplay from the novel, a former bestseller, by Alfred Hayes.

Litvak, who's now in Europe, is free to do an outside pic under his contract with 20th-Fox. The filmmaker's next for 20th, due to roll shortly in Germany, will be "The Steeper Cliff," an adaptation of the David Davidson novel.

## Illegal Distrib Acts Would Be Brought To Govt. Attention, TOA Bd. Agrees

Los Angeles, Feb. 5. Taking what was apparently its toughest stand so far on trade practice grievances, Theatre Owners of America closed its four-day board meeting at the weekend with a threat of bringing allegedly illegal treatment by the distributors to the attention of the Department of Justice.

A committee on illegal practices to be named by proxy Mitchell Wolfson to present to distrib toppers a collection of exhib affidavits charging violations of court decrees. If no satisfaction is obtained from the film companies the affidavits will be placed before the D. of J.

In other activity the board passed a resolution for a plan to seek relief from "discriminatory" admission taxes. It was declared that unless relief is forthcoming, the Government will lose a lucra-

## TOA Chiefs Ask MPAA Bd. to Lead Way for Industry Arbitration Meet

### Frank McCarthy to Gun 3 Pix for 20th Abroad

Hollywood, Feb. 5. Three 20th-Fox features will be produced abroad this year by Frank McCarthy, who leaves this week on a global tour to scout locations.

Pictures are: "Singlehanded," to be filmed in London and the Mediterranean area; "Assignment in Stockholm," in Sweden, and "India Project," in that country.

## Outstanding B.O. Pix Easier to Sell At Higher Terms

Despite exhib of hard times—or perhaps because of them—distribution exs claim it is easier than ever to sell pix at exceptionally high terms. The catch, they say, is that the films have to be of outstanding b.o. strength.

Just as it is easier to peddle the big ones, it's tougher than ever to get what are considered fair rental terms for the medium and small pix, the sales chiefs report. Since these films are having an exceptionally tough time at the wickets now, it takes no fortitude on an exhib's part to withstand the salesmen's pitch.

Bidding on such pix as "Greatest Show on Earth" (Par) and "Quo Vadis" (M-G) has been so generous that even the distributors are a little surprised. Theatreman are said to be volunteering offers that couldn't have been had with blackjacks a few years ago.

An easy explanation offers itself for the willingness to pay such terms in light of b.o. conditions. That is that it is only the big pix that are really drawing—and they are drawing as heavily or heavier than at any previous time in film history. On the other hand, as has been noted, the medium and little pix have no power.

Thus it is obviously good biz for an exhib to toss everything into a bid for a biggie. He knows that despite the high terms he must pay, he'll still have a lot more left at the end of the week than if he had licensed couple of cheapies.

Generous terms being offered for top pix and the good biz they are doing make percentages and guarantees of secondary importance. Distribs primarily are concentrating on careful choice of houses to get the best prospect for a long and profitable run.

Theatre Owners of America will ask the production-distribution companies to call an all-industry meeting for the purpose of establishing a system of arbitrating intra-trade disputes. Move follows the theatre org's adoption of a projected plan at its board meeting in L. A. last week.

TOA's executive committee, which is headed by circuit op S. H. Fabian, is expected to ask the board of the Motion Picture Assn. of America (company presidents) to take the ball in setting up the joint-industry conclave.

TOA's directorate endorsed broadly-stated arbitration system, which, it was said, would be open to recommendations and suggestions by all others in the trade. Significantly, TOA's proposal did not specifically state whether or not exhib-distrib differences on rental terms would qualify as an arbitration subject. Allied States Assn. wants rentals included; the film companies do not. TOA's vagueness in its announced proposal was seen as designed to avoid any immediate conflict with Allied and the companies which might kill off all chances of setting up a mutually satisfactory system at the outset.

Plan of inducing the film outfits to call an industry-wide meeting represents a switch for TOA. The organization approached the companies some time ago on the idea of huddling just among themselves on working out a system of arbitration.

Distribution toppers balked at this, however. They said they'd (Continued on page 21)

## No Overall Eastern Pub-Ad Head for WB As Blumenstock West

With Mort Blumenstock, Warner Bros. pub-ad veepee, slated to switch his headquarters to the Coast by Feb. 15, the homeoffice pub-ad activities will operate without an overall eastern publicity-advertising chief. Larry Golob continues as eastern publicity topper and Gil Golden as advertising manager, with both departments functioning under Blumenstock's direction. Pub-ad chief is slated to make frequent visits from the studio to New York. Except for Blumenstock's presence, Coast set-up will remain the same, with Alex Evelove continuing as studio publicity director.

Reason for move is believed to be tied up with Warners' "flexible" release schedule, making it necessary to have the top-level pub-ad exec on hand to map promotion campaigns while pictures are still in production. Having its pub-ad chief at the studio is not a new policy for the company. Blumenstock's predecessor, Charles Einfeld, currently 20th-Fox's pub-ad topper, moved his headquarters to the Coast during his tenure with the company. Blumenstock at that time was second in command, and headed the overall eastern pub-ad operations.

When Blumenstock assumed (Continued on page 21)

### Dunlap's Europe O.O.

Scott R. Dunlap, Allied Artists producer, sailed from New York, Friday (1) on the Britannic for a combined business-vacation junket in Europe. He is accompanied by his wife. Couple will disembark in Naples for a tour of Italy and will visit other continental points before returning to the U. S. May 1 on the Queen Elizabeth.

While abroad Dunlap may study possible co-production deals with several European film firms. Producer last turned out "Short Grass," a Rod Cameron starrer, for AA release in late 1950 and scheduled to put "Cow Country" before the cameras June 1. No cast as yet has been set for the venture.

source of revenue and small exhibitors will be forced out of business.

Another resolution called for Wolfson to appoint a committee on scientific development to cover all phases of the film business and serve as a clearing house for ideas, without being limited to exhibition, production and distribution. Tentative proposal called for an initial investment of \$1,000,000 to set up a center as a separate community where research work could be carried on. Under consideration is a location near Palo Alto. Among the subjects would be third dimensional pictures, television for theatres, titles, trailers, lighting, projection, advertising, publicity, exploitation, development of new talent and labor relations.

Demands were made by the exhibitors for more and better pic- (Continued on page 21)

George Reeves, James Millican, Stuart Randall and others are good. Gertrude Michael is the other cast femme, in for only one short sequence.

Wilfrid M. Cline backs the action and sight values with his cameras, and the Dimitri Tiomkin score has the proper martial mood.

Brooklyn

**Hollywood, Feb. 5.**  
20th-Fox release of Darryl F. Zanuck production. Stars Marlon Brando, Jean Peters; features Anthony Quinn, Joseph Wiseman, Arnold Moss, Alan Reed, Margo, Harold Gordon, Lou Gilbert, Edward Dunning. Directed by Elia Kazan. Written by John Steinbeck; camera, J. MacDonald; editor, Barbara McLean; music, Alex North. Tradeshow Feb. 1. Running time: 112 MINS.

Zapata	Marlon Bran
Joea	Jean Per
Duenio	Anthony Zol
Maderra	Joseph Wism
Don Nacio	Arnold M
Pancho Villa	Alan R
Madero	Harold Gord
Pablo	Lou Alb
Espejo	Midred Dun
Huerta	Frank Silv
Aunt	Nina var
Espejo	Florent A
Zapata	Bernie Goz
Col. Guadalu	Frank De Re
General	Pedro A
Diaz	Richard Gar
Ger	Fay Ro
Humband	Ross Bagdad
Lazar	Leonard Geo
Captain	Will Kutz
Abn	Ribbert
Phil Van	Abn

The story of Emiliano Zapata, lesser-known Mexican revolutionary, has been taken by Darryl Zanuck for this personal production offering. It is generously supplied with exploitation angles that can give it the selling push usually accorded a Zanuck effort, so strong grosses can result in individual top key bookings. Outlook in general release, however, is less assured, and the going likely to be spotty.

In the field of pseudo-biography it is a picture that records a harsh, cruel, curiously unemotional account of Mexican banditry and a revolt against oppressive government. Picture misses in that it lacks ideas and ideals with which to come over too symbolically, and it lacks the humaneness and appeal that could have clinched popular appeal. Ellis Kasanz's direction is a personal attack, but neither he nor the John Steinbeck script achieves in enough measure to generate the kind of sympathy an audience should have for the characters.

Convenient use is made of historical fact as the script plays skip-and-jump in spanning nearly nine years that Zapata was a controversial figure in Mexican political life just prior to and during the earlier part of World War I. This attempt to build an objective, overall picture of a historical period results in a very dry and unexciting account. On one side in history Zapata has been written down as an aggressive man who made opportunity of governmental oppression to satisfy a leadership yearn. Time has mellowed that interpretation to write him off as an almost legendary figure with a growing, heroic stature to the poorer classes of Mexico. Figures of the part he played in the slaughter of foreign and American, during Mexico's most turbulent political period, or of his bloody conquests he visited on his own people.

Marlon Brando brings to Zapata character the same touch of cold objectivity noted in scene and direction. A trenchant wryness in delivery, and a make-believe that tends to the Oriental rather than the Latin, makes for a character strangeness that will do little to warm an audience towards sequences with Jean Peters, the girl who becomes his bride forsores his violent end. Zapata's occasional response to worship of his followers, there is not much that actually strikes the emotions or heart.

Zanuck and Kazan have used a very broad scope in approaching the story, peeping it with a large although shadowy, cast around whom the few principals move. Zapata made his first step toward historical notice in 1911 and died into power in his territory, a bitter fighting, with the advent of Francisco Madero's replacement, Porfirio Diaz as president, troubled Mexico. The scope shows the weaknesses of the leaders and the perfidy of the strong men seeking them, a need for power and a desire for bloodshed keep the plot rolling towards the inevitable climax in which Zapata, by now on the pawn of events, is murdered, cut to ribbons, a machine-gunned, punctuated finale arranged by men who feared him.

Other than Brando, only a of the cast take substantial in the picture. Miss Peters though costarring, hasn't too opportunity to inject warmth feeling into the footage. Anthony Quinn, as Zapata's lusty, chasing brother; Joseph Wiseman a fanatical revolutionary of type which still has its pre-

**"A Tale of Five Women."**  
United Artists release trade-  
shown in New York Friday (1),  
was reviewed from London  
May 23, 1951, under its original  
title of "A Tale of Five  
Cities." The Alexander Paal  
production, presented by Boris  
Morros and Maurice J. Wilson,  
concerns an amnesia-stricken  
soldier who wanders his past in  
four European capitals.

Myro opined that the story  
is "an interesting idea, but the  
plot tends to be repetitive, and  
is too episodic. It is not strong  
enough to stand on its own,  
but makes a handy dueler." Bonar  
Colleano, the critic wrote, is "self-assured" as the  
soldier while the women are  
"sincerely played" by Ann  
Vernon, Eva Bartok, Gina  
Lorenzio, Lana Morris and  
Kara Hindmold. Original  
running time of 99 minutes  
has been trimmed to 86 for the  
U. S.

Jim Fallon	Irk Doug
Alicia Chadwick	Eve Mil
Daisy Fisher	Patrice Wym
Yukon Burns	Edgar Buchan
"Frenchy" LeCroix	John Arel
"Tiny"	Alan Hale
Judge Crenshaw	Roy Robe
Elder Bixby	Charles Mered
Cleve Gregg	Harry Cord
Mrs. Blackburn	Ellen Co

For the demands of the general action market where tinted outdoor features usually play big, "The Big Trees" measures up. Response should hit an okay level. Film offers little for top key situations.

Outdoor staging of most of the story permits good physical values for the production coin expended. It also permits the inclusion of process footage from previous Warners' lumbering pictures. "Valley of the Giants," a film that dealt with the west's big redwood as does this entry.

A lot of the old cliffhanger technique comes to the fore in filming the Kenneth Earl story, scripted by John Twist and James Webb. Manner in which pic has been filmed will get no huzzas from the critics, but the regular run of audiences seeking escapade action against an outdoor background will find it acceptable.

Plot pattern is a familiar one as Kirk Douglas heads the cast as lumberman out to get rich. He comes west to Northern California to grab off redwood timber land on which a religious sect has already settled, but whose propertied titles are clouded. Other lumbermen, just as ruthless, also are after the property, setting up a three-way conflict that boils along at a suitable pace under Felix Felten's direction. Not unexpectedly, Douglas is finally changed from ruthless ways by the love of a redwood miller's member, who is a religious sect, and the influence of the majestic big trees, which he is asked to save as a setting for outdoor worship after changing sides in the fight.

Performers occasionally encounter some difficulty with passages of corny dialog, but, on the whole, bring the story off adequately. Douglas and Miss Miller are an interesting contrast in their characters, and Patrice Wymore, singer-dancer, injects a triangle touch to the romancing. Edgar Buchanan, John Archer, Alan Hale, Roy Roberts and Harry Cord are okay outdoor types.

Bert Glennon used his Technicolor cameras expertly in getting the Louis F. Edelman production on film. Values are strictly wood in keeping with the plot. Score by M. K. Jerome-Jack Scholl tune "The Soubrette On the Police Gazette," sung by Miss Wymore.

**Bond's New Indie**  
Hollywood, Feb. 8  
New indie company, Emerald Productions, has been organized by Anson Bond, until recently associated with Joseph Bernard Productions.  
First picture under his own banner will be "Pin Wheel Man" based on his own original story. Yarn deals with a one-man room helicopter.

**Hollywood, Feb. 5.**

Metro release of William H. Wright production, **Stars Larry Parks, Elizabeth Taylor**, features **Josephine Baker** in **Tom Tuohy**. Directed by **Stanley Donen**. Written by **Ruth Roegner Flippin**; camera, **Harold Rosson**; editor, **George Boemler**; music, **Leonid Kayton**. Tradedown Jan. 23, '52. Running time, **80 MINS.**

Jud Parker.....	Larry Parks.....
Anastasia Macaboy.....	Elizabeth Taylor.....
Mrs. Macaboy.....	Josephine Baker.....
Mrs. Levey.....	Tom Tuohy.....
Pattie Marie Levey.....	Ann Doran.....
Mrs. Kathryn.....	Elinor Donohue.....
.....	Kathleen Freeman.....
.....	Donna McDonald.....
Hamlet.....	Alex Gerry.....
Smittie.....	Dick Wesse.....

Romantic comedy values in "Love Is Better Than Ever" slant it for companion feature bookings in the regular dual bill market. A reasonable amount of lightly-paced fun is concocted to sustain it for over the 80-minute course, and the general situation outside of key houses will find it pleasant and acceptable.

Larry Parks and Elizabeth Taylor team and each adds to the amusement offered in the Ruth Brooks Flippin original script. Film is no particular test as to whether Parks' past political affiliations will have a downbeat h.o. affect, since overall indications are not for strong ticket sales in any case.

Stanley Donen's direction guides the players through a plot that deals with a dance teacher who meets and falls in love with a slick Broadway vaude agent and how she has to use all the tricks in the book to rope him into marriage. Dialog is glib, with plenty of flip phrasing, and pacing is excellent. Donen's guidance is generally good, only miscuing in later sequences when he drops Parks' straight playing and has him mugging.

Miss Taylor, a wide-eyed young miss, is steered through the sights of Broadway by Parks when she goes to New York for a dancing teachers' convention. She misinterprets his interest in having a pretty girl on the string for love, returns home and announces an engagement to still gossiping tongues which are misinterpreting her night-life adventures. Parks protests reluctantly agrees to pull the girl off the spot as long as he is understood the engagement is phony. However, he reckons without nature and the wise counsel of Tom Tully, Miss Taylor's father, so is hooked by the time the final comes around.

Miss Taylor cuts a fine figure in her costuming, which runs to many scenes showing her dressed in the short yardage of practice costumers affected by dancers. Parks move through his character easily. Joe Josephine Hutchinson, career-minded mother, and Tully are excellent as the parents. Helping to sharpen the dancing school, sager mothers and precocious children are the other cast members, including Ann Doran, Elinor Donohue, Kathleen Freeman and Doreen McCann. The assorted Broadway characters provide fun for the tradeswife.

RKO release of Fidelity Pictures (Howard Welsch) production. Stars Marlene Dietrich, Mel Ferrer, Arthur Kennedy features William Frawley, Jack Elam, George Reeves, Frank Ferguson, Gloria Henry, Francis McDonald, Dan Seymour. Directed by Fritz Lang. Screenplay by Daniel Taradash, from story by Sylvester Richards; songs, Ken Darby; camera, Hal Mohr; editor, Otto Ludwig; music, Emil Newman. Previewed.

Alf., Feb. 1, '32. Running time, 39 MIN.	
Vern Hastell	Marlene Dietrich
Frenchy Fairmont	Arthur Kennedy
Kinch	Mei
Beth	Lloyd Gordon
Basil	Gloria Henson
Maxine	William Frawley
Chuck-a-Luck Deaton	John Ray
Geary	Jack Elam
Prezcher	George Reed
Harbin	Francis Ford
Comanche Paul	Don Seymour
Factor	Ron Kellom
Rio	Roddy Redwing
Star	Stuart
Red	Roger Anderson
Gonzales	Charles Gonzal
Sanchez	Felipe Turiz
Guadalupe	Jose
Deputy Warren	Stan Logg
Whitey	John Doucet

This Marlene Dietrich western has some of the flavor of the outdoor classics (like the actress' own onetime "Destry Rides Again") without fully capturing their quality and magic. The characters play the corny plot straight, directing

keeps the pace lively and interesting, and the outdoor shots, abetted by the constant splash of color, are eye-arresting. Miss Dietrich is as sultry and alluring as ever, and the whole adds up to pleasant entertainment for good b.o. possibilities.

Yarn has a homespun fable-ish quality, told as a running narrative to a ballad, "Legend of Chuck-a-Luck," which is sung, in its various verses, at different times during the picture. This approach takes the film out of the realm of straight realism into something near fantasy or folklore, which has both its good and bad sides. Ballad-form gives the pic some tongue-in-cheek quality which mars the narration; on the other hand, it lends the film a

But, starting off in a little Wyoming town in the 1870's, finds a young femme brutally assaulted and killed on the eve of her wedding and her embittered cowboy lover (Arthur Kennedy) riding off to find and kill the unknown murderer. He picks up a bit of a clue from the murderer's accomplice, whom he finds dying in a ditch after a falling-out with his partner. The trail first leads to Frenchy Fairmont (Mel Ferrer), a flashy outlaw, who is a C. K. a-Luck, which runs by Altar Kears (Miss Dietrich), one-time fabulous show entertainer.

Kennedy, taken to the ranch by Ferrer, from whom he's aided to break out of a jail, learns several things about Chuck-a-Luck. The ranch is a hideaway for robbers and desperadoes, with Miss Dietrich getting her share of their loot for this service. One of the outlaws now in hiding, Kennedy feels sure, is his fiancée's murderer. And Ferrer and Miss Dietrich are in love.

Kennedy plays up to Miss Dietrich in endeavoring to track down his quarry, causing the lady to fall for him, and the two male rivals (Ferrer and Kennedy) have a falling-out. A big bank robbery in which all the men engage brings to the denouement when Kennedy discovers who the real murderer is, and is finally revenged; Miss Dietrich is fatally shot trying to protect her two friends when the outlaw gang falls to quarreling, and Ferrer and Kennedy sadly move off to fresh misadventures.

Miss Dietrich is a dazzling recreation of the oldtime saloon mistress, and handles her song, "Get Away, Young Man," with her usual throaty skill. Kennedy wins complete sympathy as the wronged youth, while Ferrer lends both dignity and dash to his outlaw role. Supporting cast is also good, and William Lee contributes a manly off-screen rendering of the "Legend of Chuck-a-Luck" ballad.

There's action a-plenty in hard-riding, shooting and brawling scenes, and tense romantic moods in the Dietrich-Ferrer-Kennedy triangle. Camera work is particularly impressive, especially on wild outdoor backgrounds.

**Hollywood, Jan. 31.**  
Lippert Pictures release of Produ-  
ction. Directed by  
Steve Sekely; screenplay, Wells Root;  
camera, Stanley Cortez; musical director,  
Antonio Diaz Conde; editor, Charles L.  
Kimball. At Vogue, Hollywood, Jan. 31.  
52. Running time, 72 MINS.

Mary Stevens ..... Veronica Lake  
 Don Miguel Navarro ..... Zachary  
 "Pedro Alameda" ..... Cardov  
 With Rita Lacedo, Alfonso Bedoya, Ya-  
 dro Jimenez, Fanny Schiller, Gilbert  
 Hernandez, Juan Carlos Hernandez, Ma-  
 ckay, Ron Galbin, Gustavo Rojo, Irene  
 Ajay, Felipe de Alba.

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"Stronghold," an unfolding ar-  
 episode in the Mexican revolution  
 against Emperor Maximilian, plays  
 along on a decidedly split plane,  
 which is handicapped with an over-  
 load of dialog and a lack of sus-  
 pense. Starring a lot of Veronica  
 Lake, Zachary Scott and Arturo  
 Cardovaya, plus the colorful set-  
 tings of the country, will carry it  
 through the program houses as a  
 dueler.

Miss Lake and her mother turn from the U. S. to the Mexican town of Taxco, where they own rich silver mines. Enroute, they're kidnapped by bandits led by aristocrat, de Cordova, who uses the ransom of silver to arm the peasants. The girl secures government soldiers to guard the mines, gradually falls in love with de Cordova, and becomes convinced that the cause of the downtrodden natives is just. Mine overruns Scott in his ruthless drive to destroy de Cordova and his followers dynamite the dam to flood the mines and bring the rebels out of hiding. The leader is captured and sentenced to be hanged, but saved at the scaffold by the sudden uprising of the natives.

Picture lacks sustained pace, and neither the screenplay by Wells Root nor direction by Steve Sekel.



# INDIES' NEW FINANCING SQUEEZE

## Educators Feel Pix Industry 'Missed The Boat,' But Encourage Co-op

Recent moves by the film industry for closer ties with educational institutions were hailed this week by educators, although they pointed out that the effort was long overdue and that the proposed plans were only scratching the surface. They feel that the industry has missed the boat for a long time. They said the industry, while presenting itself as an educational force, rarely backed up its claim in the past with concrete action, and they hoped that the present trend would be the beginning of closer relations that could benefit both groups.

Last week the Theatre Owners of America, in convention at Los Angeles, weighed a proposal by exec director Gael Sullivan that the TOA approve a program sponsored by the dean of Western Reserve U. for installing film lecture courses in colleges throughout the country. In New York movement was launched to introduce film study in junior high and high schools by the Organization of the Motion Picture Industry of New York City. With Lynn Farnol office acting as liaison with the Board of Education, group has succeeded in instituting a 15-lecture course for regular academic and vocational teachers. Lectures, to be given either by a leader in the education field or an authority on motion pictures, will stress the influence of films in relation to the education of the young citizen and the educational, vocational and cultural values of films as used in the classroom.

Although cognizant that the recent moves are contemplated as b.o. stimulants, educators appear willing to accept the overtures of the industry since many regard pictures as a major cultural influence. Closer cooperation with educational bodies, educators indicated, would help the industry's public relations, would provide a continuous interest in pictures and

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## Loew's, Int'l Unit Reach Union Pact On Pub-Ad Staff

Agreement on a new pact for homeoffice pub-ad staffers at Loew's and Loew's International has been reached by the company and Local 230, Sign, Pictorial and Display Union, AFL. Although agreement calls for a \$10 across-the-board increase, staffers in reality will receive only a \$3 to \$4 per week hike since Loew's had granted a voluntary cost-of-living increase several months ago averaging between \$6 and \$7.

In negotiations, the company stressed its voluntary increase and would agree only to raise the level to \$10. Staffers agreed yesterday (Tues.) to accept the terms after weighing the pact for about a week. Official signing of the contract is expected to take place this week.

In addition to the wage hike, Local 230 pact with Loew's is similar to one negotiated by the union with RKO Pictures last November. It sets the following minimums: senior publicists, \$134.50; publicists, \$94; associate publicists, \$67; apprentices, \$43.

Other provisions call for double severance pay if employee is let go for economic reasons, all disputes subject to arbitration, promotions where possible from within. In the ranks and a complete union shop. Union security clause, however, says that staffers not members of the union when pact is signed shall not be forced to join. All future members of the department must join within 30 days or face end of employment.

Agreement says company has the right at all times to curtail, discontinue or transfer its pub-ad department provided no speedup or overloading results.

## WB Realigning Its Coast Operation

Los Angeles, Feb. 5.

In preparation for the divorce of studios from theatres, Warner Bros. has devised a new lineup for operation of its Pacific Coast houses similar to those adopted in other sectors.

From now on, L. & Halper will confine his attention to real estate, building and properties on the West Coast. Ben H. Wallerstein will have direct supervision of the theatre operation. J. R. Rodgers, district manager, will direct first-run operations, succeeding John C. McManus, who has been transferred to studio publicity.

## SPG Defers Action Vs. Companies In N.Y. Pact Hassle

Although the Feb. 1 deadline set for a demonstration has passed, Screen Publicists Guild, affiliated with New York's District 65, Distributive, Processing and Office Workers of America, has withheld taking action against any of the five homeoffice film companies with which they are negotiating for a new contract. Reason for the postponement is reportedly due to an expected break in the negotiation deadlock, resulting in the signing of a new pact with one of the companies involved in the talks.

Unionites apparently feel that if an agreement is reached with one film outfit, the other companies may be inclined to speed up on the talks. Each management, on the other hand, has been reluctant to take the first step, and if the union succeeds in coming to terms with one company, a pattern may be established and the others may follow suit.

District 65 pub-ad staffers have been holding talks with Warner Bros., Columbia, Universal, 20th-Fox and United Artists for a new pact to replace the one which expired Oct. 31, 1951. As far as could be determined, talks at UA have made the greatest progress, and if there is any break in the deadlock, it conceivably could take place at UA. In past years the union has regarded its pact with UA superior to the ones it has had with the other companies. It's believed, as a result, that in negotiations at UA there were less bones of contention.

Some advancement in the talks have also been made at Warners and Columbia. Greatest difficulty is being encountered at Universal and 20th-Fox. Companies and the union are believed to have reached an agreement on a wage hike, with the union apparently willing to accept a 10% across-the-board increase. Serious snags, however, are being encountered in agreeing on security proposals.

## UA Files 69G Suit Against Hughes' California Pix

Los Angeles, Feb. 5.

Suit for \$69,000 was filed by United Artists in Superior Court against Howard Hughes' California Pictures, asking that amount to cover the costs of prints and advertising on two features, "Mad Wednesday" and "Vendetta."

These pictures were produced by CP when the company was owned jointly by Hughes and Preston Sturges. Later Hughes bought Sturges' interests in CP, withdrew from United Artists and took the pictures over to RKO. Plaintiff declares CP agreed to pay back the \$69,000 but has not done so to date.

## INTEREST RATES AS BANK WEDGE

Indie producers, seemingly forever in squeeze or another, face a new one on financing, it was disclosed this week by Harry Watkins, v.p. in charge of film loans for Bankers Trust Co., N.Y. High interest rates prevailing on loans to other businesses is the new development making it tough for indies to find an angel among the banks.

"The spread between the 5% or 6% interest paid on film loans and the basic 3% rate on money is so slim," Watkins explained, "that we can afford to be interested only in independent deals which are absolutely tops. Frankly, with the risks in film financing and the headaches and details involved, the spread is too narrow to make many such deals attractive."

Watkins emphasized, however, that Bankers, which has been one of the most active New York institutions in film financing, is not leaving that field. It is merely being forced to be highly selective, he pointed out.

Explaining interest rates as they affect coin available for indies, Watkins said that the "basic money rate" now has moved up to 3%. That means that a bank gets that for 90-day loans to first-class corporations. Any interest above 3% represents extra profit for extra risks involved.

Since there's a legal 6% limitation on rates, the greatest spread a bank can get over the minimum rate is 3%. For that 3% additional

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## COMPO Sets 1st Spring 'Movietime' Tours For Okla. City, Atlanta Areas

The Oklahoma City and Atlanta exchange areas have been selected for personality visits when the "Movietime, U.S.A." tours resume in the spring. Delegation of seven Hollywood personalities will tour Oklahoma area starting March 16 while the Atlanta tour starts April 13.

"Unlike the tours last October," Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, sponsor of the tours, reported, "these new tours will not be held in one week but will be staggered over several weeks, or even months. This spring it will be our aim to cover those territories that were either completely neglected last October or received personality delegations inadequate to their needs."

At Mayer's request, proxies of the majors recently appropriated \$150,000 as their share of the expenses for a renewal of the tours, this being the sum expended on the tours last fall from the \$650,000 fund set up by the companies for the Movietime campaign. It's estimated that for the tours last fall exhibs spent considerably more than \$300,000 in addition to what they may have spent individually in special publicity and advertising at their theatres.

Expenses for the new tours will be shared on the same basis as last fall, Mayer said. COMPO will pay the transportation of the personalities from Hollywood to and from the areas they visit, will pay the personalities \$16 a day for incidental travel expenses and will reimburse exhibs at the rate of \$16 per diem for each personality while the troupe is in an assigned area.

## Sol Lesser's Sales Meet

Palm Springs, Feb. 5.

Sol Lesser launched his annual sales meeting of his American and European reps at his Palm Springs home.

Session, running five days, will discuss in detail the producer's 1952-53 distribution program of 14 pix.

## Hughes Wins 7-0 Supreme Ct. Victory On Right to Kill Sale Deadline

Washington, Feb. 5.

### Bernhard May Take Over Bond's Former Duties

With departure of Anson Bond from Joseph Bernhard Productions to strike out on his own, it's understood that Bernhard himself may take over much of Bond's former duties. Latter was co-producer with Bernhard on BP's "Journey Into Light" and "Japanese War Bride."

Bond is reviving Emerald Productions, an outfit which he set up several years ago. Meantime, Bernhard is still huddling with King Vidor on a story for BP's third venture. Vidor directed "Bride." Both that pic and "Light" were released through 20th-Fox.

## Indie Import OK's Continue to Snag U.S.-Spanish Pact

Issue of import permits for indie producers, which proved a stumbling block all along in working out the new U. S.-Spanish film agreement, continues to be a point of contention although the pact has now been inked by both parties. Yank industry and the Madrid government are differing on interpretation of the indie permit provision.

United Artists, Monogram, Republic and the Society of Independent Motion Picture Producers, which are involved in the issue, want physical possession of the permits earmarked for their use under the new pact. Spanish government wants to give the licenses to domestic distributors, although they'd be tagged specifically for use by the indies.

Matter is not believed to be of sufficiently serious consequence to delay the March 1 effective date of the new contract, which was signed recently for the U. S. side by former Ambassador to Spain Stanton Griffis and M. A. J. Healy, rep of the Motion Picture Assn. of America. Healy is now in Madrid attempting to convince the Spanish that the Yank interpretation of the disputed clause is the correct one.

## French Seek Agreement

Barcelona, Jan. 29.

French producer Andre Paulve has been in Madrid in the hope of making an agreement with the Spanish government, which would enter in the commercial agreement already signed, to bring over 21 French pix. Spain in return would send seven to France. Paulve also spoke of the celebration of a week of French pix in Madrid, with French stars coming to cooperate.

## Par's Coast Huddles On Product Bally

Jerry Pickman, Paramount's ad-pub v.p., continued on to the Coast following the distrib outfit's Chicago sales palaver to personally take a hand in the buildup for the dual-prem of "Greatest Show on Earth." Film bows Feb. 21 at the Orpheum, L.A., and the Warners Theatre, Beverly Hills.

Pickman, studio publicity chief Teet Carle and other members of the department also will huddle on Par's newly-stressed policy of giving each film individual handling in sales and promotion. Flackery plans for numerous upcoming pix also will be taken up.

Howard Hughes yesterday (Mon.) won a Supreme Court victory in his fight to remove a deadline on sale of his stock in either RKO Theatres or RKO Pictures. The film exec carried his claims to the high bench after a three-judge Federal Court in New York ordered him to part with either of the two issues by Feb. 23, 1953.

In a 7-0 majority decision, Justice Hugo Black reversed the lower court's ruling, at the same time issuing a stern warning against monopolistic practices. On the first of two counts of exception, the trial court was found to be in error in changing the consent decree after it had been entered into by Hughes and the Department of Justice.

"Original decree carried no time limitation. Black ruled that the language of the disputed section of the decree 'imposes no such requirement.' He added, 'a reading of the wording would make most persons believe that Hughes was to have a choice of two different alternatives. Hughes would have no choice if the first 'alternative' was to sell the stock and the second 'alternative' was to sell the stock."

### Hughes Given Right

Court ruled, moreover, that Hughes, not the court, was given the right to decide whether his stock would be sold. Language of the decree, it said, "cannot support an inference that the court was empowered to deprive Hughes of either of his expressly granted alternatives."

Indicating that circumstances could require the sale of stock at some later date, Black stated, "whatever justification there may be now or hereafter for new terms, there is no fair support" in the decree for forcing a sale now. He conceded, too, the government's contention that "Hughes' large

(Continued on page 21)

## Kazan Asking for No Safeguards on WB Pic Despite 'Streetcar'

Elia Kazan, despite his burn at Warner Bros. on "Streetcar Named Desire" which he directed, said in New York yesterday (Tues.) that he had asked for no specific contractual safeguards against a similar experience on "Mississippi Woman," which he's committed to produce-direct for WB. He explained that there was nothing in the material of "Woman" that would make likely a repetition of WB's cutting of "Streetcar" without consulting him.

Tennessee Williams, who wrote "Streetcar," is also doing the screenplay on "Woman."

Kazan got in a hassle with the studio on "Streetcar" after it sent a cutter to New York, unbeknownst to him, to make changes desired by the Legion of Decency. He at one point reportedly said in anger that he'd never work for WB again.

Williams is currently in Key West adapting "Woman" from a group of his stories. They'll be shot in their Mississippi Delta locale. Kazan expects to go to the Coast about March 15, when he winds up his present directorial hitch on "Flight Into Egypt," legitler, for Irene Mayer Selznick.

Kazan is also under 10-year pact with 20th-Fox for one pic a year.

## Shute's 'Legacy' Bought By Rank for Brit. Prod.

Nevil Shute's novel, "A Town Like Alice," has been acquired by the J. Arthur Rank Organization for production at the Ealing Studios later this year. W. P. Liscomb has been set to write the screenplay.

Shute's book, published in the U. S. by William Morrow as "The Legacy," was a 1950-51 bestseller.

# New Pix Fail to Bolster L.A. Biz; 'Dangerous' Oke \$27,000, 'Glove' Fair 28G, 'Dynamite' 21G, 'Sailor' 22G, 2d

Los Angeles, Feb. 5. Five new dual bills in regular first-runs here are doing little to boost the week's overall prospects to more than a moderate total. Weekend trade is holding up fairly well but plunging on week days. "This Woman Is Dangerous" is shaping to reach an average \$27,000 in three theatres while "Green Glove" is only fair \$28,000 in four houses.

A slow \$21,000 is rated for "Double Dynamite," playing two spots. Combo of "Great Country" and "Light Touch" is very light \$17,000 in two locations while "Cimarron Kid" looks only \$13,000 in three situations. "Sailor Beware" shapes neat \$22,000 in two sites on initial holdover round. Upped-scale holdovers are showing signs of softening this round.

**Estimates for This Week**  
Los Angeles, Chinese, Uptown, Loyola (FWC) (2,087; 2,048; 1,719; 1,248; 70-\$1.20)—"Green Glove" (UA) and "Tales Five Women" (UA). Fair \$28,000 or near, last week, "Red Skies Montana" (20th) and "Woman in Dark" (Rep) (8 days), \$18,200.

Hollywood, Downtown, Wiltner (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"This Woman Is Dangerous" (WB) and "Steel Fist" (Mono). Oke \$27,000. Last week, "Room One More" (WB) and "South Caliente" (Rep) (Downtown only) (2d wk), \$22,200.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Great Country" (M-G) and "Light Touch" (M-G). Thin \$17,000. Last week, "Callaway" (M-G) and "Shadow in Sky" (M-G) 8 days, \$16,800.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1)—"Double Dynamite" (RKO) and "Diamond City" (UA). Slow \$21,000. Last week, "Dangerous Ground" (RKO) and "Indian Uprising" (Col) \$20,500.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 80-\$1.25)—"Sailor Beware" (Par) and "Barefoot Mailman" (Col) (L. A. Par. only) (2d wk). Trim \$22,000. Last week, \$30,800.

Hollywood Paramount (F&M) (1,430; 60-\$1.20)—"Latuko" (Indie) (3d wk). Okay \$8,000. Last week, \$10,700.

Ritz, Vogue, Orpheum (FWC-Metropolitan) (1,370; 885; 2,213; 70-\$1.10)—"Cimarron Kid" (U) and "Stronghold" (Lip). Mild \$13,000. Last week, "Wild Blue Yonder" (Rep) and "Man Bait" (Lip), \$16,800.

United Artists, Four Star (UA) (2,100; 900; 90-\$2.40)—"Quo Vadis" (M-G) (10th wk). Off to \$16,000. Last week, \$18,000.

Fine Arts (FWC) (677; 80-\$1.50)—"Lavender Hill Mob" (U) (4th wk). Fast \$4,500. Last week, \$5,100.

Beverly Hills (WB) (1,612; 80-\$1.50)—"Death of Salesman" (Col) (7th wk). Light \$5,000. Last week, \$5,900.

Wilshire (FWC) (2,296; 80-\$1.50)—"African Queen" (UA) (6th wk). Mild \$6,000. Last week, \$8,200.

Bialto (Metropolitan) (840; 80-\$1.20)—"Streeter" (WB) (6th wk). Okay \$6,500. Last week, \$7,500.

## 'Sailor' Smash \$18,000, Prov.; 'Victory' Bright 9½G, 'Vadis' 23G, 2d

Providence, Feb. 5. "Quo Vadis" at Loew's State and "Sailor Beware" at Strand are the town toppers here this session though in their second weeks. Doing steady biz are Majestic with "Flame of Araby" and RKO Albee with "Bright Victory."

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"Bright Victory" (U) and "Diamond City" (Indie). Neat \$9,500. Last week, "Dangerous Ground" (RKO) and "Pistol Harvest" (RKO), \$8,000.

Majestic (Fay) (2,200; 44-65)—"Flame of Araby" (U) and "Bushwackers" (Em). Fairly good \$8,000. Last week, "Model and Marriage Broker" (20th) and "Inheritance" (Indie), \$9,000.

Metropolitan (Snider) (3,100; 44-65)—"See You in Dreams" (WB) and "Swampfire" (Indie) (2d wk). Nice \$5,500 after—hitting trim \$9,000.

State (Loew) (3,200; 90-\$1.25)—"Quo Vadis" (M-G) (2d wk). Sock \$23,000 and heading for third stanza. First week was \$38,000.

Strand (Silverman) (2,200; 44-65)—"Sailor Beware" (Par) (2d wk). Started Monday (4). First week was socko \$18,000.

## Broadway Grosses

**Estimated Total Gross**  
This week ..... \$561,900  
(Based on 21 theatres)  
Last year ..... \$572,900  
(Based on 17 theatres)

## 'Room' Wham 17G, Best Cleve. Bet

Cleveland, Feb. 5. The much-needed hypo is being given the State's boxoffice by "Lone Star." It will grab top coin but "Room For One More" is comparatively stronger at the smaller Allen Theatre. "Flame of Araby" should come out okay at Hipp. Eleventh round of Stillman's "Quo Vadis" is proving highly satisfactory.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-80)—"Room For One More" (WB). Great \$17,000. Last week, "See You in Dreams" (WB) (2d wk), good \$9,000.

Hipp (Scheffel-Burger) (3,700; 55-80)—"Flame of Araby" (U). Fairish \$12,000. Last week, "Model and Marriage Broker" (20th), \$11,000.

Ohio (Loew's) (1,244; 55-80)—"Callaway Went Thataway" (M-G) (m.o.). Rather mild \$4,000. Last week, "Pandora and Flying Dutchman" (M-G) (m.o.), nice \$6,000.

Palace (RKO) (3,300; 55-80)—"Cimarron Kid" (U). Moderate \$10,000. Last week, "Girl in Every Port" (RKO), \$12,500.

State (Loew's) (3,450; 55-80)—"Lone Star" (M-G). Strong \$17,500, and holding. Last week, "Callaway Went Thataway" (M-G), light \$9,500.

Stillman (Loew's) (2,700; 90-\$1.50)—"Quo Vadis" (M-G) (11th wk). Husky \$11,500 after \$11,000 last week.

Tower (Scheffel-Burger) (500; 55-80)—"Barefoot Mailman" (Col) and "Indian Uprising" (Col). Thin \$2,500. Last week, "Magic Face" (Col), \$3,200.

## Caulfield Lifting 'Lady' To Lofty \$35,000, Det.; 'Dynamite' Dud at 9G

Detroit, Feb. 5. Only really bright spot in town this week is the Michigan where a stagshow headed by Joan Caulfield, who's starred in the film; Tony Bennett and Four Aces is pushing "Lady Says No" to theatre's best gross in nearly a year. "For Men Only" is being taken a little too literally at the Fox. "Double Dynamite" is a dud at the Palms. "Weekend With Father" looks modest at Madison. "Invitation" is not getting far at the United Artists.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 70-95)—"For Men Only" (Lip) and "Man Bait" (Lip). Fair \$21,000. Last week, "Boots Malone" (Col) and "Indian Uprising" (Col), \$15,000.

Michigan (United Detroit) (4,000; 75-\$1)—"Lady Says No" (UA) plus (Continued on page 18)

## 'Room' Bright \$13,000 Leads Cincy; 'Cimarron' Fine 7½G, 'Victory' 8G

Cincinnati, Feb. 5. Brightest newcomer here this round is "Room for One More" at Albee. Bunched a few paces behind are "Bright Victory" okay at Capitol and "Cimarron Kid" fine at Keith's. "It's A Big Country" looks fair at the Grand.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75)—"Room for One More" (WB). Bright \$13,000. Last week, "Pandora" (M-G), \$13,500.

Capitol (Mid-States) (2,000; 55-75)—"Bright Victory" (U). Okay \$8,000. Last week, "Model and Marriage Broker" (20th), \$8,500.

Grand (RKO) (1,400; 55-75)—"Big Country" (M-G) and "Sel-

## 'ROOM' RICH \$17,000, PORTL'D; 'BEND' 18G, 2D

Portland, Ore., Feb. 5. Biz is still on upgrade here despite the many holdovers. "Bend of River," which landed record-breaking first stanza, still is smash in second inning. "Room For One More" is top newcomer, with big coin in two spots.

**Estimates for This Week**  
Broadway (Parker) (1,890; 65-90)—"Bend of River" (U) (2d wk). Torrid \$18,000 or near. Last week, record \$22,000, over hopes.

Guild (Parker) (400; 65-90)—"Operetta" (Indie). At night only. So-so \$1,500. Last week, "Thief Bagdad" (Indie) and "Jungle Book" (Indie) (reissues), \$1,800.

Mayfair (Parker) (1,500; 65-90)—"Two Tickets Broadway" (RKO) and "On Loose" (RKO) (m.o.). Good \$5,000. Last week, legit.

Oriental (Evergreen) (2,000; 65-90)—"Room For One More" (WB) and "Girl On Bridge" (20th), day-date Paramount. Big \$6,500. Last week, "Two Tickets Broadway" (RKO) and "On Loose" (RKO), \$5,400.

Orpheum (Evergreen) (1,750; 65-90)—"Japanese War Bride" (20th) and "Northwest Territory" (Mono). Fine \$7,000 or near. Last week, "Two Tickets Broadway" (RKO) and "On Loose" (RKO), \$8,800.

Paramount (Evergreen) (3,400; 65-90)—"Room For One More" (WB) and "Girl On Bridge" (20th), also Oriental. Big \$10,500. Last week, "Another Man's Poison" (UA) and "Journey Into Light" (20th), \$8,000.

United Artists (Parker) (890; 65-90)—"Westward Women" (M-G) (3d wk). Oke \$5,500. Last week, \$7,000.

## 'Model' Wow 15G In Mild St. Loo

St. Louis, Feb. 5. Virtually continuous rain Sunday (3) slowed activity at mainstay houses down to a slow walk. Of the new pix, "Cyrano" will land the biggest coin total with a lofty session at Loew's. However, "Model and Marriage Broker" shapes about as strong with a great week at the Missouri. "See You in My Dreams" and "Weekend With Father" still is smash in second round holdover at the Ambassador. "Decision Before Dawn" looks good at the St. Louis.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"See You in Dreams" (WB) and "Weekend With Father" (U) (2d wk). Started today (Tues.). First week, sock \$12,500 after \$9,500.

Fox (F&M) (5,000; 60-75)—"This Woman Is Dangerous" (WB) and "Whistle Eaton Falls" (Col). Opened today (Tues.). Last week, "Girl in Every Port" (RKO) and "Dangerous Ground" (RKO), mild \$10,000.

Loew's (Loew) (3,172; 50-75)—"Cyrano" (UA) and "First Legion" (UA). Big \$16,000. Last week, "Ten Tall Men" (Col) and "Purple Heart Diary" (Col), \$12,000.

Missouri (F&M) (3,500; 60-75)—"Model and Marriage Broker" (20th) and "Room for One More" (WB). Great \$15,000 or close. Last week, "Room for One More" (WB) and "Steel Fist" (Mono) (2d wk), \$9,500.

Pageant (St. L. Amus.) (1,000; 75-90)—"La Traviata" (Col). Opens tomorrow (Wed.). Last week, "Red Shoes" (UA), oke \$5,000.

St. Louis (F&M) (4,000; 60-75)—"Decision Before Dawn" (20th) and "Girl on Bridge" (20th). Good \$10,000. Last week, "Tom Brown's Schooldays" (UA) and "Galloping Major" (Indie), \$9,500.

Trans-Lux (F&M) (500; 85-120)—"Detective Story" (Par) (12th wk). Terrific \$9,000 after \$9,500 last week.

World (G&S) (500; 50-99)—"Browning Version" (U) (3d wk). Still nice with \$3,300 after \$3,800 last week.

**'Girl in Port' Neat 12G,  
Buff; 'Sailor' 17G, 2d**

Buffalo, Feb. 5. "Girl in Every Port" shapes as outstanding newcomer here this week with a trim total at the Century. "Quo Vadis" is winding up its run here at nice total in its sixth week at the Buffalo. "Sailor Beware" continues socko in second round at the Paramount.

**Estimates for This Week**  
Buffalo (Loew's) (3,500; 90-\$1.25)—"Quo Vadis" (M-G) (6th wk). Finished final session with socko \$11,000 after giant \$17,000 for fifth round.

Paramount (Par) (3,000; 40-70)—"Sailor Beware" (Par) and "Elephant Stampede" (Mono) (2d wk). Held to \$17,000. Last week, smash \$24,000.

Center (Par) (2,100; 40-70)—"Room for One More" (WB) (3d wk 4 days). Held at \$5,000. Last week, sock \$9,000.

Lafayette (Basil) (3,000; 40-70)—"First Time" (Col) and "Jungle Manhunt" (Col). Mild \$9,000. Last week, "Boots Malone" (Col) and "Lady and Bandit" (Col), same.

Century (20th Cent) (3,000; 40-70)—"Girl in Every Port" (RKO) and "Slaughter Trail" (RKO). Neat \$12,000. Last week, "Callaway Went Thataway" (M-G) and "It's a Big Country" (M-G), \$7,500.

Keith's (Mid-States) (1,542; 55-75)—"Cimarron Kid" (U). Fine \$7,500. Last week, "Here Comes Nelsaps" (U), \$6,000.

Lyric (RKO) (1,400; 55-75)—"House of 1,000 Women" (Indie) and "City of Sin" (Indie) split with "Bushwackers" (Indie) and "Tales of Robin Hood" (Lip). So-so \$4,500. Last week, "Pt. Defiance" (UA) and "I Killed Geronimo" (UA), \$5,000.

Palace (RKO) (2,600; 55-75)—"First Time" (Col). Modest \$8,000. Last week, "Girl in Every Port" (RKO), \$9,000.

Palace (RKO) (2,600; 55-75)—"First Time" (Col). Modest \$8,000. Last week, "Girl in Every Port" (RKO), \$9,000.

Palace (RKO) (2,600; 55-75)—"First Time" (Col). Modest \$8,000. Last week, "Girl in Every Port" (RKO), \$9,000.

Palace (RKO) (2,600; 55-75)—"First Time" (Col). Modest \$8,000. Last week, "Girl in Every Port" (RKO), \$9,000.

## 'Port' Good \$16,000 in Spotty Hub; 'Men Only' Oke 16G, 'Sailor' 23G, 2d

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,274,000  
(Based on 23 cities, 204 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,443,000  
(Based on 24 cities, and 205 theatres.)

## 'Salesman' Sock \$26,000, Philly

Philadelphia, Feb. 5. New, strong product is boosting first-run biz here this round. "Death of Salesman" looms as strongest newcomer with smash total at the Randolph. "Lone Star" also is very big at the Goldman with a comparatively better showing in a smaller house. "Red Skies of Montana" is rated solid at the Fox. A strong opening Saturday is helping "Room For One More" to fine session at the Stanley. "Invitation" looks barely passable at the Boyd.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99)—"First Time" (Col). Lean \$5,000. Last week, "Lady From Texas" (U), \$7,500.

Boyd (WB) (2,360; 50-99)—"Invitation" (M-G). So-so \$11,000. Last week, "I Want You" (RKO) (6th wk), \$6,000 at \$1.30 top.

Earle (WB) (2,700; 50-99)—"Bushwackers" (Indie) and "Two Dollar Better" (Indie). Okay \$8,500. Last week, "Aladdin" (Mono) with stagshow, neat \$18,000.

Fox (20th) (2,250; 50-99)—"Red Skies of Montana" (20th). Hotsy \$17,000. Last week, "Model and Marriage Broker" (20th), \$19,000 in 11 days.

Goldman (Goldman) (1,200; 50-99)—"Lone Star" (M-G). Heading for smash \$21,000. Last week, "Indian Uprising" (Col), \$14,000.

Mastbaum (WB) (4,360; 50-99)—"Another Man's Poison" (UA) (3d wk). Still okay with \$9,000 after \$13,000 last week.

Midtown (Goldman) (1,000; 50-99)—"Song To Remember" (Col) (reissue). Good \$9,000. Last week, "Boots Malone" (Col), \$8,000.

Randolph (Goldman) (2,500; 50-99)—"Death of Salesman" (Col). Biggest thing in town with smash \$26,000. Last week, "Never Forget You" (20th) (2d wk), sad \$6,500.

Stanley (WB) (2,900; 50-99)—"Room For One More" (WB). Shapes fine \$14,000. Last week, "See You in Dreams" (WB) (3d wk), \$9,000.

Stanton (WB) (1,473; 50-99)—"Flaming Feather" (Par). Hitting about par at \$7,500. Last week, "Cimarron Kid" (U), \$8,500.

Trans-Lux (F&M) (500; 85-120)—"Detective Story" (Par) (12th wk). Terrific \$9,000 after \$9,500 last week.

World (G&S) (500; 50-99)—"Browning Version" (U) (3d wk). Still nice with \$3,300 after \$3,800 last week.

**'Girl in Port' Neat 12G,  
Buff; 'Sailor' 17G, 2d**

Buffalo, Feb. 5. "Girl in Every Port" shapes as outstanding newcomer here this week with a trim total at the Century. "Quo Vadis" is winding up its run here at nice total in its sixth week at the Buffalo. "Sailor Beware" continues socko in second round at the Paramount.

**Estimates for This Week**  
Buffalo (Loew's) (3,500; 90-\$1.25)—"Quo Vadis" (M-G) (6th wk). Finished final session with socko \$11,000 after giant \$17,000 for fifth round.

Paramount (Par) (3,000; 40-70)—"Sailor Beware" (Par) and "Elephant Stampede" (Mono) (2d wk). Held to \$17,000. Last week, smash \$24,000.

Center (Par) (2,100; 40-70)—"Room for One More" (WB) (3d wk 4 days). Held at \$5,000. Last week, sock \$9,000.

Lafayette (Basil) (3,000; 40-70)—"First Time" (Col) and "Jungle Manhunt" (Col). Mild \$9,000. Last week, "Boots Malone" (Col) and "Lady and Bandit" (Col), same.

Century (20th Cent) (3,000; 40-70)—"Girl in Every Port" (RKO) and "Slaughter Trail" (RKO). Neat \$12,000. Last week, "Callaway Went Thataway" (M-G) and "It's a Big Country" (M-G), \$7,500.

Keith's (Mid-States) (1,542; 55-75)—"Cimarron Kid" (U). Fine \$7,500. Last week, "Here Comes Nelsaps" (U), \$6,000.

Lyric (RKO) (1,400; 55-75)—"House of 1,000 Women" (Indie) and "City of Sin" (Indie) split with "Bushwackers" (Indie) and "Tales of Robin Hood" (Lip). So-so \$4,500. Last week, "Pt. Defiance" (UA) and "I Killed Geronimo" (UA), \$5,000.

Palace (RKO) (2,600; 55-75)—"First Time" (Col). Modest \$8,000. Last week, "Girl in Every Port" (RKO), \$9,000.

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Boston, Feb. 5. "Sailor Beware" in second round at Met, still leads the town with biz at other houses somewhat spotty. "Quo Vadis" is winding six-week run at State and Orpheum this week. "For Men Only" newcomer at Paramount and Fenway is average but "Girl in Every Port" at Memorial is fairly good. "Death of Salesman" in third week at Astor is way off with "Another Man's Poison" in second round at Beacon Hill and "Browning Version" ditto at Exeter are holding up nicely.

**Estimates for This Week**  
Astor (B&Q) (1,200; 50-\$1.20)—"Death of Salesman" (Col) (3d wk). Sluggish \$7,000 following \$8,200 for second.

Beacon Hill (Beacon Hill, Inc.) (682; 65-\$1.20)—"Another Man's Poison" (UA) (2d wk). Slick \$9,500. House lost 100 seats when recently re-seated, but broke opening-day house record grabbing a socko \$11,500 for first week.

Boston (RKO) (3,000; 40-85)—"Casablanca" (WB) and "Capt. Blood" (WB) (reissues). Fair \$9,500. Last week, "Drums Deep South" (RKO) and "Slaughter Trail" (RKO), okay \$13,000.

Exeter (Indie) (1,300; 60-80)—"Browning Version" (U) and "Royal Journey" (UA) (2d wk). Prem of latter hypo this to nifty \$9,000 for first week with about same expected for second round.

Fenway (NET) (1,373; 40-85)—"For Men Only" (Lip) and "Man Bait" (Lip). About average \$5,000. Last week, "See You in Dreams" (WB) and "Woman in Dark" (Rep) (2d wk), nice \$5,500.

Memorial (RKO) (2,000; 40-85)—"Girl in Every Port" (RKO) and "The Hideout" (Indie). Good \$16,000. Last week, "Bright Victory" (U) and "Calling Budog Drummond" (M-G), \$17,000.

Metropolitan (NET) (4,367; 40-85)—"Sailor Beware" (Par) and "Panned Door" (Indie) (2d wk). Great \$23,000 after \$34,000 for first.

Orpheum (Loew) (3,000; 90-\$1.20)—"Quo Vadis" (M-G) (6th wk). Fine \$14,000 after \$17,500 for fifth.

Paramount (NET) (1,700; 40-85)—"For Men Only" (Lip) and "Man Bait" (Lip). Average \$11,000. Last week, "See You in Dreams" (WB) and "Woman in Dark" (Rep) (2d wk), nice \$10,500.

State (Loew) (3,500; 90-\$1.20)—"Quo Vadis" (M-G) (6th wk). Okay \$7,000 after \$9,000 for fifth.

**'Room' Standout  
In K.C., Big 13G**

Kansas City, Feb. 5. Films are doing solid biz in at least three spots while others are just trailing along. "Room for One More" is standout at the Paramount, with a big session, and likely to hold. "Flame of Araby" shapes good in four Fox Midwest theatres, and may move over to the Esquire. Midland records were broken when "Quo Vadis" went into sixth week, but film closed out on Monday (4).

**Estimates for This Week**  
Esquire (Fox Midwest) (820; 50-75)—"Strange Door" (U) and "Havana Rose" (Rep). Fair \$2,500. Last week, "Fixed Bayonets" (20th) and "Elephant Stampede" (Mono) (m.o.), \$2,400.

Kimo (Dickinson) (504; \$1.50-\$2.40)—"The River" (UA) (2d wk). Sparkling \$3,400. Last week, \$3,900.



# H.O.'s, Cold Bop Chi But 'Salesman' Great 30G; 'Poison' OK 12G, 'Yonder' Tall 16G, 'Want You'-Boswell 32G, 2d

Chicago, Feb. 5.

There's nothing much new on the Chicago box office with only two new entries. Most of the second weekers are not too bright although one or two are doing big trade. Not helping was the zero weather first part of last week, but above normal temperatures are now prevailing. Also adding a slight boost to matinee biz was the ending of the school term for schools.

"Death of A Salesman" is starting out with a great \$30,000 at the Woodstock. Other new, "Japanese War Bride" at the Grand, however, is not big, and only got in a couple of days since house closed Saturday in row with projectionists.

Best of holdovers looks to be "I Want You" at the Oriental plus Connie Boswell on stage with a respectable \$32,000. "Wild Blue Yonder" also in second week at the Roosevelt shapes big. "Another Man's Poison" and "Chicago Calling" is okay at State-Lake, "Eloement" and "Lady Pays Off" is not paying off well at United Artists.

## Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Westward Women" (M-G) with Blackburn Twins topping vaude (2d wk). Week \$22,000. Last week, oke \$38,000.

Grand (RKO) (1,500; 55-98)—"Japanese War Bride" (20th). Mild \$3,000. Last week, "Mr. Imperium" (M-G) and "Aladdin and Lamp" (Mono) (2d wk); \$7,000.

Oriental (Indie) (3,400; 55-98)—"I Want You" (RKO) plus Connie Boswell in person (2d wk). Okay \$32,000. Last week, nice \$43,000.

Roosevelt (B&K) (1,500; 55-98)—"Wild Blue Yonder" (Rep) and "Drums Deep South" (RKO) (2d wk). Solid \$16,000. Last week, big \$20,000.

State-Lake (B&K) (2,700; 55-98)—"Another Man's Poison" (UA) and "Chicago Calling" (UA) (2d wk). Fine \$12,000. Last week, \$17,000.

United Artists (B&K) (1,700; 55-98)—"Eloement" (20th) and "Lady Pays Off" (U) (2d wk). Murky \$9,000. Last week, \$14,000. Woods (Essaness) (1,073; 98)—"Death of Salesman" (Col). Excellent \$30,000. Last week, "Detective Story" (Par) (5th wk), big \$12,700.

World (Indie) (587; 80)—"Bonnie Prince Charlie" (Indie) (2d wk). Average \$3,000. Last week, \$3,600. Ziegfeld (Loper) (434; \$125-240)—"Tales of Hoffmann" (Indie) (3d wk). Nifty \$4,800. Last week, \$5,000.

## 'Decision' Light \$8,500, L'ville; 'Quo Vadis' Hot 25G, 'Room' 6G, Both 2d

Louisville, Feb. 5.

"Quo Vadis" continues to lead the boxoffice parade here, the State entry holding up in championship style in second week. Despite an almost continuous downpour Sunday (3), patrons still jammed the house. "Decision Before Dawn" at Rialto, single-billed, is mild but "Room for One More" is fine in second week at Mary Anderson. While some exhibitors report a big upbeat since New Year's, others blame lack of money in patrons' pockets as the reason for the lag at the wickets.

## Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Boots Malone" (Col) and "Family Secret" (Col). Fair \$3,000. Last week, "Model and Marriage Broker" (20th) and "Big Gusher" (Col), \$3,500.

Mary Anderson (People's) (1,200; 54-75)—"Room for One More" (WB) (2d wk). Fine \$6,000, after last week's \$5,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Decision Before Dawn" (20th). Getting in a number of shows daily as single feature, but wicket pace is none too rapid. Only modest \$8,500. Last week, "Hong Kong" (Par) and "Steel Fist" (Mono), about same.

State (Loew's) (3,000; 90-125)—"Quo Vadis" (M-G) (2d wk). Still strong despite heavy rain Sunday (3). Solid \$25,000. Last week, smash \$40,000.

Strand (FA) (1,200; 54-75)—"On Dangerous Ground" (RKO) and "Jungle of Chang" (RKO). Mild \$3,500. Last week, "Barefoot Mailman" (Col) and "Her First Marriage" (Col), \$4,000.

## Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

## 'Salesman' Great \$12,000, Frisco

San Francisco, Feb. 5.

Balmy weather over the past weekend took plenty of people into the country and cut into first-run trade here. Despite this, four days of vaude at the Paramount is boosting "Hideout" and giving "Room for One More" a fine session. "Room for One More" also is rated okay at the Fox while 11th and final stanza for "Quo Vadis" is big at Warfield. Otherwise, town is badly bogged down.

## Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Magic Face" (Col) and "Indian Uprising" (Col). Weak \$12,000 or less. Last week, "I Want You" (RKO) (2d wk), drab \$8,500.

Fox (FWC) (4,651; 60-95)—"Room for One More" (WB) and "Journey Into Light" (20th). Okay \$16,000 or close. Last week, "Red Skies Montana" (20th) and "Diamond City" (Indie), dim \$14,500.

Warfield (Loew's) (2,656; 60-85)—"Quo Vadis" (M-G) (11th-final wk). Big \$19,500. Last week, \$18,500.

Paramount (Par) (2,646; 60-85)—"Hideout" (Indie) plus vaude for 4 days, headed by Les Paul and "The Medium" (Indie). Fair \$22,000. Last week, "See You in Dreams" (WB) and "Stormbound" (Rep) (2d wk), \$13,000.

St. Francis (Par) (1,400; 60-85)—"Big Country" (M-G). Okay \$9,500. Last week, "Too Young to Kiss" (M-G) (2d wk), \$7,000.

Orpheum (No. Coast) (2,448; 55-85)—"Boots Malone" (Col) and "Woman in Dark" (Rep). Light \$10,000. Last week, "Cimarron Kid" (U) and "Cloudburst" (Indie), \$13,500.

United Artists (No. Coast) (1,207; 55-85)—"Death of Salesman" (Col). Great \$12,000. Last week, "Another Man's Poison" (UA) (3d wk), 9 days, \$7,200.

Stagedoor (A-R) (370; 85-91)—"The Medium" (Indie). Fair \$3,600. Last week, "Browning Version" (U) (2d wk), \$3,500.

Clay (Rosener) (400; 85-120)—"Tales of Hoffmann" (Indie) (m.o.). 5th wk. Off to \$2,400 in 6 days. Last week, nice \$3,500.

Larkin (Rosener) (400; 65-85)—"Marie Du Port" (Indie). Oke \$2,600. Last week, "Streetcar" (WB) (m.o.) (2d wk), \$3,200.

Vogue (S.F. Theatres) (375; \$1-120)—"La Ronde" (Indie) (11th wk). Held at \$2,400. Last week, fine \$3,200.

## Rains Slough Indpls.;

## 'Room' Rugged \$11,000

Indianapolis, Feb. 5.

Weekend rain slowed biz at first-run situations here, but it still will hold at moderate level for whole stanza. "Room for One More" is top grosser at the Indiana, with nice figure. "Decision Before Dawn" at Circle, also is oke.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Decision Before Dawn" (20th) and "Cloudburst" (UA). Oke \$10,000. Last week, "Model and Marriage Broker" (20th) and "Stars and Guitars" (Indie), \$9,000.

Indiana (C-D) (3,200; 50-76)—"Room for One More" (WB) and "Steel Fist" (Mono). Nifty \$11,000. Last week, "Wild Blue Yonder" (Rep) and "Crazy Over Horses" (Mono), \$12,000.

Loew's (Loew's) (2,427; 90-125)—"Quo Vadis" (M-G) (6th wk). Still plenty good \$11,000 in 9 days after \$10,000 in fifth stanza.

Lyric (C-D) (1,600; 50-76)—"Strange Door" (U) and "Tales of Robin Hood" (Lip). Oke \$5,500. Last week, "Drums Deep South" (RKO) and "Jungle of Chang" (RKO), \$6-80 to \$5,000.

## OMAHA OFF; 'PANDORA' LUSH 9G, 'GROUND' 6G

Omaha, Feb. 5.

Despite some action pic, the local boxoffice continues offish. "Fixed Bayonets" brought some interest to the Orpheum but only an okay session looms.

"Pandora and Flying Dutchman" drew a specialized audience but results look very strong at the Paramount. "On Dangerous Ground" shapes solid.

## Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Fixed Bayonets" (20th) and "The Longhorn" (Mono). Shapes okay \$9,500. Last week, "Hong Kong" (Par) and "Basketball Fix" (Indie), \$8,500.

Paramount (Tristates) (2,800; 16-70)—"Pandora" (M-G). Trim \$9,000. Last week, "Model and Marriage Broker" (20th), \$6,500.

Omaha (Tristates) (2,100; 16-70)—"Indian Uprising" (Col) and "Magic Face" (Col). Good \$7,500 aided by big bally. Last week, "Japanese War Bride" (20th) and "Girl on Bridge" (20th), \$6,500.

Brands (RKO) (1,500; 16-70)—"Dangerous Ground" (RKO). Neat \$6,000 looms. Last week, "Man in Saddle" (C), \$6,000.

State (Goldberg) (865; 25-75)—"See You in Dreams" (WB) (2d wk). Nice \$4,500. Possible hold-over again. Last week, \$6,000.

## 'Room' Hot 14G In Perky Mpls.

Minneapolis, Feb. 5.

Entertainment emporiums got a weekend break for a change in the form of moderate temperatures and grosses are looking up somewhat. Particularly benefited were the only two important newcomers, "Room for One More" and "Decision Before Dawn." "See You in Dreams" shapes solid in second Orpheum stanza. It's the twelfth week for "American in Paris," still going strong, and second for "Fixed Bayonets," latter being off to light figure.

## Estimates for This Week

Century (Par) (1,600; 50-76)—"Big Country" (M-G). Slow \$3,500. Last week, "Never Forget You" (20th), \$4,000.

Gopher (Berger) (1,000; 50-76)—"Fixed Bayonets" (20th) (2d wk). Light \$3,500. Last week, \$4,900.

Lyric (Par) (1,000; 50-76)—"Barefoot Mailman" (Col). Mild \$5,000. Last week, "Hong Kong" (Par), \$4,700.

Radio City (Par) (4,000; 50-76)—"Room for One More" (WB). Much praise showered on this and word-of-mouth is helping. Tall \$14,000. Last week, "Model and Marriage Brokers" (20th), \$8,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"See You in Dreams" (WB) (2d wk). Nice \$7,000 after big \$12,000 first week.

RKO-Pan (RKO) (1,600; 40-76)—"Flight to Mars" (Mono) and "Assassin for Hire" (Indie). Okay at \$5,500. Last week, "Ten Tall Men" (Col) (2d wk), strong \$6,000.

State (Par) (2,300; 50-76)—"Decision Before Dawn" (20th). Good \$8,000. Last week, "Treasure Lost Canyon" (U), \$4,000 in 5 days.

World (Mann) (400; 65-91)—"American in Paris" (M-G) (12th wk). Good \$3,500. Last week, \$3,800.

## 'Sellout' Stout \$15,500, Toronto; 'Drums' 12G, 2d

Toronto, Feb. 5.

With holdover in nearly all theatres, pic biz is holding well currently. Newcomer is "Sellout," big in six spots. "Ten Tall Men" and "Distant Drums" look top hold-overs.

## Estimates for This Week

Crest, Downtown (Glendale), Mayfair, Seaboard, State (Taylor) (865; 1,050; 955; 470; 698)—"Sellout" (M-G) and "Big Night" (UA). Big \$15,500. Last week, "Slaughter Trail" (RKO) and "Journey Into Light" (20th), \$13,000.

Imperial (FP) (3,373; 50-80)—"Distant Drums" (WB) (2d wk). Neat \$12,000. Last week, sock \$16,000.

Loew's (Loew) (2,743; 40-70)—"Westward Women" (M-G) (2d wk). Nice \$12,000. Last week, \$15,500.

Northern, University (FP) (859; 1,558; 40-80)—"Another Man's Poison" (UA) (2d wk). Oke \$9,000. Last week, \$13,000.

Odeon (Rank) (2,390; 50-90)—"Ten Tall Men" (Col) (2d wk). Big \$14,000. Last week, \$16,000.

Shear (WB) (2,386; 40-80)—"Lifeline" (WB) (2d wk). Okay \$7,000. Last week, \$10,500.

Uptown (Loew) (2,743; 40-80)—"Victory Victory" (U) (2d wk). Satisfactory \$5,000. Last week, \$7,000.

## New Films Hypo B'way; 'Sailor' Record \$67,000, 'Stranger'-Johnston Sock 95G, 'Las Vegas'-Vaude 60G, 'Star' Big 28G

A break in the cold wave and some new, stalwart product will boost Broadway first-run business this season. Coldest weather of the year, officially about 7 degrees, after the rain and snow, hurt trade in the middle of the week but clear, milder conditions most of the weekend hyped the boxoffice. Five new bills contributed to the upswing. End of school term, with students out of class part of week, also helped.

"Sailor Beware" is the new champ, heading for terrific \$67,000 in initial week at the Mayfair, a new high for the present scale. "Gentleman's Agreement," which holds the all-time record at the house, hit \$82,000 but with a \$2.40 top and higher scale generally.

Biggest money for a newcomer is being registered by "Phone Call from Stranger" with Johnny Johnston heading the stage show at the Roxy. After a smash weekend, this combo looks to hit \$95,000 on the initial week, the outstanding showing for this house on a non-holiday week in months.

"Lone Star," which got a great start over the weekend, is heading for a possible big \$28,000 in first week at the Capitol. "Invitation" is proving a disappointment with only \$10,000 at the State.

"Las Vegas Story," with stage bill headed by Denise Darcel, Jack Carter and Blue Barron band, looks to reach a good \$60,000 at the Paramount. Combo is in for two weeks.

"Greatest Show on Earth" with stage show continues as week's greatest money-getter at the Music Hall. It still is very big with \$136,000 in current round, fourth of its present longrun. Bad weather earlier in the session cut some what but biz perked up yesterday (Tues.) again. Pic ran almost even with the third week over the past weekend.

"Quo Vadis" continues smash at the Astor with \$28,000 for the 13th week just concluded there, and fifth session of present continuous-run policy. "Cry Beloved Country" is holding in fine fashion with \$11,000 likely for second week at the Bijou.

## Estimates for This Week

Astor (City Inv.) (1,300; \$1.25-1.80)—"Quo Vadis" (M-G) (14th wk). Current round started yesterday (Tues.). The 13th week held near recent pace with sock \$28,000 after \$30,000 for 12th stanza (fourth week under current continuous-run policy here).

Bijou (City Inv.) (589; 80-180)—"Cry Beloved Country" (Indie) (2d wk). Initial holdover frame ending today (Wed.) is holding at \$11,000 after smash \$14,000 for first week. Stays.

Capitol (Loew's) (4,820; 70-180)—"Lone Star" (M-G). First session ending tomorrow (Thurs.). Holdings to big \$28,000 or near.

Elks in ahead, "Light Touch" (M-G) (2d wk-9 days), \$10,500.

Criterion (Moss) (1,700; 50-180)—"I Want You" (RKO) (7th-final wk). Winding up with \$6,000 or less after \$7,200 for sixth round. "On Dangerous Ground" (RKO) opens Saturday (9).

Globe (Brandt) (1,500; 50-180)—"When Worlds Collide" (Par). Opens today (Wed.). Last week, "Submarine Command" (Par) (3d wk-5 days), dipped to \$8,000 after fine \$15,000 for second round.

Fine Arts (Davis) (468; 90-180)—"Lavender Hill Mob" (U) (17th wk). The 16th frame ended Monday (4) still was very big at \$3,200, after \$3,500 for 15th week.

"Sailor Beware" (Par). Initial round ending today (Wed.) is soaring to terrific \$67,000, new high here with present scale but \$15,000 below mark made by "Gentleman's Agreement" (20th) with \$24.00 top. Holds, natch! In ahead, "Detective Story" (Par) (12th wk-9 days), great \$25,000, being helped by terrific preview of "Beware" on final day.

Normandie (Normandie Theatres) 592; 95-180)—"Pandora" (M-G) (9th wk). Current round ending tomorrow (Thurs.) continues in fine style with \$6,500 after \$6,800 for eighth week.

Palace (RKO) (1,700; \$1.20-\$4.80)—All-vaude, two-day policy headed by Edy Garland (17th wk). The session started yesterday (Tues.). The 16th week (eight shows) held to \$36,700 after \$28,500 for 15th round of six shows (four matinees were dropped).

Paramount (UPT) (3,664; 70-180)—"Las Vegas Story" (RKO) plus Denise Darcel, Jack Carter,

Blue Barron orch topping stage-show (2d-final wk). First week ended last night (Tues.) hit good \$60,000. In ahead, "Scandal Sheet" (Col) with Ink Spots, Sarah Vaughan, Erskine Hawkins orch on stage (2d wk), \$73,000.

Park Avenue (Reade) (583; 90-150)—"St. Matthew Passion" (Indie) (2d wk). Initial week ended Sunday (3) hit okay \$6,500. In ahead, "Tom Brown's Schooldays" (Indie) (3d wk), \$4,000. "Woman in Question" (Col) set to open Feb. 18.

Paris (Indie) (568; \$1.20-\$2.40)—"The River" (UA) (22d wk). The 21st week ended Sunday (3) held near recent pace with great \$8,200 after \$8,400 for 20th round.

Radio City Music Hall (Rockefellers) (5,945; 80-240)—"Greatest Show on Earth" (Par) with stage-show (4th wk). Continues only slightly behind the third round with big \$136,000 in current week. Third week was great \$145,000, rain-snow-storm and cold cutting in on final days. Stays on indef.

Rivoli (UAT-Par) (2,092; 90-180)—"Decision Before Dawn" (20th) (7th-final wk). The present-final frame is being cut to 6 days, with about \$6,000 likely. The sixth round was oke \$9,000. "Viva Zapata!" (20th) opens tomorrow (Thurs.).

Roxy (20th). (5,886; 80-220)—"Phone Call from Stranger" (20th) plus Johnny Johnston, George Tappas, Florence Desmond, others, on stage. First week ending tomorrow (Thurs.) shapes smash \$95,000, biggest here in some time. The non-holiday weekend was the best here in two years, with Saturday rated greatest in years. Holds, naturally. Last week, "Model and Marriage Broker" (20th) with stage show (3d wk), \$62,000.

State (Loew's) (3,450; 55-180)—"Invitation" (M-G) (2d wk). First round ended Monday (4) was highly disappointing with only \$10,000. In ahead, "For Men Only" (Lip) (2d wk-4 days), \$7,000.

Warner (WB) (2,756; 85-92)—"Big Trees" (WB). Opened yesterday (Tues.). In ahead, "Room for One More" (WB) (3d wk) dipped to \$11,000 although helped by preview of "Trees" on final day. Second week was okay \$15,000.

Sutton (R & B) (581; 90-150)—"Tales of Hoffmann" (Indie) (7th wk). Sixth stanza ended Monday (4) held even with previous session at \$7,500. No new pic booked to follow yet.

Trans-Lux 60th St. (T-L) (453; 90-150)—"Magic Garden" (Indie). Opened yesterday (Tues.). In ahead, "Bonnie Prince Charlie" (Indie) (4th wk-9 days), held at \$3,500 after \$2,200 for third week.

Trans-Lux 52nd St. (T-L) (540; 90-150)—"Japanese War Bride" (20th) (2d wk). Initial stanza ended Monday (4) hit okay \$5,300. In ahead, "Big Country" (M-G) (3d wk), \$3,000.

Victoria (City Inv.) (1,060; 55-180)—"Death of Salesman" (Col) (7th wk). The seventh round ended today (Wed.) looks to hold nicely with \$13,500 after strong \$15,000 for sixth week. "Marrying Kind" (Col) pencilled in to open Feb. 22.

Pittsburgh, Feb. 5.

Bangup business of "Room for One More" in its holdover round at the Warner is the big news here this week. Picture has dropped only a fraction from its getaway week house, ever experienced. It naturally stays on. Among the new ones, only "Pandora and Flying Dutchman" at Penn seems to be making anything of a dent. Second weeks of "Decision Before Dawn" at Fulton and "Browning Version" at Squirrel Hill are okay.

## Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Decision Before Dawn" (20th) (2d wk). Winding up satisfactorily with \$5,000 on top of sock \$9,500 last week.

Harris (Harris) (2,200; 50-85)—"Let's Make It Legal" (20th) and "Indian Uprising" (Col). Limping at \$5,000 or less. Last week, "Japanese War Bride" (20th), \$3,500 in 6 days.

Penn (Loew's) (3,300; 50-85)—"Pandora" (M-G). Although crux did not like this, it is reaching okay \$14,000 or better. Last week, (Continued on page 18)

## 'Pandora' OK \$14,000, Pitt; 'Legal' Limp 5G, 'Room' Rousing 10G, 2d

# U-I's **BEND OF THE RIVER**

**SMASHES ALL EXISTING RECORDS  
IN ENTIRE NORTHWEST TERRITORY!**

**In town after town, bucking  
winter's worst weather,  
"BEND OF THE RIVER" is  
smashing its way to new  
boxoffice records...**

**topping even the  
fabulous 1947  
grosses of  
"THE EGG AND I"**

**Unprecedented  
WORLD PREMIERE**  
activity makes headlines  
for 6 successive days in  
Portland, Ore., highlighting  
smashing national press  
coverage by visiting  
correspondents from  
coast to coast!

Governor McKay of  
Oregon proclaims  
3-day "Covered Wagon  
Centennial" as premiere  
feature.

Sternwheeler  
Race on  
Columbia River  
breaks in  
newspapers  
all over  
nation.

Crowds wait in  
rain, four deep  
for four blocks,  
to attend  
first public  
showing of  
"Bend".

James Stewart heads visiting stars con-  
tingents that toured entire Northwest!

World's Largest  
Indoor Square  
Dance unites  
people of Oregon  
in world  
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Largest Banquet in history of Portland  
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**JAMES STEWART · ARTHUR KENNEDY  
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**BEND OF  
THE RIVER**

COLOR BY *Technicolor*

with LORI NELSON · JAY C. FLIPPEN · STEPIN' FETCHIT

Screenplay by BORDEN CHASE · Directed by ANTHONY MANN · Produced by AARON ROSENBERG





# British Attempt to Revise Film Pact With U.S. Seen Certain This Year

London, Feb. 5.

There is now no doubt that the British government intends to take up its option and seek revision of the Anglo-American film pact this summer without waiting for the agreement to run its scheduled two-year course. No official move, however, is anticipated before the budget statement, which will be made in the House of Commons March 4. When making his dollar saving austerity announcement in the House of Commons last week, Chancellor of the Exchequer, R. A. Butler, made it obvious that he would seek substantial economies in film expenditure. That he was unable to take immediate action in view of the binding nature of the existing pact was anticipated; it was likewise forecast that the monetary pact would be brought under review this year.

Government action to cut dollar expenditure on Yank product would have to follow one of two basic courses. Either import of films could be restricted, thus reducing overall earning capacity, or the basic \$17,000,000 allowed for annual conversion could be whittled down; with further economies in the existing bonus and incentive clauses for production in Britain and distribution of British-made product.

If the British fiscal situation remains critical by this summer and dollar saving on films becomes necessary, it is considered likely that the government will favor a reduction in the amount transferable rather than to curb the total film imports. The other alternative might not meet the Chancellor's requirements, as many of the majors would probably reissue old films to make up any program deficiencies. In any event, the British production industry is not at present capable of filling gaps in film program requirements.

The chancellor's statement in the House of Commons that Hollywood films cost Britain approximately \$25,200,000 annually has confirmed the view that the last pact virtually provides for full convertibility of all Hollywood earnings. The additional \$8,000,000 over and above the permitted \$17,000,000, under the bonus incentives, means that all sterling surpluses are being thawed and converted into dollars.

American companies operating in Britain do not appear to be seriously disturbed by Butler's warning. Generally, they remain optimistic that by the summer conditions will improve and that the need for major changes in the agreement will no longer exist. In political quarters, however, it is felt that the financial crisis will remain for some time and that the government means business this time.

## 'HAPPY TIME' RATED LIKELY LONDON ENTRY

London, Feb. 5.

The latest Broadway importation, "The Happy Time," which was presented by Laurence Olivier and Gilbert Miller at the St. James's last Wednesday (30), is in striking contrast to recent productions from America. This artless domestic comedy drama, with its simple characters and simple humor, drew considerable favorable reaction on its opening, although a few dissident voices were heard from the gallery.

The excellent British cast was headed by Ronald Squire, Peter Finch, Rachel Kempson, Genevieve Page and George Devine, but the evening was notably a triumph for young Andrew Ray ("The Mudlark" of the command film) making his first stage appearance. Warmth of reception, coupled with generally favorable press, indicates production has reasonably good chances of success.

## Water Cascade in Chevalier Revue

Glasgow, Jan. 29.

A giant water spectacle is being built here by aqua-spectacle expert Jimmy Currie for the new revue at the Theatre de l'Empire in Paris, starring Maurice Chevalier. Paris management plans a huge cascade of water, from the back wall at roof height, plunging right into the audience.

## Parnell Sez TV Coin Hurts Vaude Bookings

Glasgow, Jan. 29.

Big money paid by U. S. commercial TV to star different artists is increasing the headaches of British impresarios who want these performers, according to Val Parnell, head of Moss's Empires circuit.

Parnell, here on a business trip, said he had signed a number of possible names for Great Britain this season, but many are uncertain. Jimmy Durante will play four weeks at London Palladium in May, and may stay over to appear at several other theatres. So far another certainty is Laurel and Hardy, due to Glasgow March 10, and possibly Sophie Tucker also for Glasgow.

## See No U.S. Yen For Aussie Prod.

Sydney, Jan. 29.

Aussie pic toppers can't see the major U.S. producers rushing into the local field to take over Ealing's studio at Pagewood, Sydney, to keep local films going. Ealing bows out of here after five years of headaches trying to maintain a continuous production schedule minus governmental assistance. The Yanks, seeing what has happened to the British in this zone, even though this is a British possession, so far are not seen using their frozen coin to keep production going here, the industry believes.

The demise of Ealing Down Under and Aussie pic production in general, stems from the fact that the government-controlled Capital Issues Board (in charge of the country's finance) refused Charles Munro, independent pic loop operator and radio mogul, together with a solid group of Sydney businessmen, permission to sink around \$450,000 in Pagewood with Ealing. Another group with \$240,000 set for the same purpose was also turned down.

Major killer to local production is the government's announcement that it does not consider film making here "an essential industry."

## Spewack's 'Ant' Preems In Glasgow, March 3

Glasgow, Jan. 29.

New satirical comedy by American author Sam Spewack, tentatively titled "Look to the Ant," is set to open here at King's Theatre March 3. It will have world preem at Royal Lyceum Theatre, Edinburgh, Feb. 18 to be followed by a week's tryout to Aberdeen.

Cast is headed by Alec Guinness. Other roles go to Diana Churchill, Ernest Thesiger and Daphne Anderson. Peter Glenville will produce.

Michael Redgrave and Google Withers open in "Winter's Journey," British version of Clifford Odets' "The Country Girl" in Edinburgh Feb. 11. Sam Wanamaker also is in the piece. Retitling is due to possible confusion with the Lionel Monckton musical, "A Country Girl."

## 'Robin Hood,' 'Sat. Island' Set for London Preems

London, Jan. 29.

Two charity world preems to be held on successive weeks, have been set by Robert S. Wolff, RKO Radio topper, for new Technicolor British productions. The second will be a royal preem. First will be on March 13, when Disney's British-made "Robin Hood" will have its first presentation at the Leicester Square Theatre. Proceeds will go to the National Advertising Benevolent Society.

A week later on March 20, David E. Rose's "Saturday Island," starring Linda Darnell, opens at the Odeon, Leicester Square. The Duchess of Gloucester is to attend the preem which is to raise coin for the British Limbless Ex-Servicemen's Association.

## RKO Into 16m in Britain

London, Feb. 5.

RKO Radio plans to enter the 16m distribution field in Britain. Preliminary arrangements already have been concluded and last Thursday the company's topper, Robert S. Wolff, sailed on the Queen Mary to finalize arrangements with homeoffice execs.

On his return, Wolff will announce the company's first standard program, together with details of personnel to be responsible for administration of the new division. Sailing with Wolff is David E. Rose, producer of "Saturday Island," which RKO is distributing in Britain. Film is set for a charity preem at Leicester Square Theatre in March.

## Ruling Vs. 50% Forced Dating of Mex Product Carried to Supreme Ct.

Mexico City, Feb. 5.

The National Cinematographic Board has decided, as many felt it would, to fight the permanent injunction that Federal Judge Ignacio Burgoa recently granted exhibitors against enforcement of the new Cinematographic Law giving Mexican pic 50% of all playdates throughout Mexico.

NCB has appealed the case to the National Supreme Court, basing its action on disagreement with one of the prime points Judge Burgoa cited in granting the injunction. This is that the forced playing of product is unconstitutional in that it contradicts a prime constitutional precept, freedom of trade, by favoring one product over another and attempting to force a market for the favorite product. Judge Burgoa had agreed with the exhibitor contention that the demand playing of pic is unconstitutional.

The 26-page brief for the appeal intimates that the big purpose of the law is to aid Mexican film producers. Despite the appeal, the injunction holds good so that all pic, U. S. and other foreign ones as well as Mexican, have free exhibition throughout Mexico. High court decision is not expected until this summer at the earliest.

## DAVIS, 20TH'S SKOURAS SET AUSSIE LOOKSEES

Sydney, Feb. 5.

John P. Davis, managing director of J. Arthur Rank Organization, is due here within the next three weeks for an extensive looksee. JARO is a 50-50 partner with Greater Union Theatres, which apart from operating a chain of around 170 cinemas, has also under its control the British Empire Films, distributing the JARO product here, Cinesound newsreel, a processing laboratory and 16m set-up GUT headed by Norman B. Rydge.

Davis is reported anxious to see more Aussie cinemas playing British pic, and he may possibly huddle with governmental chiefs regarding the current 15% British quota here.

Listed as also coming here possibly in April is Spyros Skouras for a onceiver of 20th-Fox and the major Hoyts' chain in which the former has a substantial stock sayso. Hoyts is headed by Ernest Turnbull and opposition to Greater Union.

Both visits are reported to augur changes in the Aussie setups.

## N. South Wales to Act Vs. Horror Pix for Kids

Sydney, Jan. 29.

Chief Secretary Clive Evatt, in charge of theatre licenses in New South Wales, has declared that he will take action against exhibitors running objectionable pix (horror fare) at children's matinees. Evatt said that his department had an agreement with exhibs to lay off this type of product, but it was found that some exhibs were not keeping this "gentlemen's agreement."

Evatt said he will also seek power to halt radio stations airing the chiller serials for moppet consumption.

Other Foreign News  
On Page 13

# 'Quo Vadis' Preem Boosts London Film Biz, Opens Terrific in 2 Spots; 'Stranger' 12G, 'Outcast' 11G, Socko

London, Jan. 29.

## Election of Distrib Prez In Holland Favors U.S.

Amsterdam, Feb. 5.

Election of Fritz Strengholt, circuit operator and owner of two releasing firms, as prez of the distributors' section of the Nederlandse Bioscoop Bond, is looked upon as a good omen by Hollywood reps here. For he's known to be friendly to American companies and was previously proxy of the Bond during the crucial years when the U. S. industry was trying to get established in the Dutch territory.

Strengholt runs two distribution companies, N. V. Nederland Film and N. V. Nova, in addition to owning almost all of the first-run houses in Amsterdam, Rotterdam and The Hague. Best known of his theatres is the Tuschinski, Amsterdam, which is often called the "Radio City Music Hall of Holland."

## First German TV Net Takes Form

Hannover, Jan. 29.

Executive committee of the biggest West German radio station, Nordwestdeutsche Rundfunk (NWDR), has approved the basic appropriations for a three-year plan destined to establish a large-scale NWDR-TV network in that period. The meeting decided to appropriate \$3,209,000 for the project. Of this, \$2,019,000 would be used during the first two years and \$1,900,000 in the final year.

Establishment of the NWDR-TV net would mean a real start for German telecasting, which is practically non-existent today. The only TV station operated by NWDR in Hamburg is still only experimental, and its programs consist of two-hours of telecasting every Monday, Wednesday and Friday.

The new NWDR-TV net's planned TV time would be three hours daily, including one hour in the early p. m. period. As in the AM field, however, NWDR-TV is expected to cover most of the country, with stations in Hamburg, Berlin, Hannover, Cologne, and possibly one additional station each in the Ruhr and outside Hamburg.

While the NWDR-TV plans now call for laying a solid groundwork for German television, its final success is still subject to the price of the TV sets. In Hamburg, a city with 1,600,000 population, there are less than 100 privately-owned TV sets, and a handful of public viewing booths. The reason for this is that the set prices, \$285.60 to \$476, are still completely beyond the reach of the average citizen.

## Lux Films Chief Plans To Hypo Italo Product

Rome, Feb. 5.

Dr. Renato Gualino, prez of Lux Films and head of the Italian Producers Assn., is scheduled to leave for the U. S. the end of this month to aid in stepping up operations of Italian Films Export. Outfit was set up under last year's Italo-American film agreement and is intended to promote distribution of Italian films in the U. S.

Preliminary steps to put I.F.E. on an active basis have already been granted a certificate of incorporation by the Secretary of State at Albany, N. Y., and E. R. Zorognotti has been named its head. He is now assembling a staff.

## Ives' London Concert Moved Up

London, Jan. 29.

Because of a change in his itinerary, the Royal Festival Hall concert for Burl Ives has been brought forward from May to April 10.

A week later (April 17), Ives checks out for Israel for a week of concert dates and then moves on to India for four one-night stands. From there, he goes to Australia where a countrywide tour is being planned.

Launching of "Quo Vadis" at the Carlton and Ritz has given a new impetus to film business in the West End. Big crowds turned out to watch celebrities arrive for the dual preem Friday night. The following Saturday and Sunday thousands took their places in the lines in the struggle to gain admission. Both theatres drew capacity business and many failed to get in. Weekend figures were restricted because there was only one performance at each theatre on Sunday, due to limited opening hours. Carlton's first two days hit a colossal \$4,800 while the much smaller Ritz was a capacity \$1,700, also in two days.

Apart from the Metro opus, other new entries to open in fine style were Carol Reed's "Outcast of the Islands," with first Plaza session a socko \$11,000, and "Phone Call From a Stranger," which grossed a great \$12,000 at the Odeon, Leicester Square.

Topping the holdovers is the British-made "African Queen."

## Estimates for Last Week

Carlton (Par) (1,128; 70-\$1.70)—"Quo Vadis" (M-G). Opened to invited audience and began regular run Jan. 26. Long lines surrounded the theatre from early morning. Capacity take Saturday-Sunday yielded a huge \$4,800. In for at least 13 weeks.

Empire (M-G) (3,099; 55-\$1.70)—"Lone Star" (M-G) and stagework (3d wk). Dipped rather badly this round to wind its run with moderate \$13,400. "Wild North" (M-G) opened Jan. 27.

Gaumont (CMA) (1,500; 50-\$1.70)—"His Excellency" (GFD) (3d wk). Second round was down to poor \$3,600 and final week unlikely to exceed slow \$3,100. "Anne of Indies" (20th) starts Jan. 31.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Come Fill Cup" (WB) (3d wk). Modest \$3,700 after fair \$4,300 in second week. "Model and Marriage Broker" (20th) and "Golden Girl" (20th) open Jan. 31.

London Pavilion (UA) (1,217; 50-\$1.70)—"Close To Heart" (WB) and "Folsom Prison" (WB). Double feature bill got fair \$3,600 in first frame. Stays another week with "Home At Seven" (BL) opening Feb. 1.

Odeon, Leicester Square (CMA) (2,208; 50-\$1.70)—"Phone Call From Stranger" (20th) and "Royal Journey" (GFD) (2d wk). Holding strong at \$7,300 on second week-end after great \$12,000 opening session. Stays a third round. "Secret People" (GFD) follows.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Painting Clouds Sunshine" (WB) and "Tomorrow Another Day" (WB). Nice \$5,700 for initial weekend. In for three weeks.

Plaza (Par) (1,902; 70-\$1.70)—"Outcast of Islands" (BL) (2d wk). Second frame was firm \$10,400 after socko \$11,000 opening week. Holds again.

Rialto (LFP) (592; 50-\$1.30)—"Never Take No For An Answer" (IFD) (4th wk). Beat third week with nice \$2,500. Continues.

Ritz (M-G) (432; 50-\$1.70)—"Quo Vadis" (M-G). Duplicated the Carlton opening and drew a capacity \$1,700 in first two days. Stays indef.

Warner (WB) (1,735; 50-\$1.70)—"African Queen" (UA) (3d wk). Still in big money at \$13,200 this round. Likely to stay another three weeks before "Streetcar Named Desire" (WB) moves in.

## 'KATE' BOWS IN AUSSIE TO EXTRA-WARM KUDOS

Melbourne, Feb. 5.

"Kiss Me, Kate," newest J. C. Williamson Theatres presentation, opened at His Majesty's here Saturday (2), in its Australian bow, to a great reception. Musical was hailed as a brilliant production, and is apparently set for a good run.

Hayes Gordon, only American lead in the show, scored a big success in the Alfred Drake role, while Joyce Turpin, of London, who took the Kate lead, was also singled out. Miss Turpin appeared in the London production of "Kiss Me, Kate."

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# Vienna Show Biz, Nightlife Continue Shabbily, With Prices on the Upbeat

By JOSEF ISRAELI, II

Vienna, Jan. 20.  
Vienna show biz, nightlife and eating continue shabbily in this town 90 miles inside the Iron Curtain. Tourism drops to low level in the winter, with many American sightseers still nervous about travelling this far through the Russian Zone even for the privilege of telling the hometown folks that they were right there in Vienna and saw the Russians with their machineguns on the street.

Rising prices have taken the edge off Austria's claim to be the cheapest tourist land in Europe. But except for some gyp traps specializing in clipping foreigners, pleasure remains a much lighter touch here than in such capitals as Paris, Rome or Berlin. A top spot in Vienna such as the recently reopened Hotel Sacher will rack up a first-class meal complete with wine for two at about \$6. You can get a magnificent steak weighing close to a pound of the kind that will cost you \$5 in N. Y. for slightly under \$1 at the White Chimneys, a haunt which is the nearest thing to a local Lindy's for show people. A bottle of passable but sweet local champagne sets the customers back \$3 even in a fancy nitery with a tired floorshow. It would cost \$15 in Paris, and that \$6 meal would tap a tourist for \$25 along the Seine. A double hotel room with bath in one of the fancier skiing towns where the international set hits Austria this winter comes to about \$6, and you can do it for half that by sacrificing a few of the frills.

Show biz in Vienna is moderately prosperous. Legit reports spotty trade, but the big theatres hiding behind state subsidies don't care much whether plays draw or not. Principal state theatres receiving direct subsidies, such as Burgtheater, Akademie Theatre and two State Opera houses, stick considerably to a classical repertoire, giving the customers plenty of Schiller, Goethe and the heavier numbers which would not draw flies on Broadway.

The current season has seen the very first new play since the war attracting American interest. This is "Reigen 1951," a "variation" on the Schnitzler theme of circular bed-hopping, produced and directed by a group of comparative youngsters at the off-the-main-drag Little Theatre in the Konzerthaus. U. S. managers and agents have been showing a lively bidding interest in this one, which seems adaptable to Broadway or Hollywood Americanisation.

For a cross-section of what's playing, a recent theatre menu includes "Caesar and Cleopatra" at the Burgtheater; Eliot's "Cocktail Party" at the Akademie; "Rebecca" at the Josefstadt; Nestroy's "Talisman" at the Volkstheater; and Mollnar's "Play's the Thing" at the Kammerspiele. A revival of Claire Boothe Luce's "The Women" is not filling the Burgertheater under Josefstadt management. At the Commie-operated Scala, message plays do mild business, and the Raimundtheater is doing a revival of the ancient operetta, "Girl From the Black Forest."

**Nightlife Breeds No Top Spots**  
In the nightlife department, considering its size, Vienna supports no first-class spots. Nearest thing is the Splendide Bar, a creep joint with mirrors, inhabited by a well-dressed international set, strongly reminiscent of "Third Man" atmosphere. The place is operated by Hubner, the local Union News boss who has a string of other joints, including the attractive Kobenzl Bar. Casanova and Moulin Rouge are flashy night spots featuring floor shows and B girls. Acts are generally of low quality, since the local currency is neither strong enough internationally nor plentiful enough to attract class numbers in competition with towns like Paris and Rome, or the harder money of Switzerland and Germany. Regulars in these spots, as well as at Maxim's, a dim joint with 17 beautiful women (including Lillane Cornelia, the local Jane Russell who bares all), are likely to meet the same acts coming around the wheel, since the supply of talent is strictly limited.

Strangers in town usually have at least one visit to the Orientale, a deep smelly celler just outside whose door Russians shot and killed an American M. P. last year.

## Shows in Australia

(Week ending Feb. 2)

### SYDNEY

"Brigadoon" (Williamson), Royal.  
"Borovansky Ballet" (Williamson), Empire.  
"Ice Follie" (Tivoli), Tivoli.  
"Peter Pan" (Fritton), Independent.

### MELBOURNE

"Kiss Me Kate" (Williamson), His Majestys (Feb. 2).  
"Peep Show" (Tivoli), Tivoli.  
"See How They Run" (Carroll), Princess.  
"Merchant of Venice" (Williamson), Comedy.

### ADELAIDE

"Worm's Eye View" (Williamson), Royal.

### BRISBANE

"The Kiwis" (Williamson), His Majestys.  
"Hot From Hollywood" (Laurie Smith), Royal.

## Rank Charge That ACT Hampers Yank Prod. In Brit. Refuted by Assn.

London, Feb. 3.

Charges by J. Arthur Rank, made during his Irish tour last week, that the government policy of trying to encourage Hollywood companies to film in Britain was being negatively by the restrictive policy of the Assn. of Cine & Allied Technicians, are refuted by the Assn's general secretary, George H. Elvin.

In a Belfast speech the British film mogul alleged ACT was trying to keep Hollywood directors out of the country, and he didn't consider that the way to increase employment in the industry. Elvin, challenging the assertion, points to an agreement his union made at the end of the war with the British Film Producers Assn. stipulating a quota for foreign directors.

"I don't know what Rank is beefing about," Elvin declares, "as every application he has made has been approved. In my opinion, the fault is largely that of the American companies in Britain, who refused to come to an agreement with us in the same way as the BFAA did some years back. That would be the best solution."

Answering other charges of restrictive practices, Elvin claims that cooperation in the industry must not be a one-sided affair. Rank has closed studios at Islington, Shepherds Bush and Denham, Gaumont-British Instructional is being cut to skeleton proportions, children's films programs and "This Modern Age" have been dropped and all this has meant more unemployment and more hardship for technicians. "Does Rank want us to take this lying down?" Elvin asks.

The union topper points out that in the blackest year of the Rank empire, the group would have still been very much in the red even if every technician had worked without pay.

## London Film Notes

London, Jan. 30.

Tony Hinds, production chief for Jimmy Carreras, head of Exclusive Films, back from Hollywood where he has lined up several name stars for his future pix. Ben Lyon's contract with 20th-Fox as talent scout and production exec terminates in February and will not be renewed, with Freddie Fox staying on as chief of production. Betty Box's next picture for J. Arthur Rank release is titled "Venetian Bird," from novel of same name. It goes into production March 3 with five weeks location in Venice and three weeks at Pinewood. Will star Richard Todd, by arrangements with ABPC, to whom he is under exclusive contract, and Valli. Ralph Thomas is directing.

Ronald Shiner forced to turn down top role in Edgar Wallace's "The Frog," which was to have been directed by Carol Reed for Alexander Korda, because of his commitments with film producer Jack Raymond who is to star him in an original titled, "Trebble Chance." Shooting is slated to start Feb. 11.

## PRIMUS DANCE TROUPE SOCK IN ISRAELI BOW

Tel-Aviv, Feb. 5.

Pearl Primus and her dance troupe, currently in their initial visit to Israel, have scored one of the biggest hits since the new country's founding. Group of 10, originally signed by the Yuval agency here for eight dates, has given 20 concerts, with 10 more scheduled. Dates so far have been SRO.

Troupe also is appearing for the armed forces in immigration camps, and for a benefit for the League to Prevent T.B. Press has been very favorable, with long feature articles in the dailies and most magazines carrying cover pictures.

## Govt. Folds Crown Unit, COI Films

London, Feb. 5.

The dissolution of the Crown Film Unit, which came under the economy axe administered in the House of Commons last week by the Chancellor of the Exchequer, R. A. Butler, marks the end of government interest in documentary film production spreading over many years. More than 60 technicians and about 20 other grades are thrown out of work as a result of the decision, and for only a few is there any prospect of absorption into dwindling British production.

The decision puts another studio on the market. The Beaconsfield lot, which has been the home of the CFU for the last few years, is to be shuttered immediately. With the folding of the CFU, the government also has decreed the winding up of the film division of the Central Office of Information, which has been responsible since the start of the last war for initiation and distribution of government propaganda films.

The government first became interested in film production back in the '30s when John Grierson formed the General Post Office Film Unit and set a new standard for documentary production. Films of the calibre of "Night Mail," which were made in the early days, are still widely shown, both in 16m theatres and also on TV. One of the major government productions was the wartime "Western Approaches," which achieved widespread theatrical distribution.

## Scot Town Bans Hypnotists

Glasgow, Jan. 22.

Hypnotism shows have been banned by the town council in Airdrie, important industrial town near here. All rentals of the town hall will now carry a clause that no hypnotic demonstrations of any kind can be given.

Dr. Robert Lumsden, the town's medical chief, claims "such shows are not in the best interests of the younger members of our community."

## Current London Shows

(Figures show weeks of run)

London, Feb. 5.

"And So to Bed," Strand (16).  
"Blue for Boy," Majesty's (62).  
"Colombe," New (8).  
"Day's Mischief," Duke York (8).  
"Figure of Fun," Aldwych (16).  
"Folies Bergere," Hipp (48).  
"Gay's the Word," Saville (51).  
"Happy Time," St. Jasp. (11).  
"Hallow," Ambassadors (36).  
"Kiss Me, Kate," Coliseum (49).  
"Knight's Mad'n," Pic. Pal. (98).  
"Little Hut," Lyric (70).  
"Love & Colonels," Mnd'h'm (38).  
"Lyric Revue," Globe (19).  
"Master Crook," Comedy (7).  
"M'summer Dream," Old Vic (6).  
"Much Ado Nothing," Ph'n'kt (16).  
"Peep Show," Prince Wales (15).  
"Penny Plain," St. Mart (32).  
"Puss Boots Ice," Empress (7).  
"Relative Values," Stroy (19).  
"Reluctant Heroes," Wt'h (83).  
"Sagull's," Apollo (83).  
"Sunet Kn't's'de," W'm's't (2).  
"Smer and Smoke," Duch's (2).  
"South Pacific," Drury (14).  
"Third Person," Criterion (5).  
"To Dorothy, a Son," Gar'l'k (62).  
"Waters of Moon," H'm'kt (62).  
"White Sheep Family," Pic (17).  
"Women of Twilight," Vaude (16).  
"Zip Goes Million," Palace (16).

## CLOSED LAST WEEK

"Day's Mischief," Duke York (8).  
**OPENING THIS WEEK**  
(Figures show weeks of run)  
"Bewitched," New Boltons (4).  
"Not Proven," Q (5).  
"Creditors," New Lindsey (5).

## French Film Biz Still Seeks Solution Of Prod. Woes; Blame Film Aid Law

Paris, Jan. 29.

### Lloyd's U.S. Looksee

London, Jan. 29.

Euan Lloyd, who quits his post as publicity director of General Film Distributors Feb. 22, has gone to New York on a seven-week business and pleasure trip, which will include a visit to Hollywood. As rep for Line Renaud, the Parisian chanteuse, he hopes to obtain cabaret, TV and film dates for her.

Lloyd, who is the youngest ad-pub chief in the biz here, has held the GFD post for the last five years. He was 22 when first appointed. His actress wife, Jane Hylton, was unable to accompany him, as she is scheduled for a starring role in Pinewood's Technicolor production, "Fanfare for Flies," which Compton Bennett is directing.

### Greek Govt.'s 50% Duty Causes Loud Protests; May Bar U.S. Product

Athens, Jan. 29.

The Greek government has imposed a new import duty on films. Film importers will be forced to pay 50% on the films' value plus the other existing duties. President of Greek Film Importers and Distributors Union, T. Papachristofiliou, is protesting to the government and seeking a lower extra duty on the contention that the new harsh duty threatens the existence of this biz.

According to regulations, all merchandise landed at Greek ports must be cleared through customs within 45 days of arrival. If not cleared promptly, it becomes subject to sale at public action, and if not sold it is confiscated. In the case of films, however, it is imperative that on the arrival of picture shipments the necessary import license be issued promptly to clear them before the expiration of the 45-day deadline. At present Greek film importers, being unable to pay such high duties, have made a payment of 30% of the films' total value in order to prevent confiscation until final settlement of the dispute.

All major American film companies are represented here. The amount allocated annually for print costs and earnings was set at \$500,000. About half of this amount is remitted to American companies in the course of the year for print costs, advertising material and shipping charges while the balance is remitted by quarterly allocations from the blocked funds the distributors deposit with the Bank of Greece.

There are about 400 film houses operating in Greece now, and biz has been getting better since the end of the civil war. But if this extra duty is not reduced, American films in this country may be eliminated. Greek film importers have small hope of getting such reduction.

## London Legit Bits

London, Feb. 5.

Jack Payne is going into the West End legit production field. His first will be A. G. Macdonell's "Second Threshold," which was done on Broadway last year with Clive Brook and Margaret Phillips starred. Payne has Brook, but is looking for a femme lead. Jane Morgan has completed a new play, "The Honourable Member." Hugh Hastings has written a new play, titled "Angels in Waiting," which goes into the Embassy Theatre, Swiss Cottage, Feb. 2. Stars Richard Todd, Maire O'Neill and Victoria Hopper, with show coming to the West End after try-out.

Robert Rayhill is rumored for juvenile lead in Jack Hylton's "Call Me Madam," set to follow Hylton's "Kiss Me, Kate" at the Coliseum in March. BBC is staging Chekhov's "Wild Duck" on TV Feb. 13, with Marius Goring starred. Robert Monro's new farce, "See You in Court," is being tried out at Richmond Theatre early May under direction of Frederick Piffard with Sonnie Hale and Charles Hislop as stars. Cast of 12 Spanish singers, dancers and instrumentalists will present "Coros Y Danzos De Espana" at the Stoll's, Kingsway, for four weeks, opening Feb. 15.

Crisis is still the big word here in the film industry. Hundreds of analyses have been made and many solutions have been suggested. Some quarters have even started to pin it all on the American competition. The closing of three big studios at Joinville had the leftist paper L'Ecran Français calling for a mass demonstration to protest the throttling of the French pix industry by foreign competition.

Actually, the film producing field here has been in a decline for the last three years, but the deeper difficulties have only recently begun to crystallize. The fact is native pix here gross \$4,000,000 less than spent to produce them. One factor is the heavy loss of patronage since the war: In 1951 there were 50,000 fewer patrons than in 1947. This can be explained by the fact that during the war and occupation trade here soared for French films were the main attraction and there was no foreign competition. After the war the foreign films again entered and the economic decline led to a falling off in the b.o.

However, French picture quality also declined sharply and the frozen admission prices soon put producers in the red. This led to the Film Aid Law which extended loans to producers on the strength of the returns on their last films. This led to an increase in quickie production since these could amortize themselves on the French market but seldom proved of exportation caliber. Many in the trade think this Film Aid has figured greatly in the decline in quality and is reflected in a loss at the boxoffice.

Another factor is the growth of studios in countries formerly consumers of French pix. The growth in Mexico, Argentina, Spain and Brazil, all big customers for French pix, cut deeply into export revenue. Here too the dip in French film quality has hurt in selling to these foreign markets. A governmental agency has been formed to make a survey of the problem. However, a healthy sign here recently is the fact that six new French pix graced first-run marquees.

## Allied Commission Bows To German Plea Halting Further Sales of UFA

Bonn, Jan. 29.

The Allied High Commission has bowed to German demands to stop further sales advertising of property of UFA, the Nazi state-owned film monopoly, but did maintain a firm stand by refusing another German request to stop negotiations for the sale of properties already put on the block.

Actually, the German victory is not a big one. The most important UFA properties already were offered for sale by the Allies last fall, leaving only theatres and various rights among the unoffered UFA assets. The Allied action, however, is a tangible evidence of its wishes to turn over the UFA breakup to the Germans, as soon as the Bundestag (house of representatives) promulgates legislation for this purpose.

Meanwhile, Allied sources explained that the refusal to halt current negotiations on UFA sales is in order to avoid causing hardship to prospective buyers who entered these talks in good faith. Besides, it is also true, that the Allies are still quite determined to carry out their breakup program, with or without German cooperation.

Some Allied officials feel that if UFA is not liquidated, it might be revived with government support or by Ruhr industrialists and former top UFA officials, thereby possibly establishing another huge propaganda setup. This might be anti-Allied.

Major asset of the UFA combine is Bavaria Filmkunst, UFA's giant studios outside of Munich. It is worth some \$2,850,000 and comprises more than 50% of the entire country's film production capacity. Offered for sale were also studios in Wiesbaden and Berlin.

# **HOLDS OVER 2nd WEEK IN MIAMI!**

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CENTURY-FOX  
presents  
**"Phone  
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# **SENSATIONAL TOP GROSSES ROXY THEATRE, N. Y.**

The figures have the management  
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**GRAB THAT "PHONE"  
CALL QUICK! IT MEANS AN  
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## **SHELLEY WINTERS**

as a honky tonk strip tease  
whose warmth and wit bring  
the strangers together.

## **GARY MERRILL**

as the stranger whose  
phone call helps him  
straighten out his own life

## **MICHAEL RENNIE**

as a doctor who made a  
mistake and whose conscience  
won't let him forget it.

## **KEENAN WYNN**

as a traveling salesman  
whose good natured vulgarity  
will mislead you.

## **BETTE DAVIS**

as the woman who teaches him the  
difference between adolescent  
and adult love.



**There's No Business Like 20 Century-Fox Business!**



## Inside Stuff—Pictures

Of all the gimmicks propounded to fight the inroads of video on film-going, a gentleman by the name of Murray Kay has perhaps come up with the most unique. His theory, in general, is: "If you can't lick 'em, join 'em."

Noting the popularity of tele quiz shows, Kay suggests the use of these quizzers to lure patrons to the theatres. His idea is to show the regular video quizzers either on large-screen TV or on sets placed advantageously in theatres, with the patrons taking part as contestants.

According to Kay, here's how it would work: As soon as first question is heard on the TV show, theatre m.c. turns off sound on the video set. Theatre contestant is given just as much time to answer as the TV contestant. If he comes through with right answer before video opponent, he wins a prize offered by local exhib. Simple?

Omission of the key word "not" in last week's Washington report by VARIETY on Michael Blankfort's testimony before the House Un-American Activities Committee unfortunately changed the tenor of one aspect. Error was recorded in the answer to committee counsel Frank S. Tavenner's question: "Excluding present members of your family, do you, to your personal knowledge, know of any relative, past or present, by blood or by marriage, who was a member of the Communist Party?"

Answer given by Blankfort was: "There are two people that might apply to my cousin Henry and my ex-wife, who have been named. I do not know to my personal knowledge in either case."

Hollywood's vast backlog of Technicolor footage, accumulated for 15 years by the major film lots, is going up in price. Footage consists largely of scenic backgrounds shot during the filming of westerns and outdoor dramas, and is frequently used when stock shots are required. Most of the studios have established film libraries, not only for their own use but for sale to other producers. Technicolor footage is selling at \$5 a foot, newsreel shots at \$10 a foot and special material at \$15.

John Carpenter's "Son of the Outlaw," which recently emerged from financial difficulties, is up against title trouble. Leonard Picker, RKO attorney, has registered a complaint that the title might lead film fans to think it is a sequel to Howard Hughes' production, "The Outlaw," on which he spent a truckload of promotional coin. During the last few years RKO has objected to several titles bearing the word "Outlaw."

Ann Ronell, wife of producer Lester Cowan, has authored music and lyrics for a song labeled "The River." Inspired by the native Indian music in the United Artist pic of that title, tune is being tied in with the film exploitation and included in the pressbook.

Schirmer is publishing the number, which is in a new rhythm which Miss Ronell calls "raga-jala." She is the author of numerous film scores and other tunes.

Although it was completed last March, Hal Wallis' Martin-Lewis comedy, "The Stooge," is still on the shelf at Paramount. Meanwhile, "Sailor Beware," made later, is now in release. Another Martin-Lewis film, "Jumping Jacks," currently in work, is also slated to beat "The Stooge" to the screen. It is tagged for summer release while "Stooge" goes out in September.

Two messengers on the Metro payroll collected \$205 for giving the correct answers on a radio quiz show. Last Jan. 9, another young Metro-ite, Robert Darcy, was killed by an automobile while crossing Broadway. The two runners, Tony Lasito and Marvin Taub, turned over their windfall to Mrs. Agnes Darcy, Robert's mother.

## 'Quo Vadis' B.O. Champ

Continued from page 4

although out on release virtually only two weeks in the month. "Decision Before Dawn," another from the 20th-Fox stables, built nicely to take over eighth slot. "Elope-ment" (20th) finished ninth, dropping off sharply after starting out very well.

"Another Man's Poison" (UA), in much the same category as "Model," was close behind in 10th slot. Pic made this fine showing though not possessing the advantage of having been released in affiliated theatres. It looms as one of the biggest UA grossers in months.

"10 Tall Men" (Col.), getting a flock of fresh bookings last month, pushed up to 11th place, while "Detective Story" (Par), second in December, rounded out the Golden Dozen for last month.

"I Want You" (RKO), "Weekend With Father" (U), "Flame of Araby" (U) and "Wild Blue Yonder" (Rep) were the January runner-up pic, in that order. "Yonder" was ninth in December.

"Greatest Show on Earth" (Par) shapes up as an outstanding newcomer, based on its showing at the N. Y. Music Hall, where it finished its third week only \$1,000 less than the opening session's \$146,000. Indications are that the circus opus will have a remarkably long run at the Hall.

"Room For One More" (WB) shapes up as a winner, too, being mainly big to sock the first week out on release. "Sailor, Beware" (Par) also looms as a potentially smash newcomer, judging from returns on its initial session. "Girl in Every Port" (RKO), another sailor comedy, started out at the same time as "Beware," was a bit disappointing on its first week, with one good stanza out of four.

"Bend in River" (U), given pre-release in the Pacific northwest, was terrific both in Seattle and Portland. "Death of Salesman" (Col) continued big in the first batch of playdates.

"Pandora and Flying Dutchman" (M-G), a bit uneven on first session, still was able to register some sturdy to big totals, especially in

smaller houses. "Hong Kong" (Par), also new, was spotty. "Cimarron Kid" (U) ranged from good to brisk the final week in January.

"Lavender Hill Mob" (U), eighth in December, still was getting strong to sock grosses, mainly in small-seaters. It missed the top 12 list by a narrow margin twice last month and made the runnerup category four times. "American in Paris" (M-G) continued running up sizeable money, although obviously this musical already has played its most important key city engagements. "Streetcar Named Desire" (WB) was in much the same situation.

"Blue Veil" (RKO) and "Two Tickets to Broadway" (RKO) both added substantial money to previous totals during January. Former finished 10th one week, while "Tickets" was seventh one session. "Fixed Bayonets" (20th) had several new dates during the past month without creating too much excitement.

"African Queen" (UA) did fine on several preem dates. "Scandal Sheet" (Col) teed off big in N. Y.

## Boothmen's Hassle

With RKO in Chi

Chicago, Feb. 5.

Chi RKO theatres are caught in the middle of a boothmen's hassle with the union trying to push the Grand, which was forced to shutter Saturday, to hire two operators per shift. House had been using two with upped-admish picts, last being "Streetcar Named Desire" (WB) but reverts back to one afterwards.

Also fouled up is Palace, due to reopen tomorrow (Wed.), but union claims it has no contract. Latter says pact was broken when "Gentlemen Prefer Blondes" legitimized in Sept. 1, 1951, and it wants back pay from then. RKO tried to put films in Dec. 24, when "Blondes" pulled out, but union nixed deal.

RKO goes into court today (Tues.) to enjoin the union.

## Allied Agrees to Hold Annual Meet in Co-op With Mfrs., Dealers

Chicago, Feb. 5.

Allied States' Assn. of Motion Picture Exhibitors, Theatre Equipment & Supply Manufacturers' Assn. and the Theatre Equipment Dealers' Assn. have agreed to hold their annual conventions and a giant trade show in Chicago next November. It was disclosed yesterday (Monday) by Jack Kirsch, Allied's 1952 convention chairman, and TESMA prexy J. Robert Hoff.

Triple meet is to be staged at the Morrison Hotel and represents culmination of spadework by Hoff, who had made a strong pitch to both Allied and the Theatre Owners of America for such a conclave. Despite TESMA's advances, the TOA board decided in Hollywood last week that it would hold its 1952 convention in Washington next September without TESMA participation.

Forthcoming event marks the first joint meeting of a national exhibitor association with TESMA and TEDA. Two complete floors of the Morrison, with space to accommodate more than 150 booths, reportedly will house the trade show. While the annual meets of the three groups will run simultaneously, the trade show will be operated by TESMA, which has assumed sole responsibility for arrangements.

Three-ply conclave has its origin, according to the Kirsch-Hoff announcement, in a meeting held in New York last October at the Allied 1951 convention between Allied prez Trueman Rembusch, TESMA board member Jack O'Brien and Hoff. Following the huddles TESMA approached both Allied and TOA, but Allied was the first organization to open discussions.

## DuMont Counter-Claim On Bing Crosby Vidpix

DuMont network has filed a counter-claim in N. Y. Federal Court against Bing Crosby Enterprises, which originally had sued the network claiming breach of contract on DuMont's agreement to screen BCE's "Royal Playhouse" series of vidpix.

DuMont pacted with BCE early in 1951 to carry the full series of 26 "Playhouse" films. Contract, however, carried a war clause which, according to the web, gave it the right to cancel in case it could not get a sponsor due to the war. DuMont ditched the series after the first 13 under that clause, and BCE sued for \$50,000 which it claimed DuMont still owed for the remaining 13.

"Playhouse" was originally produced by Crosby for NBC's "Fire-side Theatre," and is being released on a second-run basis under the "Playhouse" tag.

## Exhibs' Tendency

Continued from page 5

b.cause contracts contained admission-price clauses. Jurist held that the price clauses did not make the licensing contracts illegal per se.

Eight separate distrib actions against Diamond Globe Corp. and executors under the will of Lee W. Insley were concluded under a compromise arrangement, the terms including payment of costs by the defendants. Diamond Globe operates a Maryland chain.

Also brought to a close were eight suits against E. G. Crews, operator of the Carolina and Orpheum, Oxford, N. C.

To the list of pending cases have been added actions by Par, Loew's, RKO and 20th against J. P. Thompson & Sons, Tahquema, Okla., by U. WB, Par, Loew's, Col. RKO and 20th against Independent Theatre Co. Pensacola, Fla.; by Loew's, U. UA, 20th and RKO against Rives Brown, Bernard Depkin, Franz M. Westfall and the Martinsville Theatre Management Corp., Roanoke, and actions by U. Par, Loew's, RKO and 20th against the Lyric and Rialto Theatres, Johnstown, Pa. A petition for dismissal by defendants in the Martinsville action has been denied in Va. Federal Court.

In the various cases Sargoy & Stein, N. Y., and local counsel in each rep the distrib.

## Myers Flays 'Crippling' Sales Practices In Annual Report to Allied Board

Washington, Feb. 5.

Crippling selling practices have brought the picture industry's public relations and good will to such a "low ebb" that b.o. has nose-dived, according to Abram F. Myers, chairman of Allied States Assn. Unless the enforcement and interpretation of the divorcement decrees brings promised relief in these practices, Myers went on to say, "Judicial determination of the issue" will be sought.

Lashing out at the distributors, the studios, such individuals as George Skouras and Cecil B. De Mille, with mention even of the Motion Picture Assn. of America for participating in the theatre-TV hearings, Myers struck a note of gloom and warning in his annual report to the Allied Board, currently in session here.

The scrappy Allied topper called for "all elements to join together to lift the movies out of its doldrums." At the same time, however, he questioned the value of his group's participation in the Council of Motion Picture Organizations.

Last year, posing the question whether the distributors had not taken advantage of the exhibitors' "preoccupation" with the project to "jack up film prices, spread competitive bidding and control admission prices."

### Novelty, Exploitation

He claimed that the two greatest requirements for "reawakening interest in movies" are novelty and exploitation on the exhibitor level. Although he conceded that some recent pictures had contained novelty in story, he urged the studios to provide the public with "new faces." Discounting national publicity as of "no importance," Myers charged that high rentals have kept individual theatreowners from having the time or money to successfully "sell" their product in their own communities.

Charging that the industry has thus far conducted "only a defensive warfare" against its detractors in the press, Myers singled out theatre head Charles Skouras and producer Cecil B. De Mille for special criticism. He stated that Skouras, in a recent interview reported in a national magazine, had "publicly condemned to death 11,000 independent theatres, while at the same time boasting that his own theatre chain will be spared to pursue its monopolistic course." De Mille he flayed for lending endorsement to a certain brand of TV receiver via a series of national ads.

Myers had special praise for Art Arthur's success as prexy of the Motion Picture Industry Council in "quietly and effectively reducing, if not wholly eliminating, the influence of Reds in the guilds, and hence, the studios." However, he stated, these efforts have not been effectively presented to the public, which, as a result of the "belated disclosures" of the House Un-American Activities Committee and the lack of assurances of reform by the industry, are convinced that "Hollywood is a hotbed of Communism."

Turning his attention to the Government's successful antitrust suits against the major film companies, Myers held out thinly veiled threats of further court action if the decrees "fail to live up to their early promise of eliminating unfair and monopolistic practices. Unless distributors voluntarily agree to eliminate compulsory competitive bidding, he urged the Department of Justice to seek a court ruling on interpretation of the decrees. He also referred to "rumors" of "washed sales," in which theatres are being sold to "straw" persons, with actual control remaining with the original owner.

Myers urged the Department of Justice to scan theatre sales under the decree "for signs of evasion and fraud," and said that exhibitors in areas where "washed sales" might have an adverse effect should "not hesitate to report the facts." He warned that the decrees "will be discredited and the conduct of the litigation become a public scandal" if any substance should be found to these rumors.

Regarding theatre TV, Myers stated that the industry has three obstacles to hurdle before it can realize its ambitions for the ultra-high frequency channels. First of all, he listed the public interest

provision of the communications law, warned that it might not be considered legal to "allocate channels for the transmission of programs which the public could enjoy only by paying for." Secondly, in an obvious reference to Paramount, he stated that the entire industry "carries the onus of past violations of the antitrust laws." He referred to the current Paramount, United Paramount theatres hearings before the Federal Communications Commission without naming the company, and said, "it is no secret in picture circles that agents of the commission have been gathering evidence with regard to that company's antitrust violations for a long time."

### Allied 'Regrets'

For this reason, Myers stated, "Allied regrets that the Motion Picture Assn. of America has seen fit to take a prominent part in a proceeding which should have been left to the exhibitors." The third obstacle he listed as intervention of American Tel. & Tel. to protect its common carrier rights.

Myers referred briefly to the arbitration plan now under consideration by the Allied committee. Adoption of such a plan has been given top priority on the current agenda. While urging adoption of an "all-inclusive arbitration plan," Myers advised that Allied members had chosen to carry out such a plan but "first to try to ascertain from the film companies whether they are seriously interested in a broad-scale plan."

Film rentals received special attention in the form of a warning to distributors "to control their lust for profits in the interest of preserving their outlets and saving the industry. He offered as an ideal solution to the perennial rental problem a pricing formula, at least for "A" pictures, which would be fair to all. He urged Allied members to carry on an "all-out campaign against distributors' present pricing policies." On the other hand, he urged distributors to avoid "extreme measures" by "meeting the exhibitors halfway in solving the problem."

In reviewing the year's activities, Myers pointed out the role he played in two legislative matters: The Keating Bill to establish a uniform statute of limitations for private suits under antitrust laws, and the campaign against the admissions tax bill.

## Allied Meet

Continued from page 5

this also was taken to indicate Allied might yield on some points from its overall adopted policy.

The invitation to the film outfits to name their committee was direct, unlike the bid to TOA and regional units. The distrib was asked to relay invitations to "such other industry elements" as they, the distrib, "see fit to include in the discussions."

Allied proposal calls for the setting of local boards composed of three members, one representing each of the conflicting parties and a third mutually acceptable to them. All three would be members of the industry.

Second point was that the overall plan must have the approval of the Attorney General to establish its legality. Third, an appeals board would be established also comprised of industry persons.

Fourth major proposal was that the companies, "if they want to reduce litigation, should agree to arbitrate antitrust matters and permit the arbitration board to award damages."

The last point recalled a plan once introduced by Warner Bros., which called for awards of damages up to \$5,000. This never advanced beyond the discussion stage. TOA made no mention of monetary damages in its proposed system.

Allied's advocated arbitration subjects, along with rentals, include competitive bidding and runs, clearances and prints, forcing of films and contract rights.

New unit member approved by the board was Allied Theatre Owners of Oklahoma, headed by R. V. MacGinnis. This brings the membership roster to 20 units, excluding Eastern Pennsylvania Allied, which is on suspension.

## Burstyn Invites MPAA Co-op

Continued from page 2

ruling set the stage for a test case to be taken before the Supreme Court, since Eric Johnston, MPAA prexy, had hinted that the industry wants another ruling by the high court on censorship. Robert H. Park, attorney for East Texas Theatres, Inc., said he was ready to go to the high court, but first a rehearing must be refused by the Texas Court of Criminal Appeals.

There have been, however, rumors that Gelling is weakening in his desire to carry the case to the nation's highest court, although he has been assured of MPAA support: Gelling, manager of the Paramount Theatre, Marshall, Texas, city of 22,255, is said to be reluctant to involve local authorities in a Supreme Court hearing. Should Gelling pull out, it's still a matter of conjecture whether MPAA will join Burstyn in his fight since "The Miracle" fight is also complicated with religious issues while the Gelling case concerns out-and-out censorship.

### Anxious For Decision

Since the Supreme Court has not ruled in a film censorship case since 1915, many elements of the industry have been anxious to have a decision in terms of the modern-day importance of the medium as a source of information and education as well as entertainment. Court has cited legal technicalities in every other appeal in refusing to take cognizance. High court's nod to consider Burstyn's appeal from adverse rulings in the lower court carries an implication of doubt of the lower court's ruling.

Burstyn's suit against the Commissioner of Education of New York State and the Regents came as a result of the revocation of his license to screen his Italian import. He originally received approval for both "The Miracle" and for the trilogy, "Ways of Love," in which the former was packaged for distribution. Later, license was revoked after protests from the Catholic Legion of Decency were lodged with the censorship body. Ban was enforced on the grounds that the film was "indecent, sacrilegious and immoral."

Burstyn is fighting the case on constitutional grounds, the arguments being based on freedom of the press and the separation of church and state.

Only the freedom of the press issue is involved in the Gelling case. Gelling had booked "Pinky," only to find that the city was reviving a 30-year-old ordinance to create a censor board. Later ordered him not to open the pic and when he did, he was arrested: He was fined \$100 in a local court. He took the case to the county court, where he was again found guilty and fined \$200. Case then went to the Court of Criminal Appeals, which upheld the lower courts' rulings. Before case went to the appeals court, Gelling spent around 20 minutes in jail while bond was being made in one case.

MPAA's Johnston seized upon that to predict that Gelling may become the Zenger of film "freedom." (John Peter Zenger was the New York printer-editor whose jailing in 1735 for criticizing politicians, and later acquittal, was the first great triumph for freedom of the press.)

In the decision of the Texas Court of Criminal Appeals, Judge Tom L. Beauchamp closely followed the reasoning of Federal court since 1915 in writing the first state court opinion on the question of whether or not motion pictures are entitled to the freedom of expression as in the press. He ruled, in effect, they were not, and that the First and 14th Amendments, as to the freedom of speech and the press, did not go as far as Gelling's attorneys claimed.

Judge Beauchamp said the name and the character of the picture was immaterial in the decision. The objection of the censors was also immaterial, he said, "because it is not claimed that they abused the discretion lodged in them."

Core of the attack was that the ordinance of Marshall, a city of about one-half Negro population, was invalid. It was dusted off for first use in a long time. In 1921 it was adopted to deal with "The Birth of a Nation," another film with racial angles.

"The Supreme Court of the United States may extend the 14th Amendment to include motion pictures," Judge Beauchamp wrote,

"and thus nationalize the industry and remove it from state and municipal control, but we are not expecting this until it has done so."

"We cannot concede," the judge continued, "that the motion picture industry has emerged from the business of entertainment and become propagators of ideas entitling it to freedom of speech."

## SIMMONS-GRANGER SUE HUGHES, RKO ON PACT

Hollywood, Feb. 5

Jean Simmons and Stewart Granger filed a \$250,000 damage suit in Federal court against Howard Hughes, RKO and five John Does. They charge that the actress and her actor-husband last year negotiated a proposed three-year contract for Miss Simmons, part of deal to be studio purchase of some real estate owned by Granger. Realty deal fell through, suit charges, but studio subsequently sent letters to major film producers alleging that RKO had exclusive contract with Miss Simmons, preventing her from negotiating another contract.

In addition to damages, suit asks court to void a purported oral agreement between the studio and the actress; and to restrain RKO from interfering with negotiations at other studios.

### Tri-Dimension Pic

Slated by Oboler

Hollywood, Feb. 5

Arch Oboler will produce and direct a three-dimensional feature "which can be screened without new equipment." Pic, starting in a fortnight, will be viewed through polaroid glasses. Film will be made via a deal with M. L. Günzburg, prexy of Natural Vision Corp. Monogram prexy Steve Brody had made a bid for the process but NVC deal with Oboler is already finalized.

Pic will be either "Spear in the Sand," based on Raoul Faure's novel, or the episodic "He and She."

Pic can be screened by interlocking two projectors. Exhibs will have to paint screens metallically or have a reflector type. In smaller houses, with only two projectors, interlocking will mean three-minute delay between reels but if some houses decide against interlocking, it can be screened on two-dimensional basis. This way could also be used for television.

Ninety-minute feature will be shot in AnscoColor.

## WB-Macy's

Continued from page 5

inadvisability of contributing to the cost of the advertising on the theory that free tieups which are occasionally made with other stores in New York and in other big cities will fade. No store, they fear, will want to plug a pic for free when it figures Macy's is getting back part of the cost.

Pickman's attitude is believed to have been softened somewhat, however, by Macy's selection of "The Greatest Show on Earth" for a special plug, not the "Movie-of-the-Month." Par made no financial contribution toward this. Macy's is now viewing occasional Par pix as candidates for the monthly honor. It remains to be seen what happens if one of them is selected.

Aside from the two-page spreads in Manhattan dailies, Macy's ties in considerable other promotion, including window displays. Supplementing its usual campaign, store is distributing 50,000 preview-type questionnaires on "Phone Call from a Stranger" as package inserts. Forms ask customers to report what scenes in the pic they liked best, while, at the same time, calling attention to the film's selection "by the world's largest store."

The Macy's tieup was worked out by the Lynn Farnol office, which reps on promotion and publicity the Organization of the Motion Picture Industry for the City of New York, co-op of metropolitan theatre circuits.

## Shorts Program Would Finance COMPO, Mayer States; 1st 12 Net 40G

With a profit of more than \$40,000 accruing from the distribution of 12 industry shorts, Arthur L. Mayer, exec veepee of the Council of Motion Picture Organizations, has suggested the possibility of financing the organization through the shorts program. Recommendation that the funds be transferred to COMPO for the making of additional industry public relation shorts and for other public relations activities also is contained in a treasurer's report submitted by Joseph R. Vogel.

Report recommends that coin received from the future shorts be used as revolving fund to underwrite the continuation of these short subjects as well as other COMPO promotional projects.

Original 12 industry shorts, known as "Movies and You," have completed their theatrical release. Vogel's report indicates that the series was so successful in its play-off that the income from the first eight films released was sufficient to cover all production and distribution costs of the series. Last four films, it points out, were therefore made available to exhibs at no cost. Payments were received on the first eight subjects for more than a year after their release.

The 12 shorts also have been made available in 16m for non-theatrical distribution. The last three in the series go into 16m release this month. Subjects have been made available to schools, libraries, commercial distribs and local organizations on a 10-year, life-of-the-print lease through Teaching Film Custodians, a non-profit industry-sponsored group. The 16m prints have also been made available to local exhibs at cost for local distribution.

## Un-American Shorts

Continued from page 3

against subversives was broached at last week's Coast meeting of TOA's board of directors. As a second measure, the directorate also approved clips to be taken from the studios' libraries which are patriotic in nature and added to newsreel releases from time to time.

Exact subject matter for the Americanism shorts will be left to huddles between theatremen and the film-makers; this to be followed by agreement on the principle of the plan. The proposal follows the pattern set with the making and showing of a series of shorts acquainting the public with the various phases of film industry operations. Six reels were produced and paid for jointly by the companies and exhibs some time ago. An excess fund of \$40,000 still is held by the MPAA, and this sum, it's reasoned, could start the industry on the new series.

TOA toppers expectedly will outline the proposed Americanism pix before a meeting of the MPAA board shortly.

At the Coast meeting the theatre org's board adopted a lengthy resolution pledging the entire membership's support in combating subversive forces.

Some of the close to 70 exhib leaders attending the Coast palaver expressed alarm over an American Legion campaign, originating with the Hollywood post, for a boycott of theatres showing pix with which known or suspected Reds are connected. In the light of this, it was reported that some TOA-ers individually will call on company prexies in N. Y. urging that the industry keep up its safeguards against subversive influences in Hollywood.

## 'Outlaw' Pays Off Claims

Hollywood, Feb. 5

John Carpenter's "Son of the Outlaw" finally got itself out of legal entanglements through payment of more than \$5,000 in wages to members of various studio unions who had worked on the picture.

I. E. Chadwick, IMPPA prexy, put up \$7,500 to satisfy labor and other claims. Picture had been tied up since it was completed a few weeks ago without paying off crew members.

## Amusement Stock Quotations

For the Week ending Tuesday (5)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for Week
<b>N. Y. Stock Exchange</b>					
ABC.....	35	12 1/4	11 3/4	11 3/4	- 1/2
CBS, "A".....	149	40 1/4	37	39 1/4	+ 1 1/2
CBS, "B".....	71	39 3/4	38 3/4	38 3/4	+ 3/8
Col. Pic.....	16	12 1/2	12 1/2	12 1/2	+ 1/8
Decca.....	47	9	8 1/2	8 1/2	- 1/4
Loew's.....	208	17	16 1/2	16 3/4	- 1/4
Paramount.....	154	27 1/2	25 1/2	27	+ 3/8
RCA.....	822	25 3/4	24 1/4	24 3/4	- 5/8
RKO Pictures.....	267	4 1/4	4 1/4	4 1/4	- 1/8
RKO Theatres.....	113	4 1/2	3 3/4	4	- 1/4
Republic.....	52	4 1/2	4 1/4	4 1/4	- 1/8
Rep., pfd.....	6	10 1/4	10 1/4	10 1/4	- 1/8
20th-Fox.....	168	19 1/4	18 1/2	18 1/2	- 3/8
Un. Par. Th.....	203	19 1/2	19 1/2	19 1/2	- 1/8
Univ.....	49	12 1/2	12	12 1/2	- 1/4
Univ., pfd.....	1	59	59	59	+ 1/4
Warner Bros.....	112	15	14 3/4	14 3/4	- 1/8
<b>N. Y. Curb Exchange</b>					
Monogram.....	32	3 1/2	3 1/2	3 1/2	- 1/2
Technicolor.....	38	23	22 1/2	23	- 1/2
<b>Over-the-Counter Securities</b>					
Cinecolor.....			Bid	Ask	
Pathe.....			2 1/2	3 1/4	- 1/8
UA Theatres.....			4	4 1/2	
UA Theatres.....			6 1/4	7 1/4	
Walt Disney.....			8	9	- 1/4

(Quotations furnished by Dreyfus &amp; Co.)

## Justice Dept. Queries L. A. Runs

Continued from page 4

dustry. One of the Department's major tasks at the time was to frame decrees to protect the smaller, outlying exhibs from stringent clearance and demands of the big, downtown operators.

### Morison's Letter

Morison, in his letter, stated: "For some time we have been receiving complaints from exhibitors in Los Angeles that there has been a growing tendency on the part of distributors to pre-release pictures in the Beverly Hills-Wilshire area of Los Angeles. It is charged that this has the effect of discriminating against the downtown Los Angeles first run theatres which are not allowed to show the pictures until after they have been played in the Beverly Hills-Wilshire area."

"If your company is one which has been engaged in this practice, we should appreciate hearing from you with respect to this matter."

In the suit brought by Fanchon & Marco, operators of the Baldwin, against the majors, Judge Yankwich took cognizance in his decision of the fact that on occasion each of the distribs has available pix which are not exhibited first run in the L. A. area in accordance with the general practice of the distrib.

In discussing this point, Judge Yankwich wrote:

"Some of such pictures are of the type which in the judgment of a particular distributor defendant requires special exploitation by means of 'pre-release' showings or showings prior to general release. In such circumstances, the particular distributor defendant licenses such pictures for pre-release showings in such available theatre or theatres best suited, in his judgment, to exploit and enhance the special characteristics of such pictures. Such action by the distributor defendants is reasonable."

Taking up still another angle of the same point, Judge Yankwich stated: "Some of such pictures are of types known as 'class' and 'art' pictures, appealing generally to a limited section of the public and requiring generally for their successful exploitation exhibition in special theatres, usually smaller in size and with the reputation for exhibiting 'class' and 'art' pictures. In some instances such pictures are exhibited in Los Angeles area first run in such special type theatres. It is reasonable in the course of good business for a particular distributor defendant to license such 'class' and 'art' theatres for Los Angeles area first run in such 'class' and 'art' theatres."

Judge Yankwich further held that in the selection of such areas and theatres each distrib "acts individually and in accordance with its own business judgment, taking into consideration the general economic and business requirements

of the distribution of motion pictures and special conditions affecting the particular distributor defendant."

Last paragraph above is particularly significant in taking the distribs off the hook on a conspiracy charge. Judge Yankwich recognizes that they came to identical decisions as a matter of individual judgment and not by consultation.

## Newsreel Beauts

Continued from page 3

of bathing beauties, ski meets, other such conventional clips.

In limiting the number of news developments covered, the reels give a full account of each subject with surrounding material kept on file in their vast libraries. In this way the significance of each happening can be pointed up.

Thus, newsreels appear to be leaning toward the March of Time treatment, that is, looking into the big news subject of the day from all angles. Lighter items still are carried, such as sports contests and human interest material. But these are showing up less frequently, often being crowded out by the serious, world-wide news.

Reel editors long have been convinced that the public has become intensely concerned over international affairs, Korea, the troubled Middle East, relations with Russia and the United Nations consequently have been getting a big play.

## Indies' Squeeze

Continued from page 7

banks are wary of the risks and headaches involved in film loans.

When basic interest rates were lower and the spread wider, the film loans looked more attractive, Watkins admitted. He added there is now plenty of business available for banks at 4% and 4 1/2% interest rates, which is absorbing coin that might have ordinarily gone into film loans.

Meantime, the banker disclosed, he has just completed a deal for the institution's first loan for TV production: It is to Lou (Abbott & Costello). He'll make (but not appear in) a series of 13 half-hour vidpix starring George Raft.

Bankers have agreed to finance, Watkins said, in order to get experience with telefilm production. It wants to see what the problems and advantages are. If the loans prove attractive, the bank will undoubtedly go into others, Watkins said.

The bank has previously financed two feature films for A&C. They are "Jack and the Beanstalk" and "Capt. Kidd," both being released by Warner Bros.



# HATS IN THE AIR! TEXAS

**PREMIERE  
STATE-WIDE  
FEB. 14th  
FOR**

# "Retreat Hell!"



"Retreat, hell!  
We're just attacking  
in another direction!"  
—Maj. Gen. O. P. Smith,  
First Marine Div., Korea

**A STAR-SPANGLED ENTERTAINMENT TRIUMPH FOR OUR  
INDUSTRY TO TAKE PRIDE IN — FROM WARNER BROS.**

**"RETREAT, HELL!"** starring Frank Lovejoy · Richard Carlson · Rusty Tamblyn · Anita Louise with Ned Young · Lamont Johnson · Robert Ellis · Paul Smith · Peter Ortiz · Dorothy Patrick  
Screen Play by Milton Sperling and Ted Sherdeman · Story and Produced by Milton Sperling · Directed by Joseph H. Lewis  **United States Pictures** Production · Distributed by Warner Bros.

## TV 'Monster' As H'wood Pet?

Continued from page 1

tion in L. A., Par's 50% interest in the David Loew-Carl Leserman Telemeter, United Paramount's ABC deal, 20th-Fox's Eidophor, Charles Skouras' pitch for big-screen, "closed circuit" super-TV shows to bolster the box-office, plus others.

"Some major is gonna jump the fence real soon," is a common feeling, "and when it does, then the others must follow."

Right now they're still worrying about those 18,000 exhibitor customers. (Some even suspect one company is virtually set to make that jump real soon.)

Fact that TOA looks upon itself as a going business for years to come is of great assurance to the orthodox film production plants, but the studios, in turn, make bitter cracks about Skouras' recent prognostication that 50% of the theatres will do el foldio, citing, "Maybe they deserve to, judging by Skouras' own circuit dualing 'An American in Paris' with 'The Blue Veil,' and 'Paris' with 'A Place in the Sun.'" (It was for the latter picture that the Screen Directors Guild honored George Stevens only this past week.) As regards this dualing, Skouras says he "almost fired everybody" in his office. L.A. has been notorious for some bizarre double-billing of top A's.

### Networks

In the background always are the major broadcasting networks, notably Radio Corp. of America. General David Sarnoff, RCA board chairman, detoured from a San Francisco Press Club address to meet with Metro's Dore Schary and express wonderment why "the bright young and new leaders in Hollywood like yourself don't influence your older colleagues that it is inevitable that Hollywood join forces with TV."

It is conjectured that the Metro production chief told Sarnoff that time may determine that; that his company, headed by "another general"—which is Loew's prexy Nick Schenck's affectionate intra-organization billing—is unalterably opposed to further building up "the monster," which is so inimical to the film boxoffice; and that the main objective is to produce box-office blockbusters or any other type of film which will lure them out of the home.

RCA's shadow over Burbank has been expanded by the addition of 20 more acres bought from the City of Burbank, on top of the 30 acres sliced off from the Warner Bros.' own tract. By QED the suspicion of a WB-NBC liaison lingers. Actually this is the nearest reality NBC could expand in, much as in New York there is continuing talk that near-Westchester may prove to be the next site of a Television City, Scarsdale, for instance, is talked of in the same light that Pleasantville, N. Y., because of Reader's Digest, has been made "a company town."

CBS, meantime, has its own elaborate plans for its Television City on "Gilmore Island," in the Fairfax-Farmer's Market sector, and for which purpose there are currently convened in Hollywood CBS-TV prexy J. L. Van Volkenburg; operations director Frank Faulkner; stations and services veep Merle Jones; programming veep Hubbell Robinson, Jr.; and Dave Jacobson, TV public relations supervisor of the network. A late-fall preem of the new studios is planned.

The Hollywood defeatists, of which the talent agents are the most vocal, are articulate that "it is inevitable that film production must take the position of producing two lines of films—one for theatres and one for TV, with two scales of prices for talent, much as a couturier makes exclusives for Bergdorf's, with Klein's or Orbach's eventually selling the copies."

Meantime, a new phenomenon has come to pass in Gower Gulch, the traditional Poverty Row which, in more recent years, galloped into prosperity with mustangers. The oaters' click on TV has given some of the Gower St. characters ideas about new westerns for TV, along with whodunits, "private eye" and other series. Some of the majors, through affiliates and/or subsidiaries, such as Columbia Pictures' Screen Gems setup, and the like, have similar ideas.

Gower Gulch has developed into

a new kind of TV Ullrich Gulch, as the short-movie opportunities have long since found that one pilot film is not enough. Ad agencies, potential sponsors and the like already have found that a \$10,000 pilot film may be a calculated loss to land a 13- or 26-week series, and that the rest of them may not shape up as well. The better-grade TV producers of the Jerry Fairbanks-Sid Rogell school are going about it aggressively by setting up their own sales organizations to contact sponsors, agencies, et al., in all key cities.

### NBC's Production Ambitions

It's no secret by now that NBC has its own TV production ambitions, if only on the premise of owning some of the things it creates. Joe McConnell, John West and Manie Sacks have been discussing this with General Sarnoff and RCA prexy Frank M. Folsom. Its 50 acres in Burbank permit for several TV production stages, a more economic operation as regards cross-country telecasts, and also permits for vidpix production studios.

El Capitan, NBC's TV playhouse in Hollywood, is a costly investment for NBC, and the manner in which the big weekend shows trip over each other makes building-from-the-ground-up a must.

On the other side of the ogre perspective are film showmen like Darryl Zanuck and Joe Schenck, who point to continuing top grosses as evidence that there will always be a picture business. "Don't forget," adds Dore Schary, "pictures is still a big international business, and if the TV boogey has us scared here, there isn't any such animal overseas, certainly not along the impressive, commercially sponsored television shows as we know them in America."

"I have \$100,000,000 in films in my vaults," says Harry Cohn, prexy of Columbia Pictures, as his company's answer to what horizons the future holds for any backlog of such quality in relation to TV potentials. Sam Goldwyn feels the same way. He always liked Phonovision's potentials or any other subscription on TV. That's the consensus of all majors. Add to this the feeling by Don Hartman, production chief at Paramount, who thinks that quality production is film's lone answer to video's inroads. He points to special films on TV and their special listings in local dailies as evidence that at home pix of dubious quality seemingly attract the public. "Give 'em good films and they will desert the fireside," adds Hartman.

Pointing to the manner in which radio devours recorded music, Hollywood envisions an endless celluloid production line necessary to feed television's 108 stations. The FCC concede there's room for at least 1,800 additional stations, but Hollywood accepts RCA prexy Frank M. Folsom's prediction that utilization of ultra-high frequency channels may permit "almost 3,000 stations." This certainly means tremendous flow of canned (i.e., film) programming.

Paradoxically, some of the "haves" seem content to envision that future when Hollywood may have to surrender to the new "monster," but the vigorous new blood, as well as veterans like Louis B. Mayer, insist "Hollywood eventually must be greater than ever."

Some, of course, have vidpix in their future. Mayer, however, at the Screen Directors Guild's first dinner-dance, publicly declared he will "fade out in a movie studio," the first public pronouncement of his intentions to continue active picture production.

Hand in hand with this is the growing conviction that Hollywood inevitably will be the capital of television as with radio but this is contradicted even by the diehard Coast defenders and swimming pool-lovers that "there's something about New York that reflects itself in better TV shows." Jack Benny, Eddie Cantor and Jimmy Durante give audible lip service to this despite their inclinations to favor the creature comforts of West Coast residence.

In line with TV and Hollywood, there is the awareness that much as recordings repeatedly create quick overnight favorites, both in songs and song interpreters, so do all the talent as well as the production components envision vid-

pix creating new faces and new favorites inevitably.

The Decca-Universal merger deal, of course, augurs the most obvious direct move forward on the Hollywood-video front, or such is the theory, although U prexy Nate Blumberg has repeatedly stated that his company is dedicated first to servicing the exhibitors.

The U-Decca pattern of servicing two types of films, one for theatres and the other for sponsors (advertisers), may be the most realistic end-result of all Hollywood's future.

The theatremen, as typified by the potent TOA board's convention here last week—representing some 9,500 choice theatres—are committed to the idea that TV can be harnessed to benefit the boxoffice as did stage shows, big orchestras, traveling units, banko, bingo and auto giveaways in another era.

## Schary Names Schneec To Head Group Devoted To Build New Talent

Hollywood, Feb. 5.

Dore Schary appointed Charles Schneec as executive in charge of a new Metro production group devoted to the development of young producers, directors, actors and writers. Group will turn out from 10 to 15 pictures a year, without any set budget. Costs will depend on the merit and scope of each production.

Producers under Schneec's supervision are Henry Berman, Matthew Rapf, Arthur Loew, Jr., Hayes Goetz, Sol Fielding and Sidney Franklin, Jr. With the exception of Fielding, they are all filmites of the second generation.

## SAG PACTS 22 FILM COMPANIES SINCE JAN. 1

Hollywood, Feb. 5.

Labor contracts with 22 motion picture production companies, including 12 engaged in producing films for television, have been signed by the Screen Actors Guild since the first of the year.

Video film outfits are: Allegro Pictures, Jimmie Allen Enterprises, Commodore Productions & Artists, Donlevy Development Co., Fantasy Films, Sam Kerner Productions, Krasna-Gross-DeWitt, Mark VII Productions, Landmark Productions, Scripture Films, Visual Dramas, all of Hollywood, and Times Square Productions of N. Y. Theatrical film producers are: Encore Films, Samuel Fuller Productions, G-H Productions, Paul F. Heard, Walter Lantz Productions, Joseph Kaufman and Mutual Pictures of California, all of Hollywood. N. Y. companies are Ted Baldwin, Centaur Productions and Palisades Productions.

## Cites Shorts' Use Of Names to Up B.O.

Short subjects biz in general is better than ever, according to Norman H. Moray, Warners' head of that department. At WB, Moray declared, biz is running 5% ahead of last year which, in turn, was 10% better than the year before. He noted that at present revenue from the sale of shorts was the highest in the history of the company.

In addition to the generally greater interest of exhibitors toward shorts, Moray attributed the bright sales picture to the use of b.o. names and exploitation methods similar to those accorded feature pix. For example, he cited that Warners had made Technicolor shorts featuring such names as Gary Cooper, Dennis Morgan, Errol Flynn, Edgar Bergen, Dane Clark and Janis Paige.

## Doug Fairbanks Plans Episodic 'Blood, Thunder'

Hollywood, Feb. 5.

Dougfair Corp., headed by Douglas Fairbanks, Jr., will produce a four-episode picture, "Blood and Thunder," teeing off with "The Sleeping Buddha," a pirate yarn, to be filmed in Ceylon while the company is making another picture, "Elephant Walk."

Fairbanks will star in the "Buddha" episode and is negotiating with Joseph Cotten to star in one of the other sequences.

## Picture Grosses

### DETROIT

(Continued from page 8)

Joan Caulfield, Tony Bennett, Four Aces onstage. Big \$35,000. Last week, "See You in Dreams" (WB) and "Chicago Calling" (Col) (2d wk), big \$15,000.

Palms (UD) (2,900; 70-95)—"Doubtful Dynamite" (RKO) and "Crazy Over Horses" (Mono), Dud at \$9,000. Last week, "Another Man's Poison" (UA) and "Hotel Sahara" (UA), \$16,000.

Maddison (UD) (1,900; 70-95)—"Weekend With Father" (U) and "Pacheco Villa Returns" (Lip), Nsg \$7,000. Last week, "Song to Remember" (Col) and "My Sister Eileen" (Col) (reissues) \$6,000.

United Artists (UA) (1,900; 70-95)—"Invitation" (M-G) and "Triple Cross" (Mono), Uninviting \$6,000. Last week, "Pandora Dutchman" (M-G) and "Sellout" (M-G) (2d wk), \$9,200.

Adams (Balaban) (1,700; 70-95)—"I Want You" (RKO) (2d wk). Dropping to \$5,000. Last week, oke \$7,000.

## Poison' Robust \$13,000, Denver; 'Want You' 17G

Denver, Feb. 5.

Ideal outdoor weather, very unusual for this time of year here, is clipping biz currently. "Another Man's Poison" (UA) looks nice at Denham and will hold. Same applies to "I Want You," sturdy at Orpheum. "Bright Victory" shapes oke in two houses.

### Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Boots Malone" (Col) and "Family Secret" (Col), day-date with Tabor, Webber. Nice \$8,000. Last week, "Cimarron Kid" (U) and "Margie" (20th), \$7,500.

Broadway (Wolfberg) (1,200; 40-80)—"Too Young To Kiss" (M-G). Fine \$12,000. Last week, "Westward Women" (M-G) (4th wk), \$6,000.

Denham (Cockrill) (1,750; 40-80)—"Another Man's Poison" (UA). Nice \$13,000. Last week, "Hong Kong" (Par), \$10,500.

Denver (Fox) (2,525; 40-80)—"Bright Victory" (U) and "Mr. Peek-a-Boo" (UA), day-date with Esquire. Fair \$12,000. Last week, "See You in Dreams" (WB) and "Woman in Dark" (Rep), big \$19,000.

Esquire (Fox) (742; 40-80)—"Bright Victory" (U) and "Mr. Peek-a-Boo" (UA), also Denver. Oke \$3,000. Last week, "See You in Dreams" (WB) and "Woman in Dark" (Rep), \$4,500.

Orpheum (RKO) (2,600; 40-80)—"I Want You" (RKO) and "Calling Bulldog Drummond" (M-G). Fine \$17,000 or near. Holding. Last week, "Double Dynamite" (RKO) and "Diamond City" (Indie), \$10,000.

Paramount (Fox) (2,200; 40-80)—"Strange Door" (U) and "Superman and Mole Men" (Lip). Fair \$9,000. Last week, "Flight to Mars" (Mono) and "Steel Fist" (Mono), same.

Tabor (Fox) (1,967; 40-80)—"Boots Malone" (Col) and "Family Secret" (Col), also Aladdin, Webber. Nice \$8,000. Last week, "Cimarron Kid" (U) and "Margie" (20th), \$7,500.

Vogue (Pike) (600; 60-85)—"Marie du Port" (Indie). Poor \$1,500. Last week, "River" (UA) (3d wk), fair \$2,000.

Webber (Fox) (750; 40-80)—"Boots Malone" (Col) and "Family Secret" (Col), also Aladdin, Tabor. Fine \$4,000. Last week, "Cimarron Kid" (U) and "Margie" (20th), \$3,500.

## Spanish Version Due To Precede WB's 'Fatima'

Warners' "The Miracle of Our Lady of Fatima," now before the cameras, likely will be preceded into distribution by "La Senora de Fatima," a Spanish import. Picture was produced in Madrid by Cesario Gonzalez and will be dubbed for the American market by Carlos Montalban, impresario of the Puerto Rico Theatre, Bronx, N. Y., and former chief of Metro's Spanish synchronization division.

Both films, it's understood, deal with the same subject. Although Montalban hopes to have dubbing on the Spanish "Fatima" completed within a month, a release arrangement for the U. S. is yet to be set. Warner version stars Gilbert Roland, Bryan Foy is producing and John Brahm directing. Eric Wolfgang Korngold was inked last week to do the musical score.

## Balto Transit Strike Over; 'Want You' Lusty \$8,000, 'Room' 7G in 2d

Baltimore, Feb. 5.

The transit strike has ended and the city is nearly back to normal, but improvement at downtown film houses is slow. "I Want You" looks neat at the Town. Good continuing action is also reported for "Room For One More" and "Quo Vadis," hampered by tram trouble on getaway. "Girl in Every Port" is fairish at Hippodrome.

### Estimates for This Week

Century (Loew's UA) (3,000; 50-125)—"Quo Vadis" (M-G) (3d wk), Smash \$22,000. Last week, \$27,000. Hippodrome (Rappaport) (2,240; 20-70)—"Girl in Every Port" (RKO). Fairish \$6,500. Last week, "Boots Malone" (Col), \$4,700. Keith's (Schanberger) (2,460; 20-70)—"Meet Danny Wilson" (U). Opened today (Tues.) after week of "For Men Only" (Lip), hit mild \$5,200.

Mayfair (Hicks) (980; 20-70)—"Fort Osage" (Rep). Opening tomorrow (Wed.) after week of "You Never Can Tell" (U), at oke \$4,200. New (Mechanic) (1,800; 20-70)—"Decision Before Dawn" (20th) (2d wk). Good \$5,000 indicated after \$6,600 getaway.

Stanley (WB) (3,280; 25-75)—"Room For One More" (WB) (2d wk). Picking up to okay \$7,000 after \$10,200 start.

Town (Rappaport) (1,500; 35-70)—"I Want You" (RKO). Neat \$8,000. Last week, "Another Man's Poison" (UA) (2d wk), \$4,900.

## 'Port' Sturdy \$12,500, Seattle; 'Bend' 12G, 2d

Seattle, Feb. 5.

"Girl in Every Port" looks as stand-out here this session, with solid total at Coliseum. "Pandora" also looks nice at Music Hall. Still going great guns is "Bend of River" with smash session in second Orpheum week after giant opening stanza. "Model and Marriage Broker" is disappointing at Fifth Avenue.

### Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"See You in Dreams" (WB) and "Woman in Dark" (Rep) (m.o.). Good \$4,500. Last week, "Man's Poison" (UA) and "Peek-a-Boo" (UA) (2d wk), \$3,100.

Coliseum (Evergreen) (1,829; 65-90)—"Girl in Every Port" (RKO) and "Rider Pony Express" (Indie). Swell \$12,500. Last week, "Boots Malone" (Col) and "Family Secret" (Col), \$7,700.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Model and Marriage Broker" (20th) and "Secret Flight" (Indie). Slow \$6,500. Last week, "Hong Kong" (Par) and "Cloud-burst" (UA), \$7,800.

Liberty (Hamrick) (1,650; 65-90)—"For Men Only" (Lip) and "Man Bait" (Lip). Dull \$5,000 or near. Last week, "Treasure Lost Canyon" (U) and "Hideout" (Indie), \$6,000.

Musie Box (Hamrick) (50-1)—"E. F. Mann" (Indie) (3d wk). Big \$5,500 after getting dandy \$7,600 last session.

Musie Hall (Hamrick) (2,282; 65-90)—"Pandora" (M-G) and "Big Country" (M-G). Stout \$12,000. Last week, "See You in Dreams" (WB) and "Woman in Dark" (Rep), big \$11,600 in 10 days.

Orpheum (Hamrick) (2,599; 65-90)—"Bend of River" (U) and "Lady Pays Off" (U) (2d wk). Great \$12,000. Last week, huge \$16,500.

Palomar (Sterling) (1,350; 45-70)—"Callaway" (M-G) and "Blue Yonder" (Rep) (2d runs). Fair \$3,700. Last week, "Elopement" (20th) and "Too Young To Kiss" (M-G) (2d runs), \$3,200.

Paramount (Evergreen) (3,049; 65-90)—"Never Forget You" (20th) and "Hot Lead" (RKO). For \$5,000. Last week, "Flaming Feather" (Par) and "Purple Heart Diary" (Col), terrible \$4,000.

## PITTSBURGH

(Continued from page 9)

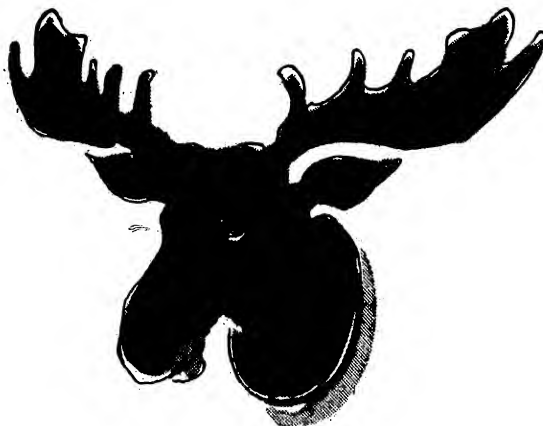
"Too Young To Kiss" (M-G), \$10,500.

Squirrel Hill (WB) (900; 50-85)—"Browning Version" (U) (2d wk). Holding up nicely at \$3,000. Last week, \$3,200.

Stanley (WB) (3,800; 50-85)—"This Woman Is Dangerous" (WB). New Joan Crawford pic is not going anywhere here. Looks like \$8,500. Last week, "Girl in Every Port" (RKO), \$9,000.

Warner (WB) (2,000; 50-85)—"Room for One More" (WB) (2d wk). Holding up great at around \$10,000, best second-week showing a picture ever made here. Last week, \$12,000.





# "THE ONLY THING I HAVEN'T GOT IS A MOOSE HEAD!"

"Want to borrow a couple of trophies, loving cups, medals?"

"I've got a million of 'em!"

"Awards for top pictures, top stars, top producers—pardon me for pointing but the year-end surveys are, as usual, very M-G-M!"

"I'm not resting on my film-can, either."

"Wanna make a bet about next year's high-spots?"

"These M-G-M pictures, every one of them, will be box-office toppers! Naturally 'QUO VADIS'! And these: 'BELLE OF NEW YORK', 'SINGIN' IN THE RAIN', 'SKIRTS AHOY!', 'LOVELY TO LOOK AT', 'SCARAMOUCHE', 'IVANHOE', 'THE MERRY WIDOW', 'BECAUSE YOU'RE MINE' (all the foregoing Technicolor); 'THE WILD NORTH' (new Ansco color); and 'CARBINE WILLIAMS' "

"Here's a bit of advice about your Easter booking."

"I've been singing the praises of 'SINGIN' IN THE RAIN', but you should have heard that Preview audience in California last week. They tore down the house. This is the best musical the public ever saw, bar none. Perfect for the holidays! Let me say Happy Easter right now."

(Signed)

*Leo*



← my paw  
podner

P. S. Keep M-G-Minded. It's good for you!

## Film Reviews

Continued from page 6

### Stronghold

points up the dramatics. The all-native supporting cast, although providing colorful characterizations, have accents which are often indistinguishable.

Miss Lake does the best she can. de Cordova does well as the dashing and heroic revolutionary leader, but Scott has little opportunity. Production has a suitable mounting, while the low-key lighting by Stanley Cortez and musical setting by Antonio Diaz Conde are adequate. **Walt.**

### The Steel Fist

Escape from Communism meller; modest boxoffice for dual combos.

Monogram release of Wm. F. Braddy (Wesley Barry) production. Stars Roddy McDowall; features Kristine Miller, Harry Lauter, Rand Brooks. Directed by Wesley Barry. Screenplay: C. K. Riva. From original by Phyllis Parker; camera, William Sickner; editor, Ace Herman; music, Edward J. Kay. At New York, N. Y., week of Jan. 29, '52. Running time, 73 MINS.

Erik.....Roddy McDowall  
Marina.....Kristine Miller  
Franz.....Harry Lauter  
Walt.....C. K. Riva  
Prof. Kardin.....Byron Foulger  
Mrs. Kreschow.....Kate Lawson  
Nicholas.....Murray Close  
1st Lieutenant.....Bob Peoples  
1st Organizer.....Gil Perkins  
1st Student.....Fred Krene

Low-budget manhunt film, set "somewhere behind the Iron Curtain," generates suspense occasionally but generally runs according to formula of "escape through the underground" items. It's grooved for double bills.

Story hews to a familiar line. A young student (Roddy McDowall) suddenly finds he has to flee from Red police after starting a riot to protest the new labor decrees. Green youth is led by the underground to a border town where a brave girl (Kristine Miller) and her brother (Harry Lauter) hide him until he can make a getaway. Meanwhile, he falls in love with the gal, who has been showing an interest in the Red major (Rand Brooks) to pry info on deployment of the border patrol. Youth gets them into a tight fix, tries to make his dash without their aid. Finally, with girl's help, he succeeds in crossing the border, with the expectation that she will soon join him.

Pic uses some routine devices to work up suspense, but the issue is hardly ever in doubt. There is some action, mostly in the form of a few fistfight battles. McDowall does okay with the hunted-man role, and Miss Miller registers sweetly as the femme interest. Lauter handles the calm underground worker competently, and Brooks is capable as the Red army officer. Other casters are in the usual meller mold. Lenses and editing are adequate. **Brit.**

### Aladdin and His Lamp

(COLOR)

Arabian Nights fantasy headed for satisfactory grosses.

Hollywood, Feb. 1. Monogram release of Walter Wanger production (Ben Schwartz associated). Stars Patricia Medina, John Sands. Directed by Lew Landers. Screenplay, Howard Dimsdale, Willard Kaufman; camera (Cinecolor), Gilbert Warrenton; editor, Jack Ogilvie; music, Marlin Skiles. Previewed Jan. 31, '52. Running time, 87 MINS.

Jasmine.....Patricia Medina  
Aladdin.....John Sands  
Mirza.....Richard Erdman  
Dinadale.....Willard Kaufman  
Kafan.....Billy House  
Hassan.....Ned Young  
Fleur.....Margaret Leighton  
Captain of Guard.....Rick Vallin  
Genie.....Charles Horvath  
Dancing Slave Girl.....Suzella  
Maid-in-Waiting.....Tabella

Escapist entertainment of the type which will attract family and eye trade particularly is embodied in this loosely-adapted version of Aladdin and his wondrous lamp. Walter Wanger makes his bow as a Monogram producer with this Arabian Nights fantasy, and he proves that the age-old 1001 Tales still provides slick material picture-wise.

Cinecolor is utilized to good effect to backdrop the action, set in Bagdad the day of the Caliphs, and there's enough motion and florid performances to keep audiences generally diverted. Scripters Howard Dimsdale and Willard Kaufman have made the story of Aladdin somewhat at variance from the original, but the Arabian Nights spirit is there and that's what counts.

Aladdin is changed to a young pick-pocket in Bagdad who falls in love with the daughter of the Caliph; originally he was the lowly tailor's apprentice. With this premise, a standard plot is developed, but manner in which it's treated

follows popular lines and film emerges as first-class fare.

Patricia Medina as the beautiful princess looks and acts the part, and interest rests primarily in her. John Sands is Aladdin, no great shakes as an actor but manages to swing through okay if you aren't looking for shaded acting. John Dehner, as the prince who woos the princess, but primarily is interested in her throne, is properly dastardly; Charles Horvath scores as the genie of the lamp, and Richard Erdman is in for comedy as Aladdin's pal. Billy House has a few good moments as a slave-dealer.

Wanger gave film the type of values which pay off in production of this sort. Lew Landers' direction packs a punch in the proper places, and Marlin Skiles' music score adds to the mood intended. Color camera work by Gilbert Warrenton is artistic. **Walt.**

### The Magic Garden

(SOUTH AFRICAN)

Arthur Mayer-Edward Kingaley release of Swan Film production. Directed by Donald Swanson. Screenplay, Ferdinand Weir. Camera, C. Pennington-Richards; original story, James Brown; camera, Pennington-Richards; editor, Gerald Ehrlich; music, Ralph Fretwell; music, Tommy's Ramokopa. Previewed in N. Y., Jan. 25, '52. Running time, 63 MINS.

Thief.....Tommy Ramokopa  
Lili.....Dolly Rathezi  
Sakaka.....Harriet Quibell  
Lucas Ranku.....David Mkwanezi  
John.....Victor Kwa  
Isaac Wela.....Lucas Chwa  
Mrs. Wela.....Linda Madikisa  
Priest.....Jonathan Mzamo  
Pennywhistle Player.....Willard Cele

Played by a non-professional cast of South African Negroes, "The Magic Garden" has enough charm and naive spontaneity to become an excellent bet for the art house circuit. It's a refreshing offbeat entry with a simple folk flavor permeating the script, performances and production technique.

Pic is a fantasy set in a Negro village, Alexandria, on the outskirts of Johannesburg, the documentary realism of the locale lending necessary credibility to the improbable proceedings. The yarn revolves around the theft of a 40-pound donation to the local church made by an old man who wants his life's savings to be used in a worthy cause.

Detected in the act of lifting the money and pursued by a mob of townspeople, the thief buries the loot in the garden of a poor widow with four hungry children. She exchanges the 40-pounds for a credit note with a tight-fisted grocer who becomes the next victim of the same thief. Once again pursued, the thief throws the money away again and it's found this time by a young man who uses the coin to marry his sweetheart whose father is heavily in debt to the town's usurer. The money is again stolen from the usurer and finally winds up to its original point when the parish priest finds the money in the church where it was again disposed of by the pursued thief.

The thesping is remarkably accurate, considering the amateur background of the cast. In a couple of musical sequences, a large segment of the townspeople participated in the film with an exhibition of live singing and hoofing, carried off by elders and kids alike with professional unconcern for the cameras. An arresting current musical theme is played on a pennywhistle by Willard Cele, who appears briefly in the pic. **Herm.**

### Home at Seven

(BRITISH)

Ralph Richardson, Margaret Leighton in film version of play. Has popular appeal.

London, Jan. 30. British Lion release of London Films-Maurice Cowan production. Stars Ralph Richardson, Margaret Leighton, Jack Hawkins. Directed by Ralph Richardson. Screenplay, John Gurnea. From R. C. Sherriff's novel; camera, Jack Hillard; editor, Edward Sciffe; editor, Bert Bates; music, Paul A. London. Previewed in London, Jan. 29, '52. Running time, 85 MINS.

David Preston.....Ralph Richardson  
Jan. Preston.....Margaret Leighton  
Dr. Spratling.....Jack Hawkins  
Inspector Hemingway.....Campbell Singer  
Major Watson.....Michael Shepley  
Mrs. Watson.....Margaret Leighton  
Mr. Petherbridge.....Frederick Piper  
Peggy Dobson.....Meriel Forbes  
Bergeant Evans.....Gerald Case  
Ellen.....Diana Beaumont

When "Home at Seven" was first produced on the London stage nearly two years ago, it proved to be one of the major successes of the legit season. Its transference to the screen, with obvious traces of its origin, and Ralph Richardson repeating his starring role, should give it a substantially wider public. Pic has a strong chance of local

success. The star's marquee value and the author's reputation should give it an American appeal beyond the limitations of an art house release.

The production is notable for three "firsts." It is the first independent venture of Maurice Cowan (one-time VARIETY mugg); Richardson's first attempt at direction; and the first picture under the Sir Alexander Korda banner to be produced under the new speed-up technique of three weeks shooting schedule after extensive rehearsals.

Anatole de Gruenwald's script closely follows the original stage version with a minimum of exterior and barely a suggestion of action. The yarn relies entirely on suspense for its entertainment qualities. The principal character, a banker, loses a day in his life, and during the time he was an amnesia victim, the funds of his sports club are stolen and the steward is murdered. When the police starts its inquiries, he gives a false alibi, but that is soon exploded and he is convinced of his own crime until his innocence is eventually proved.

The role of the tortured bank clerk is an excellent one for an actor of Richardson's calibre. In the restrained key for which he is renowned, he plays the part with refreshing conviction. Margaret Leighton, deglamorized with ill-fitting spectacles, plays his wife quite adequately, but this is very much a subsidiary role. Jack Hawkins effectively portrays the understanding doctor while Campbell Singer, much at home as the inspector, the role he also played on the stage. Michael Shepley contributes an amusing cameo as an over-suspicious social club president. Frederick Piper and Meriel Forbes, also repeating their stage parts, round off the production with neat performances.

Richardson has directed the piece with a straightforward competence; camera work is up to standard and the settings are simple, yet adequate. **Myro.**

### David

(DOCUMENTARY)

Arthur Mayer-Edward Kingaley release of World Wide Picture production. Written and directed by Paul Dickson. Music, Grace Williams. Previewed in N. Y., Jan. 23, '52. Running time, 40 MINS.

Dafydd Rhys.....D. R. Griffiths  
His wife.....Nancy Griffiths  
David as young man.....Nancy Griffiths  
His wife.....Gwenyth Griffiths  
Ifor.....John Davies

"David" is a slow-moving but impressive Welsh documentary made for the recently concluded Festival of Britain. Pic actually is a quasi-documentary since most of the yarn is recreated by professional actors. However, despite some artificiality in the story-telling and some too-evident artifice in the production technique, this short film registers with a moving sincerity.

Film is framed around the career of a caretaker of a Welsh school and projects his tribulations and triumphs via flashback narration. The story traces the caretaker's biog from his youth in the coal mines and his subsequent injury, through the death of his only son to the final recognition of his good works at a school ceremony.

D. R. Griffiths, a real-life caretaker, plays the central character with an unwaveringly convincing performance. Other cast members are equally persuasive in contributing to this canvas of Welsh life. Some of the dialog is in Welsh dialect, but adding the authenticity without impeding the intelligibility of the production. **Herm.**

### Malia

(ITALIAN)

Lupa Film release of Titano Film production. Stars Rossano Brazzi, Anna Proclamer, Gina Cervi, Margia Balesini. Directed by Giuseppe Amato. Screenplay, R. Castellani, G. Amato, based on L. Capuana's play; camera, Aldo Tonti. At Cinema Verdi, starting Feb. 1, '52. Running time, 79 MINS.

Cola.....Rossano Brazzi  
Nedda.....Maria Denis  
The Witch.....Anna Proclamer  
Nino.....Rolando Lupi  
Don Alfonso.....Gino Cervi  
The Bishop.....Nando Tamberlani  
Lucia.....Adriana De Roberto  
The Servant.....Giovanna Scotti

"Malia" has a strange romance, pageantry and typical country scenes of old Sicily but it has a tough time being convincing. Its main fault seems to be confused direction, with a loose-jointed script and some strange casting no aid either.

Theme is of a village priest who successfully stamps out witchcraft, mysticism and voodooism among the natives. Story points up the success the priest and the church have in curing a girl suffering from malaria. But instead of following through with other instances of religious faith or contrasting vividly the work of the church with the quack fortune-teller, the producers drag in an in-

volved romance and have the newly-married groom falling in love with his wife's sister and luring her into the woods. After developing the sex angle heavily-handedly, ultimately the story gets back on the track with the priest acting as arbiter to bring contentment to the two sisters. But not until a knife duel straightens out the trifling hubby.

It is unfortunate that Anna Proclamer, star of the film, photographs so unevenly. At times it is difficult to tell whether she is the sister heroine or just another femme. She often shows up attractively but at other times looks like just another villager. This does not detract from a sock-piercing performance, however. Maria Denis suffices as her sister who weds the girl-chasing Rossano Brazzi, but has too little to do. Latter makes a subtle villain. Roldano Lupi is excellent as the good-hearted lover who delays his marriage to Miss Proclamer too long. Gino Cervi makes a superb priest although at times he gets lost in the story wanderings.

Director Amato is listed as doing the screenplay by R. Castellani; hence, he appears to have no out for the way proceedings become confused. Camera work of Aldo Tonti is filled with too many faulty outdoor shots. **Wear.**

### The Sky Is Red

(ITALIAN)

Sub-standard production.

Reclart release. Stars Marina Bertl, Jacques Sernas, Misha Auer, Jr.; features Anna Maria Ferrero, Lilliana Fellini, Laura Gazzolo. Directed by Claudio Gora. Screenplay, Gora, Lamberto Santilli, Leopoldo Trieste, Cesare Zavattini; camera, Federico Fellini; original music, Valentino Bucchi; musical director, Willy Ferrero. Previewed in N. Y., Jan. 30, '52. Running time, 79 MINS.

Marina Bertl.....Marina Bertl  
Jacques Sernas.....Jacques Sernas  
Daniel.....Misha Auer, Jr.  
Giulia.....Anna Maria Ferrero  
Misha Auer, Jr.....Misha Auer, Jr.  
Shoemaker.....Laura Gazzolo

"The Sky Is Red" was unveiled by its U. S. sponsors at an elaborate cocktail-serving and screening at N. Y.'s Hotel Waldorf-Astoria, leading the several hundred guests to expect something special. But Italy import proved a dud.

It's a blundering production. Focusing on two young couples in Italy's postwar shambles, the film makes an effort at dishing out plenty of sex stuff. But the story is incoherent and the staging so inept that it's rarely clear who among the screen characters is up to what.

Film is located on what's identified as a signpost as an "infected area." Also, there are some references in the dialog, conveyed by superimposed titles, to "infection" and "disease."

If the film were handled with any degree of competence, it probably would be regarded as objectionable on moral grounds by some viewers. As it is, it hardly matters at all. **Gene.**

### A Simple Case of Money

(Millionaires D'un Jour)

(FRENCH)

Entertaining comedy with excellent cast. Good bet for art house circuit.

Discina International Films release of Pathe-Cinema (Andre Hunebelle) production. Stars Gaby Morlay, Pierre Larquey; features Jean Brocher, Jacques Baumer, Max Revol and Gabriello. Directed by Andre Hunebelle. Adopted by Jean Halain from story by Alex Joffe; camera, Marcel Grignon; music, Jean Marion. At Theatre, N. Y., Feb. 1, '52. Running time, 82 MINS.

Helene Berger.....Gaby Morlay  
Pierre Berger.....Jean Brocher  
The Judge.....Jacques Baumer  
The Tramp.....Yves Deniau  
The Sailor.....Max Revol  
Pere Jules.....ierre Larquey  
The Mayor.....Gabriello  
The Journalist.....Bernard Larjorie  
The Publisher.....Leon Bellieres  
Louise.....Jeanne Fusier-Gir

(In French; English Titles)  
The time-worn observation that money doesn't always bring happiness is entertainingly presented in the Discina French-language import, "A Simple Case of Money." Although the film doesn't rank with the top French comedies that have reached these shores, it makes for pleasant diversion and is good b.o. bet for art houses.

Pic is actually made up of three short yarns threaded together by courtroom scenes and flashbacks. A young newspaperman inadvertently causes the publication of a wrong winning number in a national lottery and thereby affects the lives of several readers of his newspaper. His publisher brings him to court and the victims of the error are called upon as witnesses. They include a rum-loving tramp, a philosophical barge captain, a middle-aged couple whose marriage is on the rocks, and a centenarian who at 107 is

the oldest living man in France. In the testimony it is eventually established that the error, while depriving the witnesses of a fortune, actually brings them happiness. The tramp and the barge captain accept their losses philosophically, the estranged pair are reconciled and rediscover their lost happiness, and the centenarian succeeds in bringing about the marriage of a young couple.

The vibrant, typical French style of acting and the direction of Andre Hunebelle provide good comedy situations. Only fault is a tendency on occasions to belabor a successful laugh-getter by drawn-out repetition. Longest and best of the three yarns is one concerning the centenarian, excellently portrayed by Pierre Larquey. His defiance of the mayor's attempt to use him as living testimonial of the excellence of the mineral water in the small French town, and his disregard of pompous ceremonies, serve as hilarious satirical commentaries on the stuffiness of municipal officials.

Yves Deniau and Max Revol score as the tramp and the barge captain. Gaby Morlay instills poignancy into the role of the troubled wife, and Jean Brocher is believable as her irritating husband. Gabriello is striking as the publicity-seeking mayor, and Bernard Larjorie is acceptable as the young newsmen. Jacques Baumer, as the judge, and Leon Bellieres, the publisher, are also first-rate.

Good lenses is provided by Marcel Grignon. Jean Halain adapted the Alex Joffe scenario. English visual titles are provided.

### Quarter Interdit

(Hell's Kitchen)

Paris, Jan. 22. Jeannie Films release of Calderon Production. Stars Ninon Sevilla. Directed by Emilio Fernandez. Camera, Gabriel Figueroa. Screenplay, Alex Joffe. Music, Alex Joffe. Previewed in N. Y., Jan. 30, '52. Running time, 81 MINS.

Ninon Sevilla.....Ninon Sevilla  
Don Rodolfo.....Tito Junco  
Don Santos.....Rodolfo Acosta  
Juanito.....Domingo Soler  
With Rita Montaner, Pedro Vargas and Perez-Prado orchestra.

Heralded locally as a film of Mexican realism, this has taxi dancers, prostitutes, night clubs and violence. But it all adds up to an uneven effort, half musical, half tearjerker, and all very flamboyant. The excesses of the story and in the characterization of the heroine and the villain will work against its chances in the U. S. even in arty spots despite good technical assets and headliners in pulsating dancer Ninon Sevilla and in its singing stars. Film, however, is a promising prospect for the Spanish language houses in America.

Tito Junco makes a grotesque, zoot-suited villain, who preys on women and beats or shoots others indiscriminately. He refuses to recognize his own child born out of wedlock. When the child's mother abandons it, nightclub dancer Ninon Sevilla comes to the rescue. She stands in with maternal affection, even stooping to prostitution to keep the infant in zwieback. After being cast out of her cafe job, she shoots Junco, with a resulting overdone prison interlude.

Sandwiched in between the scenes of gunplay, beatings, etc., are song and dance numbers, most of which, though formally staged, fit in with the night club setting of the tale. Some of them, however, are some of the weaker features of American musicals. The highlight is swivel-legged Miss Sevilla dancing mambo and a samba. Film is generally well-paced. The photography of Gabriel Figueroa, with its richly contrasting lights and dark hues, lends color to the action shots. **Watt.**

### Court Hearing Again On 'Ecstasy' Ownership

Question as to who owns the rights to "Ecstasy," the 20-year-old Czech-made Hedy Lamarr starrer, will again come before the courts next week. For at that time the U. S. Circuit Court of Appeals in New York is scheduled to hear an appeal by the film's producer, Gustav Machaty, from a lower court decision which handed ownership of the picture to Astra Films.

Federal Judge Charles Dewey after a brief trial last spring disallowed Machaty's contention that Astra released "Ecstasy" illegally. He held that the film-maker was guilty of a delay in asserting a claim to the picture. Case record now comes to more than 1,200 pages plus various exhibits.

Meantime, Machaty's attorney, Henry Pearlman, has warned various TV stations and nets that the film is involved in litigation. Astra recently sold TV rights to the pic to indie distribution outfit.



## FCC Shoots at Par's Past

Continued from page 3

Ford pressed hard with questions on Par's film sales practices, but Balaban defended these policies. "I see nothing wrong in pooling practices," he said, "even if the courts held otherwise." Balaban added that not one in 100 exhibitors prefers the present system of buying film product over that which existed prior to the consent decree.

Ford elicited from Balaban during the questioning that 25 years ago the Balaban & Katz circuit, in which the Par prexy was partnered at the time, had obtained a 25% interest in some outlying theatres in the Chi area by furnishing them with film and without making a straight money investment.

### Grew 'Like Topsy'

Balaban told the FCC yesterday that practices for which major film producers were convicted of antitrust violation just grew "like Topsy" as the motion picture industry developed. "We thought these practices were legal," he said, "but once we knew what the law was, we decided to put our house in order, and accordingly negotiated with the Department of Justice to enter into a consent decree."

Balaban was the first witness as the Commission resumed hearings on Paramount's antitrust issues and on the proposed ABC-UPT merger. He is expected to be on the stand for at least several more days in presenting Par's case for eligibility to hold TV licenses. Outcome of the proceedings will probably set the pattern for Commission policy on qualifications of motion picture anti-trust violators as TV licensees.

Under direct examination by Par counsel Paul Porter, Balaban testified that Par completed its divestiture of theatres in less than 10 months after its decree. He noted that Loew's decree has just come out—two and a half years later.

Questioned as to the relationship between Par and UPT, which was formed under the decree to take over former Par theatres, Balaban said the two companies are "as far apart as the poles." UPT is in the same category as any other customer for films, he said. "There is no trace of the former relationship."

To emphasize this assertion, Balaban related that the Paramount Theatre in New York, now owned by UPT, has not shown a Par picture in more than six months. "We just haven't been able to get together" (on film rentals), he said.

Balaban said that it is Par's rigid policy to comply strictly with the decree, although questions are constantly raised by exhibitors which are difficult for the company to decide. "Whatever decision we make," he said, "we may invite antitrust suits."

In order to comply with the law, he declared, Paramount had to enter into 350,000 contracts last year on distribution of pictures to theatres. Balaban said filing of private antitrust suits against major producers has become "quite a business" since the Supreme Court upheld the Justice Dept.'s antitrust action.

Out of 54 suits filed against Par, he declared, Par won 40 and lost 14. The suits are generally settled for 2% or 3% of damage claimed, he added.

Questioned on policy with respect to television, Balaban said Par will produce films for TV "when TV can pay for films," he said that for Par to make its pictures available to TV at rates the medium can now afford to pay would be uneconomical. "The reissue value of many of our pictures is substantial," he explained, "and TV with its 108 stations can only return a limited amount of money." Until the freeze is lifted and there are many more stations, he added, it would not be feasible for Par to sell its ptx to the medium.

Some Available to TV  
However, Balaban said, Par has made some films available to TV, including the Zane Grey series and several shorts, and has allocated space and negotiated for a separate plant to make product for TV. Balaban said he saw no conflict between ptx and TV. He pointed out that Par has been spending over \$1,000,000 a year on TV research, that it invested in DuMont back in 1938 because it saw the potential in the medium, that it carried two TV stations (KTLA,

Los Angeles, and its former Chicago outlet, WBKB) through lean years, that it has invested in color TV and subscription TV. He said he believed that subscription TV is the next big thing to be developed in the TV field. Some programs just can't be given free to home viewers, he declared.

Balaban will give further testimony under cross-examination by Commission Counsel Frederick Ford and DuMont counsel William Roberts. Other Par witnesses here to testify are Paul Raibourn, veepee in charge of TV operations, and Edwin Weisl, a board member. On hand for UPT are Leonard Goldenson, prexy; John Balaban (brother of Barney), prexy of Balaban & Katz Corp. (UPT subsidiary), in charge of WBKB-TV; Dave Wallerstein, veepee of B&K; Walter Gross, veepee and general counsel; Robert O'Brien, secretary-treasurer; Arthur Goldberg, B&K general counsel, and Irvin Sulds, TV consultant.

## TOA Chiefs

Continued from page 5

nix any discussion on the subject unless all theatre associations were adding that formulation of any conciliation program would require the participation of all trade groups if it's to meet with success.

Factor which could militate against TOA's new approach is the distribs' policy of refraining to take the initiative in cooking up an arbitrator scheme. The companies are unanimous in their desire for establishing a system, but have been fearful of conspiracy charges in the event they were to act together without the expressed approval of all exhibs. Whether the simple act of calling an industry meet, at the request of TOA, would violate that policy hasn't been determined.

If the companies go along with the meeting idea, invites would include TOA, Allied, Pacific Coast Conference of Independent Exhibitors, Independent Theatre Owners Assn. (N. Y.) and all other indie regional groups.

## Illegal Distribs

Continued from page 5

tures, but they were not given any assurance that there would be an appreciable increase during 1952. Dore Schary, Darryl Zanuck and other producers explained that economic conditions caused by inflation regulate the number of films a studio is able to turn out. They declared that the various talents going into a picture now are stretched to the limit.

St. Fabian, speaking of theatre-TV, predicted a theatre hookup with closed channels, or the use of some form of common carrier, such as telephone lines, that will bring supplementary TV shows into film houses throughout the nation. He envisioned theatres in a city linked by six ultra-high frequency channels for handling either films or supplementary television programs to bolster entertainment values now offered in film houses. Industry favors seeking separate channels from the FCC, financing the research and coming hearings through payments of \$25 from theatres seating more than 1,000 and \$15 from houses with fewer seats.

Gael Sullivan, TOA executive director, characterized the mid-winter meeting as the most successful to date.

## WB Pub-Ad

Continued from page 5

command he is said to have requested Warners to allow him to make his GHQ in the east. In more recent years, however, Warners reportedly desired a return to the old policy. Blumenstock returned to N. Y. from the Coast over the weekend following a series of meetings with Harry and Jack Warner and Ben Kalmenson, distribution veepee.

Only other pub-ad chief making his office on the Coast is Universal's David A. Lipton. U operated about a year and a half without an overall eastern boss until Charles F. Simowell was upped from the ranks and assigned the post.

## Balaban Lists Par '1sts' At FCC TV Hearings

Washington, Feb. 5.

To back up his testimony that Paramount can contribute a great deal to television, Barney Balaban, Par prexy, told the FCC yesterday (Mon.) of some of his company's pioneering achievements. Par, he testified, was:

First to distribute and exhibit a feature-length film in America—Sarah Bernhardt in "Queen Elizabeth."

First to produce feature ptx in Hollywood.

First to draw on stage talent in producing films.

First to introduce American films abroad.

First to bring big capital into the film industry.

First to import foreign talent in for American films—Pola Negri, Emil Jannings, Maurice Chevalier, Ernst Lubitsch, Sergei Eisenstein.

First to operate a studio in America to produce feature films—on 26th St., New York.

First to distribute and exhibit a color picture in America—"The Passion Play."

First to develop a modern camera to photograph sound ptx.

First of the film producers to pioneer in television—through development of the Lawrence tricolor tube.

## Overcrowding Of Drive-Ins On Coast Reported

Some eastern exhibs who participated in the Theatre Owners of America board meeting on the Coast returned to their bailiwicks this week with some new thoughts on Charles P. Skouras' dismal prognostication that 50% of the film theatres will be conked out of existence by television.

The National Theatres prexy's L. A. territory is in serious trouble, the easterners noted. There's full reason why Skouras should be alarmed. But they feel that the difficult situation is peculiar to that area because of market conditions, in addition to TV.

Total of 65 drive-in theatres are in operation in L. A. County alone, east coast circuit ops learned. They commented this was an obvious case of overcrowding, growing out of the desire of some theatre ops to reside on the Coast, or simply an over-estimate of the audience potential.

Trade practice conditions were found far from conducive to good business. Double billing of major productions, scrambled availabilities and clearances, and preemption of ptx away from the downtown spots all were said to be departures from sound practices.

Skouras himself, at the TOA convocation, took sharp exception to criticism of his prediction. Morton Thalheimer, Richmond, Va., chain op, and Alfred Starr, N. Y. exhib, declared that for every house closing, another conventional theatre or drive-in is opening.

"You'll find yourself behind the eight-ball with that kind of thinking," Skouras countered. He asserted that if Thalheimer or Starr operated in the Southern Cal. area they would soon learn the impact of TV. He pleaded with theatremen to prepare themselves for defensive action rather than just passing resolutions.

This led to interpretation in some high exhib circles that Skouras, via his gloomy portrait of the future, was trying to angle exhibs out of complacency and into doing a fulltime job of showmanship.

## Burt Lancaster Gets Lead in 'Little Sheba'

Hollywood, Feb. 5.

Burt Lancaster was assigned the male lead opposite Shirley Booth in "Come Back, Little Sheba," to be produced by Hal Wallis for Paramount, with Danny Mann directing.

Assignment ended a long period of speculation during which Humphrey Bogart, Spencer Tracy, Fredric March, Cary Grant, Laurence Olivier and Dana Andrews were mentioned for the job.

## FCC Seen Probing Majors' Antitrust Backgrounds as Prelude to TV Bid

### Air-Cooling Pioneer

Washington, Feb. 5.

Relating his early days in the theatre business in Chicago, Barney Balaban, Paramount prexy, told the FCC yesterday (Mon.) that he built his first "de luxe" picture house (the Central Park) in 1917.

Because the "store" theatres those days used to close for the summer, he said, he investigated the feasibility of airconditioning and installed the first cooling equipment ever put into a theatre. That unit, he said, is still operating today.

## Revised Report Ups U's 1951 Earnings By 175G Via Tax Switch

Universal's revised report on 1951 earnings, which amounted to \$2,267,784, represented an increase of \$175,000 over the company's own estimate announced last Jan. 12. Final figures were contained in U's annual report sent to stockholders last week.

The increase resulted from a downward scaling of Federal income taxes by exactly \$175,000. Originally it was figured that taxes would come to \$3,500,000. The annual report lists taxes at \$3,125,000.

The year's profit was equal to \$2.10 per common share on the 960,498 shares outstanding. In the preceding year net earnings were \$1,355,886, after provision of \$950,000 for taxes, equal to \$1.14 per share.

U's domestic film rentals reached an all-time high of \$42,107,349 in 1951. This compared with \$36,815,050 in '50. Foreign rentals brought \$23,065,231 in '51, up from \$18,776,035 in '50. Amortization of film costs, royalties and other costs were carried at \$37,818,774 in '51, up from \$33,415,434 in '50. Company's selling, general and administration expenses, foreign and domestic combined, climbed from \$18,365,894 in '50 to \$21,061,550 in '51.

U's total and current working assets amounted to \$34,048,837, against total current liabilities of \$6,861,826, for a ratio of 5-1. Ratio was 4½-1 at the end of 1950.

U's inventories included \$8,398,572 in productions in progress and charges to future ptx, \$5,345,824 in unleased completed product at cost, and \$8,468,476 in films released, at cost less amortization.

## Hughes Victory

Continued from page 7

block of ownership in both types of companies endangers the independence of each." The court found a "substantial modification of the original decree" in the lower court's order to sell the stock.

In its second count, the court found that the compulsory sale of stock by Hughes had been ordered "without adequate hearing." Decision upholds Hughes' fight against the sale order "without a hearing that included evidence and a judicial determination." Again, however, there were indications that the Supreme Court might entertain such an order, if properly secured, in a statement that "we entertain no doubt concerning the District Court's power" to require Hughes to sell his stock after a proper hearing. "When this case was formerly here we had occasion to point out the District Court power to require some companies to divest themselves of ownership of other companies where necessary to preserve competition and prevent monopoly," the court added.

Decree now provides Hughes' 24% interest in either the theatres or the studio should be voted by court-named trustees until Hughes sells his holdings. He decided to trustee the theatre stock after the theatre and production interests were split by the decree.

Justices Jackson and Clark, who were attorneys general during the antitrust suits, abstained from participating in the Hughes case.

Federal Communications Commission's announcement last week that the issues in the film industry bid for special television channels would be "enlarged" has been interpreted as a prelude to an FCC investigation of the petitioners' antitrust backgrounds.

The FCC's apparent intention of looking into the past business morality of the film outfits, from the standpoint of violations of the antitrust laws, doubtless would go against the grain with industry toppers. They insist the long battle with the Department of Justice in the Paramount, et al., case should have no bearing on the public service which can be rendered by theatre tele.

Also, there's already some suspicion that the new FCC move might have been at least partially influenced by others seeking to block the allocation of special channels for the film industry.

Likelihood of a probe into trade practices which led to divorcement of theatres from the film outfits already has some film toppers in N. Y. doing a burn. There's been no decision on what steps will be taken to counter the move.

Film execs pointed out that the entire industry is the petitioner and the past business behavior of individual companies could hardly be a factor.

### FCC Busy on Freeze

Washington, Feb. 5.

Federal Communications Commission postponed its hearings on theatre television until March 10 because it will be occupied until the end of February with working out the final allocation plan for lifting the TV freeze.

The broadening of issues also was interpreted in industry sources as indicating that the Commission is concerned with possible conflict between theatre TV and network operations. With the proposed merger of United Paramount Theatres and ABC now the subject of hearings before the agency, it appeared that the eligibility of a theatre-network combine for use of theatre TV frequencies would become a policy question.

The Commission also broadened an issue with respect to conditions under which frequencies would be made available to users. An amendment to this subject will include "conditions designed to maintain competition within a theatre television service, and as between a theatre television service and competitive services."

In moving up the deadline for filing appearances, the Commission accepted a number of late notices by parties planning to testify at the proceedings. Among these are the Authors League of America, the Fair Television Practices Committee, Theatre Network Television, Inc., Radio and TV Directors Guild, United Service Artist Local Union 829 (AFL), IATSE and AFRA.

In addition to giving word testimony, various companies are planning to demonstrate the newest equipment for theatre TV use. Among these are Skiatron, which will be represented by Arthur Levey, president; Prof. Wayne B. Nottingham, physicist of Massachusetts Institute of Technology; Prof. Brian O'Brien, optics expert of Rochester University; and tw engineers.

## Murray, Roach Team

Industry attorneys James F. Murray, Jr., and William S. Roach, have joined forces. Murray, who has specialized in international aspects of film legalities, will continue to practice in New York. Roach, currently visiting the U. S. returns to Paris, Feb. 15 to open an office there for the duo.

Roach has been with UNESCO in Paris for the past two years, working on a new universal copyright convention. He signed a contract this week with Matthew Bender Co., legal publishers, for book interpreting the copyright laws of every country in the world as they affect U. S. copyright holders. It is being written by Roach and Arpad Bogsch, a former UNESCO associate on the copyright project.





Stevens and two of the three up as a pair of put on a good and expertly performed and put on with first-rate showmanship.

the remembered Center Theatre. There are the main splash and funny, a husky Brooklyn Andrea McLaughlin who is a hunky Brooklyn ice show is being offered at a \$6

ingent, too, with a male con-  
old favorites pre- and giv-  
sive—Freddie Trenkier and  
The Brulises to furnish some  
highly amusing. John  
Kirby, Skippy Bar-  
John Walsh to handle  
straight assignments. There  
deep-freeze impersonation. His  
his production associates have  
moutain it in lavish, imagin-  
time taste. Staged it at a fast,  
breezy clip and it at a fast,  
just the right blend of wit given  
dual numbers, solo and  
other apy acts.

After a cleverly devised en-  
semble number of the high  
talking chorine and who are  
supposed to be ponies and are  
trainers. Life Stevens and  
Monty Scott, two of the three  
Brulises, turn up as a pair of  
Scotsmen to put on a good and

afire, and there's a  
a friendly skunk, larger than  
man size, in the lot.

**Expert Showmanship**

Later The Brulises do their  
well-known washerwoman num-  
ber, some wonderfully timed  
and slapstick; old Vienna is recalled  
in a rich, tasty production fea-  
turing Miss Scott and Mr.  
Kirby; Mr. Baxter solo and Mr.  
ishayette; Miss McLaughlin in-  
sures the triumph of the  
als; Mr. Truitt, with a graceful  
slide, roughs it up; humorous  
the stage-clearing act and  
New Orleans number. A splashy  
large number.

The large music chorus also  
deserves considerable praise for  
their just-about-there-to-be-  
cision. It is an excellent show-  
expertly informed and put on  
with first-rate showmanship.

## Clips From Film Row

### NEW YORK

Sherman Price, formerly head of Teletran, Inc., named N.Y. sales manager for Princeton Film Center, Inc.

Sol Strausberg, prez of the Interboro Circuit, re-elected vicepres on directorate of Beth-El Hospital, Brooklyn. His father was head of the institution from 1940 until his death in 1947.

Ben Levine, formerly with United Artists, and James Primavera, ex-Eagle Lion and Souvaine, joined Reelart Film Exchange. Levine becomes office manager and head booker while Primavera will be sales rep in New Jersey.

Prior to leaving for Toronto Monday (4), Republic sales chief James R. Grainger named James V. O'Garra supervisor of company's distribution in Canada through Empire Universal Films, Ltd. O'Garra retains his post as N. Y., Philadelphia and Washington district manager in addition to his new duties.

William Zimmerman, counsel to RKO's distribution department, planned to the Coast Monday night (4) to gather changes in the exhibition-distribution system in the Los Angeles area.

Milton Livingston, Universal's trade press contact, named assistant publicity chairman of amusement industry's participation in 1952 fund raising campaign of National Conference of Christians and Jews. Henry A. (Hank) Linet, U's exploitation chief, heads the committee.

### MINNEAPOLIS

Group of Minneapolis independent exhibitors are trying to line up fellow theatreowners here in a pre-Christmas wholesale snuffing. The idea is to keep their houses dark an entire month prior to the big holiday because the period in question is always a losing one for neighborhood and suburban theatres.

Complaining about the poor exhibitor attendance at nearly all the invitation film previews, local branch managers feel that this too, as well as allegedly weak product, TV and economic conditions, may be one of the reasons for the depressed boxoffice. Film companies here, as elsewhere, of course, send exhibitors tickets to these previews. But, assert the branch managers, the tickets invariably find their way into the hands of assorted tradesmen, etc., all unrelated to exhibiting. Managers feel that exhibitors should be sufficiently interested in the product they're selling to become acquainted with it.

In order to avoid one of two TV fight night's opposition, Mill City Theatre group, comprising 22 independent neighborhood exhibitors banded together for a combined Bank Night, moved it from Wednesdays to Thursdays. In less than two

years, group has given away more than \$22,000 in cash prizes.

Local department store sales off 26%, greatest for any of nation's larger cities, according to Minneapolis Federal Reserve Bank's current report. Reflecting purse-string tightening, this throws light on present boxoffice suffering, exhibitors claim.

### PITTSBURGH

Ed Busha, assistant manager of the Fulton, has been called up by the Marines. Both his wife and his brother, Jim, are on the Fulton staff and will fill some of his old duties.

With closing of Fifth Avenue Theatre in Coraopolis, an industry pioneer A. A. Weiland has retired. He had been in the business for 35 years. Fifth Avenue will be converted into business property.

William C. Powelson, after 27 years with WB, resigned as manager of circuit's State Theatre in Washington, Pa., to become manager of the Grand in Steubenville, O.

Times in Braddock, which had been set to shutter early this month, decided to continue operating for a while under direction of Russ Wehrle, supervising manager for Crystal Amus. Co.

Hiland Theatre building and the theatre business sold by Herb Shearer to Joseph W. Sleff, an optometrist. Johnny Copeland stays as manager of film house. Shearer's father was one of pioneer nickelodeon operators here.

Don (Bucky) Tate, Illinois freshman and defensive tackle who starred against Stanford in the Rose Bowl, is son of Albert R. Tate, New Castle, Pa., exhibitor.

Park Theatre building in Johnstown, recently sold for \$200,000 by Harry L. and Ida Rose Diamond, being converted into a drugstore. The house closed several weeks ago.

Harris Northside, nabe property of Harris circuit, which has been closed for several months, is being reopened for weekend operation only.

### PHILADELPHIA

Paul Douglas and Jan Sterling in town to visit the actor's folks in West Philly.

Lack of film theatres is considered so serious in Mays Landing, N.J., businessmen are dickering with Samuel Franks, owner of the Ritz which now only operates weekends. Lack of regular ptx entertainment is sending locals out of town and killing business in Mays Landing, the merchants declare.

Warners skedded to drop the Uptown. Key North Philly nabe March 15. House will be taken over by Whiteman's TV-Teen Club, which originates here over WFIL-TV.

Marian Marshall made guest appearance with preview of "Sailor Beware" at Philadelphia Naval shipyard last week. Stunt run in conjunction with March of Dimes and Miss Marshall receive contributions of more than \$17,000 for the infantile paralysis fund from city's naval installations.

Closed Eureka Theatre in West Philly taken over by Joseph Conway, suburban exhib, and reopened with imported films.

### DALLAS

Jack Verser, manager of Ritz and Gem at Weslaco for Interstate, transferred to Harlingen to manage the Rialto and Strand. M. L. Agnew, former manager of the latter two, moved to Pharr as manager of Cactus Theatre there.

Amos Page bought the Rogue in Midland.

Paul J. Rogers bought the Aquarena at San Marcos, from the Marine Industries of Florida. Don Russell continues as manager.

Earl Weaver promoted from booker to salesman at Columbia

film exchange here; replaces Walter Penn, who went to Tower Pictures.

H. B. Robb, son of late Harold Robb, formerly of Robb & Rowley Circuit, purchased Moderne Drive-In in Tulsa, Okla.

F. W. Zimmerman, of San Marcos, is the new owner of the Palace, Texas and Hay which he purchased from Interstate.

The Iris at Alice, Texas, is now owned by T. L. Harville, operator of Orange, who plans a Latin-American pic policy.

O. M. Kirkeby will build another 300-car drive-in adjacent to the Reagan Drive in which he operates at Big Lake. Kirkeby is also building another ozoner at Abilene.

Tulia Theatre Co., Tulia, building a 400-car ozoner here.

The Trot at Cuero, operated by Video Theatres Circuit, has been closed. Circuit's remodeling of the Rialto, here is completed.

### CHICAGO

Nathan Gumbiner's Commodore Theatre suit against the majors and circuits for \$900,000 was settled out of court last week as was Arthur and Theodore Davidson's Calo suit against the same defendants for \$450,000. Both actions were filed by Seymour Simon.

George Phillips filed a landlord action against the majors and Warner Circuit Management asking for \$600,000 damages to the Harding and \$150,000 to the Howard, claiming that theatres operated by B&K were not paying proper percentage rentals due to their inferior playing position. Suit filed before Judge Walter LaBuy, Chi federal district court, excludes Columbia, United Artists and Universal. Suit was entered by Tom McConnell.

Variety Club is tossing a Valentine Party Feb. 16.

Oriental is going to a \$1.25 top for "Quo Vadis" beginning Feb. 14, with continuous performances. Stratford, WB theatre former vaude house, cut its prices to 42c cents evenings from 65c, with kids 9c.

Schoenstadt and Essaness chains are using triple features in some of their theatres.

Ray Moore, central sales manager, and with 20th-Fox for many years, resigned.

### OMAHA

Ownership and control changes, shifts in management and in personnel are commencing to crop up in the territory's theatres.

Tristates division handed out of Omaha is undergoing a number of changes. In Sioux City, Ia., Tristates has made a deal with its partners, Affiliated Theatres, whereby the Hollywood, Victory Iowa and State go to the Affiliated group while Tristates retains the Capitol, largest house. Jimmy Redmond will be manager of new group after working for Tristates.

Howard Brookings, who has theatres in Oakland, Walnut, Carson and Avoca, Ia., sold the Avoca to Kenneth Gregg of Oakland.

Tristates Theatres is disposing of its Grand in Hastings, Neb., to Fred Teller, manager of Omaha Theatre for a year.

Two neighborhood theatres, closed a year ago, have been abandoned and will be placed on sale. Roseland Theatre of the south side and the 40th St. on the north side are the houses up for sale.

Epstein Bros. disposed of a third neighborhood theatre last week when they leased the Circle to Dale McNabb, local insurance man who is going into show biz for first time.

### BUFFALO

Changes made by western New York theatres in recent weeks included Park in Marathon, taken over by Donald Hines from B. N. Pearlman; State Theatre, Dunkirk, taken over by Dalton Burgett; the Capital, South Buffalo, is now being operated by Alvin Wright vice Dipson Theatres, Inc. Wright is also operator of Aero Drive-In, Cheektowaga.

Densington Theatre, closed during December for decorations and repairs, reopened by Menno Dykstra.

Midweek closings are now in force at the East and Globe, Syracuse; the State, Caledonia; Coron in Groton; the Capitol, Homer; and Valley, Little Valley.

Ted Werner succeeds George Miller, who died recently, as Rochester-Syracuse salesman for Republic.

Mannie Brown, former Paramount branch manager here and recently local office manager for United Artists, appointed Cleveland UA branch manager. Takes up duties there immediately.

Charles Harder, Columbia office manager for last 14 years, now traffic manager for Niagara Falls trucking outfit.

## CRESCENT, SWITOW OPEN NEW HOUSES IN SOUTH

Nashville.

Opening of Crescent Amus. Co. Tennessee Theatre here Feb. 28 will be highlighted by world preem of Warners' "About Face." House has been under construction for the last two years.

Proceeds from the unveiling will go to the Florence Crittenton Home. A ticket in the smoking loge will be given for each \$50 donation. Balance of the house will represent donations of \$10 per seat. Several Hollywood stars are slated to attend the inaugural.

### New 1,600-Seater in Louisville

Louisville.

Built by M. Switow & Sons, operators of houses in Kentucky and Indiana, the New West End Theatre has been opened here. It is the only house in town with zone heating and zone air conditioning. Theatre is largest neighborhood in the Louisville area.

## Educators Go-op

Continued from page 7

would offer the industry sources of fresh talent.

It's conceded that the industry has sought the cooperation of educational institutions for specific ptx, but, it's observed, it has done little to promote films as whole and thereby advance the acceptance of films as a true art form. The only way this can be accomplished, interested educators stressed, is by the widespread introduction of film courses in schools.

School officials explained that the film companies could effectively promote their cause by following the example of other U. S. industries, which have established chairs in universities, made endowments and granted scholarships. Activity of this sort, they noted, would do a great deal toward advancing the importance of the motion picture industry. One educator pointed out that other important U. S. industries sent scouts to the various universities at commencement time to corral the bright graduates specializing in their specific fields. In this quest, he said, the film industry is at a disadvantage since only a handful of schools offer degrees for motion picture study.

There are five colleges which offer degrees for specific studies in films. They are New York U., U. of California at Los Angeles, U. of Southern California, Boston College and the U. of North Carolina. This year the motion pic department at NYU, headed by Prof. Robert Gessner, is marking its 10th anniversary. Many of its graduates, according to Gessner, have managed to land jobs in the industry as writers, directors, story analysts, etc. Best known of the grads is screenwriter Malvin Wald. The NYU prof points out that the industry has not actively sought any of the school's students and those that did obtain positions in the industry did so on their own.

In addition to the schools that offer degrees, there are approximately 200 schools of higher education that give some sort of film courses. All of these, however, were introduced without any cooperation from the industry. City College of New York offers a course in the history of motion pictures, scriptwriting, directing, production and the use of documentary films. These courses are offered in the evening session by the school's Institute of Film Techniques. The New School in New York also offers course in various phases of the creative end of films.

Courses offered in other schools consist in the main of motion picture appreciation courses which, in their own way, are seen as contributing considerably to an interest in the art. It is the contention of educators that in the addition to these appreciation studies, the industry should foster the introduction of more studies dealing with the creative and business end of the industry. They believe that courses in the intricacies of sales, booking, distribution, exhibition and exploitation would bring about an understanding of the industry.

## German Inducted By N. Y. Variety; Other Tents Elect

Variety Club of New York will hold its annual induction luncheon Feb. 19 at the Hotel Astor, N. Y. Event will honor incoming Chief Barker William J. German and Fred J. Schwartz, retiring Chief Barker.

Also scheduled for induction are Ira Meinhardt, first assistant Barker; Charles Skouras, second assistant Barker; Edward Lachman, property master, and Saul Trauner, doughguy. Fred J. Schwartz becomes international canvassman.

### Earl Hudson Re-Elected in Det.

Detroit.

All officers and directors of the Detroit Variety Club were reelected here. They are headed by Earl J. Hudson, prexy of United Detroit Theatres, as Chief Barker. M. F. Gowthorpe and Lou Wisper, are assistant Barkers. Others named are James Sharkey, treasurer; Charles Snyder, executive secretary; and Adolph Goldberg, secretary.

### Kirby Heads Houston Tent

Houston.

L. C. Kirby elected Chief Barker of the Variety Tent No. 34 here. Other officers named include Bruce Layer, first assistant Barker; Mack Howard, second assistant Barker; Ray Hay, doughguy, and E. J. Miller, property master. Francis R. Deering named international canvassman.

### Walter Brown New Hub Barker

Boston.

Walter Brown, Boston Garden prexy, elected Chief Barker of Variety Club's Northeast Tent 23, for coming year. Max Levenson was named first assistant Barker; Philip Smith, second assistant; Louis Redmond, doughguy, and Michael Redstone, property master.

### St. Loo Tent Names Arthur

St. Louis.

James H. Arthur, head of Fanchon & Marco Service Corp., elected Chief Barker of the St. Louis Variety Club, Tent No. 4. Arthur succeeds John Meinhardt, St. Louis district manager for Fox Midwest Theatres who has been named national canvasser replacing Joseph Ansell, of Ansell Bros. Amus. Others elected were assistant Barker, Thomas Canavan; second assistant Barker, Tommy James; doughguy, Joseph Ansell and property man, Richard Fitzmaurice.

### Greenberger Cleve. Barker

Cleveland.

Henry Greenberger, head of Fairmount Amus. Co. and affiliated with Community Theatre Circuit, became new Chief Barker of Cleveland's Variety Club at its annual installation dinner-dance in Hotel Carter's ballroom. He succeeded Abe Kramer.

Nat Wolf, local Warner Bros. division manager, also took office as first assistant Barker; Jerry Wechsler, as second assistant; I. J. Schmeitz, head of 20th-Fox film exchange here, treasurer; Leonard Greenberger, secretary.


## New York Theatres

HOWARD HUGHES presents  
JANE RUSSELL  
VICTOR MATURE  
THE LAS VEGAS STORY  
PARAMOUNT

RADIO CITY MUSIC HALL  
Rockefeller Center  
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"THE GREATEST SHOW ON EARTH"  
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plus SPECTACULAR STAGE PRESENTATION

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# Durocher-Day Parlay Vidpix With Merchandising as UTP's Come-On

"Double Play," new baseball vid-film series starring N.Y. Giants' manager Leo Durocher and his wife, Laraine Day, has been acquired for distribution by United TV Programs. UTP is currently trying to line up a single national advertiser or a group of large regional sponsors to preem the series in time for the start of baseball's spring training season.

Series has been set as a 15-minute show since, according to UTP prexy Gerald King and sales chief Aaron Beckwith, that's the vidfilm program length most in demand today by local stations. They pointed out that, with the plethora of half-hour shows available from the networks and TV film syndication outfits, local station managers find it difficult filling the 15-minute slots that open up periodically in their program schedules.

King and Beckwith have also worked out various merchandising angles, for tie-ins by the stations with sponsors at the local level. Contests among viewers, for example, will start in each market with the preem of the show. Local prizes will comprise baseballs autographed by the winner's favorite player, with the grand winner receiving free transportation and a pair of tickets to next fall's World Series. In addition, the ballplayer cards, which formerly were handed out with cigarettes or chewing gum, will be distributed by local stores as a device to lure traffic.

Format will have Durocher and Miss Day interviewing and sparring with top baseball personalities. First six shows already in the can feature such guests as Casey Stengel, Charlie Dressen, Bob Lemon, Ralph Kiner and his wife, Nancy Chaffee, and Duke Snyder. Twenty-six programs are to be completed this spring, with Durocher under contract for 104. While they're now being produced in Hollywood, the next batch will be lensed at the Giants training camp at St. Petersburg, Fla. Films are being produced by Marted Prods., in which are partnered Ted Nieland and Marty Marti.

## SPLIT SPONSORSHIP ON UTP'S 'REBOUND'

With Packard Motors having decided to take only a select group of stations for "Rebound," the new Bing Crosby Enterprises vidfilm dramatic series, United TV Programs will send its sales staff out soon to line up sales to local sponsors in all other markets. Under terms of the deal with the Maxon account, which handles the Packard account, the auto firm has 90 days to specify the markets it wants. It has lined up 19 such stations to date.

UTP will also handle second-run bookings on the series. Distrib out fit has the right to sell "Rebound" on a subsequent-run basis in all markets 13 weeks after the series preems for Packard. Since "Packard" is expected to take an eight-week summer hiatus, however, it's expected that any second-run bookings will not be able to tee off until sometime next November.

Packard is buying "Rebound" on a selected market basis to eliminate the cities in which it does not have distributors. Such a deal, according to UTP execs, underlines the advantage of syndicated film shows over live network program. For most buys, a sponsor would be forced to take the entire net station lineup.

## Two New CBS Sales Set On Autry, 'Rider' Series

CBS Television Film Sales, web's vidpic syndication unit, wrapped up two new sales on the "Gene Autry Show" and "Range Rider" series this week. Deals bring the total markets on Autry to 44 and on "Rider" to 26.

Canada Dry Bottling Co. of Norfolk, Va., through J. M. Mathes, bought Autry for 52 weeks on Norfolk's WTAR-TV. Show will air alternate Saturdays in the 4 to 4:30 p.m. period, starting Feb. 16. Pepsi-Cola Bottlers of Northeastern Ohio bought "Rider" for 26 weeks, for telecasting via WEWS, Cleveland, in the Sunday 6 to 6:30 p.m. period starting this week (10).

## COAST OUTLETS SHARE COST ON 800 BRIEFIES

Hollywood, Feb. 5. KHJ-TV has leased entire library of 800 Snader Telecriptions in unique deal whereby it will share costs 50-50 with KSNB, also carrying the 3 1/2-minute briefies, over one-year period. Figure involved is estimated at about \$75,000.

Move marks first time Snader product is being leased on non-exclusive basis.

## Jerry Fairbanks Studio Cleared of Unfair Labor Claim by NLRB Hearing

Washington, Feb. 5. The Jerry Fairbanks studio was not guilty of unfair labor practices when it fired five members of the Carpenters Union, according to findings of Martin S. Bennett, trial examiner for National Labor Relations Board. Bennett, who conducted hearings on the jurisdictional dispute in Los Angeles last November, recommended that the complaint, issued against IATSE as well as the studio, be dismissed.

Carpenters charged that the five employees lost their work at the studio during the period March to July, 1951, because of pressure from IA. It stated the rival union wanted to place its own members on the payroll in order to qualify them for an impending election.

Studio, in denying the charge, (Continued on page 40)

## 'TV Comics' Vidpix

William Morris Agency has made a pilot film of a series to be called "TV Comics" which will comprise three 10-minute segments of comic strips. Lined up for the strip are Katzenjammer Kids, Smokey Stover and Oakie Doaks. It'll be a puppet show.

Deal is currently on for syndication of the strip in 24 stations in the Chicago area. Pact is still to be signed.

## \$100,000 for 30 MPFT Pix in L.A.

Hollywood, Feb. 5. Sum in excess of \$100,000 was paid by KLC-TV for 30 pix leased from Motion Pictures for Television, making total outlet local station has paid for pix past year approximately \$1,000,000.

Deal negotiated between KLC-TV general manager Don Feddersen and Dave Wolper of MPFT is for one-year period, allows eight runs per pic.

Included in package were Rossellini's "Paisan," "The Open City," "The Quiet One," nine William Wilder pix, four Red Ryders. Players in pix include Dan Duryea, Albert Dekker, Martha Vickers, Ellen Drew, Gloria Jean and John Loder.

## Treks to TV

Hollywood, Feb. 5. Newest convert to television from pictures is Arthur Gardner, former production exec with King Bros., film producers, who joined Ruthrauff & Ryan as agency contact on "Big Town," now being filmed at General Service studio.

# Big Wall St. Coin Seen Moving Into Coast Vidpix When New Channels Open

## JOAN CRAWFORD'S 2006 TAG FOR TV

Hollywood, Feb. 5. MCA is offering Joan Crawford to television networks for \$200,000 a year for which she would star in 26 half-hour subjects annually. Deal would be spread over five years, with the star also cut in for 50% ownership of the filmed properties.

NBC, CBS and ABC are interested but not at those figures.

## Munshin Vidpix Series As 'American Abroad'; Lens 1st Batch in Paris

Jules Munshin will be star of a series of 39 half-hour vidpix to be made in various European cities. Comic will play an "American Abroad" role in the films, which will be teed off in about April in Paris.

Munshin will be partnered in ownership of the series with Lester Fuller and Ray Ventura. Fuller will direct. Ventura, former band leader and now a top French feature producer, will finance the series and will provide original tunes for the pix via his Paris publishing house.

Munshin, Fuller and Ventura are now in New York. Comic recently wound up a starring role in "Monte Carlo Baby," which Ventura produced in Monte Carlo and on which Fuller served as director for the English-language version.

Hollywood, Feb. 5. Rapidly expanding vidpix industry can't really be a menace to motion pictures until big coin, represented by banks and Wall St., moves into the setup just as it did into pix. Feeling in Hollywood is that such a move won't come until additional channels are opened by FCC.

Belief here is that while the move of big coin into the field is inevitable, just how it will be made is steeped with ramifications. When the big sugar decides to invade telepix and take control, the decision, coming at a time new stations are up, may also coincide with major motion picture studios feeling that it's proper time to step into the video picture, despite inevitable gripes from the exhibs.

Possible move by the majors is one factor causing Wall Street to hesitate in any telepix venture. Wall Street coin is behind the studios, and it seems logical that rather than invest in new companies and a new industry, the eastern money men may decide it would be more expedient to have the motion picture studios turn percentage of their efforts to production of telepix.

Aware of the possibility of such impending developments, telepix producers sub-rosa are wondering what will happen to them if such an eventuality takes place. Some try to brush it off by saying the majors have no experience in dealing with sponsors, ad agencies, video stations and networks, and know nothing regarding marketability and importance of availability of time. A good deal of this is true, but it's obvious the majors could probably absorb most of those men now working in such factors, if they actually went into production.

## Subsidiaries' Use

Steps in this direction have already been taken by several studios now in the field, via subsidiaries. Republic, which produces telepix through its Hollywood Television Service and sells pix to TV through the same company, has for some time been exploring the various facets of marketing, selling and merchandising in connection with TV. Paramount, which hasn't (Continued on page 40)

# TV Films in Production

as of Friday, Feb. 1

**BRACKEN PRODUCTIONS**  
8239 Beverly Blvd., Los Angeles  
NICK VORPE stars in five-minute film series about the life of an artist. Sponsored by Contour Chairs. Series to begin shooting Feb. 4.  
Producer: Earle Dumont, Jr.  
Director: Robert S. Scott  
Camera: Arthur Anderson

**WILLIAM F. BROIDY PRODS.**  
Sunset Blvd., Hollywood  
"CASE HISTORY" half hour telepix series based on careers of leading doctors begins shooting Feb. 5. Regis Toomey and Sara Haden head.  
Producer: William F. Broidy  
Associate producer: Wesley Barry  
Director: Frank McDonald

**CBS-TV**  
Culver City series of character comedy telepix now shooting.  
Sponsored by Blatz Beer.  
Alcast: Tim Moore, Spencer Williams, Alvin Childers, Ernestine Wade, Johnny Lee, Jester Hairston.  
Supervisors: Freeman Gosden, Charles Director: James Barton  
Producer: James Fonda  
Assistant director: B. F. Mac

**JACK CHERTOK PRODS.**  
General Service Studios, Hollywood  
Casting: Dixie Fuller  
"SKY KING" series of 30 half-hour vidpix for Derby Foods begin shooting February 5.  
Director: Kirby Loria Winters.  
Producer: Jack Chertok  
Associate Producer: John Morse

**COMMODORE PRODUCTIONS**  
General Service Studios, Hollywood  
Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 20.  
Producer: Walter White, Jr.  
Director: George Blair

**BING CROSBY ENTERPRISES**  
RKO-Pathe, Culver City  
"A MATTER OF HONOR" written by Jackson Stanley for half hour adult drama telepix series shooting.  
Cast: Elizabeth Fraser, Jeff York, Don Gibson, Ned Glass.  
"A FOND FAREWELL" by Arthur Ross begins shooting Feb. 5 for half hour telepix series.  
Cast: George Brent, Gertrude Michael, Donald Woods.  
Executive producer: Basil Grillo  
Producer: Bernard Girard  
Director: B. Girard

**DESILU PRODS., INC.**  
General Service Studios, Hollywood  
"LOVE LUCY" half hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.  
Cast: Lucille Ball, Desi Arnaz; set leads: Donnyiee Brown, Vivian Vance in support. No parts to fill.  
Producer: Jess Oppenheimer  
Director: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

**DONLEVY DEVELOPMENT CORP.**  
Republic Studios, North Hollywood  
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shoot two films a week. 32 to be shot to June.  
Producer: Harold E. Knox.  
Director: Bill Kira

**JERRY FAIRBANKS**  
6052 Sunset Blvd., Hollywood  
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting Feb. 15.

"FRONT PAGE DETECTIVE" series of half-hour adventure telepix scheduled for Feb. 15 start.  
Directors: Derwin Abbe, Arnold Wester

**FILMCRAFT PRODS.**  
8451 Melrose, Hollywood  
CROUCHO MARK starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.  
Producer: John Gurnea  
Film producer: J. Lindenbaum  
Directors: Bob Dwan, Bernie Smith

**FLYING A PRODUCTIONS**  
6920 Sunset Blvd., Hollywood  
"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.  
Producer: Louis Gray  
Director: Wallace Fox

**JOHN GUEDEL PRODS.**  
600 Taft Bldg., Hollywood  
"LIFE WITH LINKLETTER" starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.  
Green Giant sponsors.  
Producer: John Guedel  
Director: Irvin Atkins

**MCKONKEY TELE-ARTISTS CORP.**  
Swanstrom Studios, Hollywood  
Ten telepix begin shooting Jan. 9, different artists to be featured each week.  
Producer: Mack McKonkey  
Director: Hubbard Hunt

**MARK 7 PRODUCTIONS**  
Republic Studios, North Hollywood  
"DRAGNET" series of half-hour adventure telepix now shooting with Jack Webb set lead. General parts to fill.  
Producer: Mark 7  
Director: Jack Webb  
Assistant director: Condy Moss

**MARTED PRODUCTIONS**  
General Service Studios, Hollywood  
"THE HOT STOVE LEAGUE" Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week. Shooting here until Spring training, when show goes on road until end of baseball season, returning here to wind series.  
Producer: Marty Martyn, Ted Kneeland

**ODYSSEY PICTURES**  
666 N. Robertson Blvd., Hollywood  
"TERRY AND THE PIRATES" 26 half-hour adventure telepix slated for Mar. 1 start.  
Producers: Fairbanks, Lesser  
Associate producer: Barney Sarecky  
Writers: Norman Hall, Arthur Pearson

**LINDSLEY PARSONS PRODS.**  
KTV Studio, Hollywood  
"FILE OF JEFFREY JONES," half hour telepix series, resumes shooting Feb. 11.  
Producer: Lindsley Parsons  
Associate producer: Warren Douglas  
Director: George Blair, Lew Landers

**ROLAND REED PRODS.**  
Hal Roach Studios, Culver City  
"DESIGN FOR MURDER" half hour adventure telepix for "MYSTERY THEATRE" begins shooting Feb. 6 start.  
Cast: Tom Conway, Jim Burke, William Forrest, Christine McIntyre, Mary Young, Doug Evans, Frances Zucco, Jack Hoffa.  
Producer: J. Donald Wilson  
Director: Howard Bretherton  
Assistant director: Paul Landres  
"ROCKY JONES, SPACE

half-hour adventure series with Dick Crane, Crystal Reeves in set leads rolls Feb. 14th.

**REVUE PRODUCTIONS**  
Eagle Lion Studios, Hollywood  
Series of half-hour adult drama telepix for NBC-TV and General Theatre resume shooting mid-February.  
Producer: Revue Productions  
Director: Axel Gruenberg, Richard Irving, Norman Lloyd.  
"Kit Carson" half-hour western adventure telepix series resume shooting Feb. 14. Bill Williams, Don Diamond set leads. Parts to fill.  
Producer: Revue Productions  
Director: Lew Landers  
Assistant director: Wilbur McGaugh

**ROY ROGERS PRODUCTIONS**  
Goldwyn Studio, Hollywood  
ROY ROGERS in four outer telepix rolled Jan. 7. Rogers are half-hour each. Roy Rogers, Dale Evans top line. Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.  
Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

**SCREEN TELEVIDEO PRODS.**  
Eagle Lion Studios, Hollywood  
"GOLD IS FOR RICH PEOPLE" half hour telepix series begins shooting Feb. 4 for "ELECTRIC THEATRE" series of telepix.  
Cast: James Griffith, Nick Dennis, Jan Arvan, Lou Krugman, Jack Kruschen, Adele Lorme, Maurice Cass, David Garcia, William Kelso.  
"THE SECOND CANDLE" sketched for Feb. 7 start in "ELECTRIC THEATRE" series of half hour telepix.  
Producer: Gil Ralston  
Director: Victor Stoloff

**SHOWCASE PRODUCTIONS**  
Hal Roach Studios, Culver City  
"RACKET SQUARE" series of half-hour adventure telepix sketched to resume February 20.  
Producer: Hal Roach, Jr.  
Director: Jim Tinning

**TCA PRODUCTIONS**  
Hal Roach Studios, Culver City  
ABOTT AND COSTELLO featured in series of 13 half-hour telepix patterned after format of their motion pictures show shooting.  
Executive producer: Pat Costello  
Producer-director: Jean Yarbrough

**DICK TRACY PRODUCTIONS**  
General Service Studios, Hollywood  
"DICK TRACY" series of 39 half-hour mystery drama telepix resume shooting mid-February.  
Cast: Ralph Byrd, Joe Devlin set leads.  
Director: Thomas Carr

**FRANK WISBAR PRODS.**  
Eagle Lion Studios, Hollywood  
"SOUND IN THE NIGHT" shooting for "FIRESIDE THEATRE" half hour series.  
Cast: Lee Marvin, Willis Bouchey, Maurice Cass, William Vedder, Ray Page, Strother Martin.  
"FIRESIDE" sketched for Feb. 6 start in "FIRESIDE THEATRE" series of half-hour dramas.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

**ZIV TV**  
5255 Clinton St., Hollywood  
Two in "UNDECEASED" series of half-hour telepix shoot in February. General casting for all pictures.  
"BOSTON BLACKIE" four telepix in half-hour series shoot in February.  
Cast: Kent Taylor top lines, Lois Collier, Frank Orth, Robert Spence, Paul Keast in support. General parts to fill.  
Director: Paul Landres, Eddie Davis, So-bey Martin

## BRITANNICA FILMS INTO TV EDUC'L FIELD

Encyclopedia Britannica Films, with a catalog of over 500 educational pix, is entering the video field, with Associated Program Service, transcription library subsidiary of Muzak Corp., serving as distributor. EBF and APS are sister outfits, with Sen. William Benton figuring in the ownership of both.

APS general manager-v.p. Maurice B. Mitchell said that his distribution plans include an extensive revision of the EBF catalog for tele purposes. They will be packaged in related series, edited to standard lengths and with soundtracks revised to hit a broader audience. Most of the pix were made at EBF's own studios in Wilmette, Ill. About 40 features are lensed a year.

Mitchell said that the pix are suited to tele since they were slanted to the small screens of classroom. Edward Hochhauser, Jr., APS sales manager, will direct the sales effort.

APS also plans to go into TV more intensively. EBF recently bought Films, Inc., and Instructional Films, both of which have large catalogs of film shorts and features.

## WGN-TV's 2-Year Pact For Snader Musicals

Chicago, Feb. 5. WGN-TV has signed a new two-year pact with Snader Telecriptions for exclusive Chi rights to its quickie musical film library. The new contract covers unlimited use of 800 three-minute pix to be turned out by Snader this year, with an additional 100 to be supplied in 1953.

The Chi Tribune station bought the first batch of 400 briefies for beaming last year.

## Life-DuMont Kill Plan to Team On Convention Pickups; Too Many Snags

DuMont-Life magazine deal to team for coverage of the political conventions in Chicago this summer has fallen through, with the result that DuMont is expected to participate only in the four-network pool pickups. Web, besides being unable to clear enough stations to make the project pay off, also failed to get an okay from the Republican and Democratic national committees because of Time-Life's all-out endorsement of Gen. Dwight D. Eisenhower as the GOP candidate.

Prior to revealing that the deal had died, DuMont had claimed that eight stations had accepted its offer of taking its feed and selling it to a local sponsor on a co-op basis. Indications that the web was running into trouble, however, were seen in the decision of WGN-TV, its primary Chicago affiliate, to turn down any part of its coverage in which Life mag was associated. In addition, DuMont itself was reportedly mulling the feasibility of selling WDTV, its Pittsburgh o.&o. outlet, to one of the competing webs, rather than tying the station into its own lineup.

In announcing that plans for the teamup with Life had been withdrawn, DuMont said that a "well-rounded network, including a substantial number of stations in single-outlet markets, was regarded as an essential." But an early check of such stations revealed they were already committed to one of the other webs. Other stations offered the Life-Eisenhower tie-in as a reason for mixing the DuMont plan. Web had claimed that stations, by selling the convention feeds locally, could make money via its plan, whereas they

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## Studio Space For Ike-an NBC Poser

NBC is currently wrestling with a toughie. For fear that it might be trespassing on dangerous ground and invite FCC repercussions, the network is holding in abeyance its decision on a request that it rent its studio space to "Friends of Dwight D. Eisenhower" for rally purposes.

Request for the rental of the 3,000-seater TV Center theatre, N.Y., has been made by Tex McCrary, who is spearheading the drive in N.Y. for Eisenhower's candidacy for the Presidential nomination. Renting of its studio facilities is nothing new for NBC, such requests having been granted in the past to parent-teacher groups, sponsors for sales meetings, corporations for stockholder meetings, etc. But to invade the political precincts is something else again, NBC reasons, with result that legal aides are deliberating on the McCrary request.

## SCHICK TRIMS 'CRIME' DESPITE SALES HYPO

Despite its having racked up a 10% sales increase attributable directly to its sponsorship of CBS-TV's "Crime Syndicated," Ever-sharp Schick has decided to trim its bankrolling of the show to an alternate week basis only at the end of the current cycle. Reported reason is a budgetary problem.

Electric shaver firm bought the show originally for a 13-week pre-Christmas push but extended the pact an additional 13 weeks. If a comparison of its December, 1951, sales to December, 1950, it was found that sales in the TV markets were up 10% while those in the non-TV markets has slumped 47%. Outfit pointed out moreover, that its 1950 sales were high because of the scare buying at that time due to the Korean war and its introduction of its new "Schick 20" shaver.

CBS has not decided whether to break in a new show to alternate with "Crime" or to keep the show on each week and try to find another bankroller for the alternate spots. Show is aired Tuesday nights from 9 to 9:30.

## The Light That Failed

Pittsburgh, Feb. 5.

Duquesne Light Co. of Pittsburgh waited a long time to snatch some A time on WDTV, and finally made the grade right after the holidays when Irish Hams gave up its half-hour slot on Thursday nights at 10 o'clock. Utilities outfit promptly booked a re-run of "Story Theatre" film to plug the product.

But Duquesne outfit's happiness at finally making the grade will be short-lived, for it'll be dropped out of that choice spot March 13 for "Charlie Wild, Detective," which will move then from ABC to the DuMont network. And one of the stipulations of the sale was that Pittsburgh would be included in the outlets. Since DuMont owns and operates WDTV, Duquesne's goose was cooked. However, station has promised it first crack at the next good opening.

"Charlie Wild" will have more than an ordinary local interest in Pitt since title role is played by a Pittsburgher, John McQuade, who got his acting start here at the Playhouse.

## Benny, Sponsor To Resolve Status

Jack Benny arrives in New York from the Coast Saturday (9) for huddles with BBDO agency execs and Paul Hahn, American Tobacco prexy, in a bid to crystallize his radio-TV status next season, which at the moment is up in the air. While Benny says he wouldn't be averse to calling it quits in radio, after 20 years, and staking his future in video alone, the fact that his show has been consistently hitting the No. 1 Nielsen jackpot is expected to cue more than a little persuasion on Hahn's part for Benny to reprise his CBS radio stint.

Benny wants a regular TV series next fall and in addition prefers a Sunday showcasing. This, too, poses a problem, should he stick with his radio show, for BBDO and American Tobacco consider this overdoing the single-day exposure.

The Lucky Strike sponsor has meanwhile taken an option on the Thursday night at 9 period on CBS-TV (currently occupied by Alan Young, which would indicate shifting of Young to a new time segment in the fall). Although Benny in his occasional TV shots this season has taken over the Sunday night 7:30 "This Is Show Business" period, it's probable that Benny would get the Thursday night spot, since "Show Business" relies on snaring its guest talent from the top Broadway musicals on their one free day. Similarly, Lucky Strike, happy with the rating and cost-per-dollar payoff on "Show Business," would probably prefer keeping it intact in its present slot.

## Lotsa Top Star Hoopla For 'Howdy's' Milestone On 1,000th NBC Telecast

NBC-TV's "Howdy Doody," claimed to be the first network show to reach the 1,000th-program mark, will celebrate its birthday next Tuesday (12) by kicking off a new charity drive, KIDS' CARE. Campaign, with the puppet character serving as honorary national chairman, is to be a subsidiary of CARE, designed to aid overseas children.

NBC and Howdy entrepreneur Martin Stone have lined up a top star gala, complete with a few new production techniques, to mark the 1,000th program. Puppet character and its manipulator, Rhoda Mann, for example, will be on the Coast that day, with star Bob Smith in N.Y. Through use of the split screen, they will work the show,

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**HARRY SALTER**  
MUSICAL DIRECTOR  
Stop the Music—ABC

## WFDR to Give Up; Third & Last Of ILGWU Stations

Sharp blow to FM was delivered Friday (1) morning when International Ladies Garment Workers Union announced to the staff of its outlet, WFDR, N.Y., that it would go off the air in two weeks, ceasing operations midnight Feb. 15. It's the third ILGWU station to fold in a year and removes the union from the broadcasting picture.

Move affects a staff of 12, including general manager Lou Frankel, news director Joe Michaels, four engineers, two announcers, two music librarians and two clerical workers. Fate of the indie had been doubtful at the end of '51, but the union then decided to give the operation the green light for another 12 months with a 25% budget cut which pared its nut to \$90,000 a year.

Sudden reversal follows the recent staff-cutting, curtailment of space and other operational savings. Office space in the ILGWU building, at 1710 Broadway, will be taken over by the union. No sale of studio and transmitting equipment has been made as yet. Transmitter site is at 444 Madison Ave., where WOR-FM previously had its sender.

Meanwhile there's a likelihood that Morris Novik, consultant for ILGWU, may step in and buy the station, which was named after the late President Roosevelt. It went on the air June 16, 1949, with hoopla from labor and civic dignitaries and a gala preem from Carnegie Hall. The union had sunk about \$350,000-\$400,000 into the operation in the two and a half years the station beamed.

## Cry Havoc

June Havoc, absent without leave from her scheduled booking as guest panelist on CBS-TV's "This Is Show Business" Sunday night (3), suffered a miscarriage earlier in the day, which explains her failure to appear. In the resultant confusion, however, no one remembered to advise "Show Biz" producer, Irving Mansfield or anyone else on the show and it took the air, consequently, with a vacant seat where the femme guest is usually spotted.

Situation provided regular panelists George S. Kaufman and Sam Levenson, along with moderator Clifton Fadiman, with the opportunity for some top gagging. Kaufman, leaned over to Levenson at one point to introduce himself, explaining that in the six months they have worked the show together, he's never had a chance to meet Levenson (Femme guest was a ways between them). Because the trio got off some cracks about Miss Havoc's absence which might have been considered uncalled for under the circumstances, Mansfield originally planned to explain what had happened on next Sunday night's stanza. He has decided it would be "more gentlemanly," however, to let the whole thing slide.

## NBC-TV's Summer Discount Plan Lures Clients Via Strawhat Editions

### Hitchhikes & Cowcatchers

Some local television stations are complaining about the way hitchhike and cowcatcher announcements are being handled on some network shows. They feel that when a hitchhike is placed after a program's conclusion or cowcatcher is spotted before a stanza's opening, it dilutes the effectiveness of the local plugs the affiliates insert between airers.

These stations feel that the recently announced NBC-TV policy will help clear up the situation. NBC principle is that the hitchhikes and cowcatchers must be included within the framework of the show. Thus a hitchhike plug for another product of the same sponsor can be placed before the final credits of the show. With the hitchhike thus integrated into the airer, when a local station break announcement is made it doesn't look like double spotting.

Problem has become more acute due to heavy use of station breaks, shared station-identification announcements, etc. Because of the high cost of tele productions, most sponsors want to divide the nut among more than one brand or item, and consequently there's a great deal of hitchhikes and cowcatchers on the TV channels.

## Product Conflict KO's Dietrich Sale

Despite fact that the new Marlene Dietrich show, "Cafe Istanbul," is holding on to about 80% of the listeners to the Walter Winchell segment which precedes it, ABC still hasn't been able to line up a bankroller.

Show elicited interest from a facial cream, but that had to be nixed due to the fact that Warner-Hudnut's backing of the Winchell airer eliminates the possibility of putting another cosmetic sponsor adjacent to the gabber.

ABC sales veepee Charles Ayres has been pitching the show to stocking manufacturers, with a "glamorous legs and glamorous hose" tie-in. However, the stocking firms aren't big spenders, going in for limited seasonal promotions, and summertime is their low period. Should the program be sustaining by fall, one hosiery outfit may pick up the show then.

Meanwhile, a 15-minute version of the series is available, if a smaller bankroller wants to latch on to a cheaper, trimmed version.

## NBC Charges CBS Joker On Station Clearance Claims; 'We're Champs'

CBS-TV's recent claims that it now clears more time on affiliate stations for sponsored shows than any competing network drew a blast of protest this week from the NBC video research department. Claiming a joker in the CBS statistics, NBC declared that "this one fact is incontrovertible—the average program is carried by more stations on NBC than on CBS or any other network."

CBS based its figures on a formula which designated 1.0 as an hour show, which, multiplied by the number of station hours. This, in turn, is divided by the number of program-advertiser combinations. According to NBC, this would automatically weigh the statistics in favor of CBS by putting a show at a disadvantage if it has a large number of participating sponsors.

NBC researchers cited the Kate Smith (NBC) and Garry Moore (CBS) daytime shows as an example. Both are completely sold out and the NBC program has more station-hours cleared. But, because more sponsors participate in Miss Smith's show than in Moore's,

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NBC's summer discount plan for television sponsors goes into effect for the first time this year. On the basis of current promises and commitments, it looks like video has hit a year-round bonanza status. NBC-TV clients staying on for the full 52-week ride get a 10% discount on the full-year's rate. Those taking a 13-week hiatus have been penalized to the extent where they pay for five of the 13 anyhow.

That's why the multiplicity of sponsors that have a stake in the Saturday night "All Star Revue" and "Show of Shows," along with the clients backing the daytime cross-the-board Kate Smith show, have already committed themselves to stay put through the summer months.

Although the bankrollers themselves won't be going off, the three major shows in question will. As result, NBC is currently engaged in blueprinting summer editions of "Show of Shows," "All Star Revue" and a daytime musical patterned along lines of the Kate Smith show.

These, in turn, will be offered the clients at approximately half the programming cost of the regular season shows.

## O'Seas Pickup For CBS 'See It Now'

Deal is nearing the inking stage for the French Broadcasting System's television adjunct to carry CBS-TV's "See It Now" on weekly basis. Under the plan, which was broached by the French to CBS' Paris correspondent, David Schoenbrun, the French government would pay for the cost of kinescoping the show and, in return for CBS' permission to run it, would provide CBS with its choice of French TV newswire files. It would be the first time that any foreign program has been aired over the French TV system.

French plan to use superimposed subtitles on the kines, which would follow as closely as possible Edward R. Murrow's narration on the show. Blurbs for Aluminum Co. of America, which bankrolls "See It Now" Sunday afternoons on CBS-TV, will necessarily be eliminated, since French video is non-commercial. French will give CBS, along with Murrow and co-producer Fred W. Friendly, full credit each time.

Deal would mark the second time that CBS-TV has embarked on an international TV venture. Web has been kinescoping the United Nations general assembly sessions, currently in progress in Paris, for a half-hour series cross-the-board and a weekly Sunday afternoon program. CBS leased Paramount Pictures' 35m kinescoping equipment for the UN shows, which makes it possible to get pictures of each day's session on the screen in the U.S. the following day.

## SULLIVAN'S TWO-PART 'COLE PORTER STORY'

Two-part "Cole Porter Story" which Ed Sullivan is lining up for his "Toast of the Town" on CBS-TV Feb. 24 and March 2 will star Monte Woolley and Lisa Kirk. Also being mulled, but not yet inked, are Anne Jeffreys, Alfred Drake and April Stevens. Sullivan is also signing up other stars from Porter's Broadway musicals.

Woolley will appear on the first installment. He was an undergrad with Porter (class of 1913) at Yale and it was for Woolley that the tunesmith wrote "Miss Otis Regrets," strictly for warbling at frat-house fetes.

Other talent inked for upcoming "Toast" editions are Marian Anderson, who will make her tele debut on Easter Sunday, with the Notre Dame glee club; Sophie Tucker, the Sadler's Wells Ballet, and the Tuskegee Institute Choir, April 6; Audrey Hepburn and Gilbert Miller, Sunday (10); and Sullivan's second "George White Scandals" stanza, with Smith and Dale, Harry Richman, Frances Williams, Hal LeRoy and Helen Wood, Feb. 17.



# WANTED: EXECS WITH KNOWHOW

## CBS-In 279 Words

NBC television chieftain Sylvester L. (Pat) Weaver's recent "Opportunities in TV" memorandum to his production staffers, published recently in *VARIETY*, occasioned considerable pro-and-con trade discussion. Despite its length, the trade "stayed with it" and subsequently it was a major topic for discussion at lunch and chinfeests.

From CBS television program chief Hubbell Robinson, Jr., this week came the following "Rebuttal":

"What I have to say is very brief. It is also very specific. 'I believe CBS Television has established certain high-water marks in creative achievement in the past six months.'

"Specifically, I'm thinking about Harry Ackerman and 'I Love Lucy.' On the record it is the season's newest, biggest comedy hit. It is constructed and priced so that it can wear well every week and the advertiser can afford to put it on every week. To me that's exciting bigtime television.

"And, incidentally, 'Lucy' created a whole new technical method of doing television comedy.

"Irma looks like a twin sister.

"I'm thinking about Ed Murrow, Fred Friendly and 'See It Now.' Even the sternest and most deadly arrow-slingers have pronounced this the season's outstanding achievement in the 'think' league. Some have even gone so far as to say that with it television news came of age.

"And, incidentally, it developed a whole new technique of handling news and the people who make it.

"I'm thinking about Ed Sullivan, Marlo Lewis, Arthur Godfrey and Ken Murray who, week in and week out, swap punches with a platoon of competitors on an even or better than even basis at circulation costs that deliver their backers real advertising values.

"I'm thinking about Don Davis and the 'CBS Television Workshop' which is adventuring in new techniques of adapting, writing and photographing for television.

"I'm thinking about 19 new CBS Television projects on the drawing board with the hope that they will make the high marks that some of their predecessors have.

"If they can, a substantial enduring job of entertaining and informing will be well begun.

"Those are the specific thoughts I have—279 words."

## Timetable Thrown for Loss as NBC Switches Strategy on Economic Study

It now looks like NBC's timetable putting its Basic Economic Study for radio affiliates into effect, may be thrown out of kilter by a year or more. Some say it may even take two years. Still others venture the opinion that, as a fait accompli affecting all NBC affiliates, it will never reach final fruition, although NBC prexy Joseph H. McConnell says there will be no retreating from the web's firm stand in reappraising the standing and stature of all AM affiliates, and paying them accordingly.

Originally, the blueprint for the economic repatterning called for a July 1 deadline in putting it into effect. Between now and then, it was the hope of Charles R. Denny, exec veepee of the radio network, who has been masterminding the Study, to bring enough important stations into line to insure its success and weaken the battle of the opposition forces.

However, NBC has now decided to change its policy, so that each station henceforth will be dealt with as contract renewal time comes up. Latter maneuver, it's anticipated, will result in protracted negotiations in a number of instances, with NBC's "take it or leave it" edict expected to precipitate fireworks among those stations who feel they're not getting a fair shake for the audiences they're delivering.

## 'Ozzie and Harriet' In Fall TV Preem

Hollywood, Feb. 5. "Ozzie and Harriet" will hit video in the fall. Robert H. Kintner, before returning to N. Y., conferred with Ozzie Nelson, and it was agreed they'll start with the same type program now on radio. They're under a 10-year ABC exclusive.

Nelson's youngsters, David and Ricky, are also in the viedal. Nelson will edit the scripts and supervise the filming. Show will also continue on radio.

## Friedman to CBS-TV

Charles Friedman, who at various times directed-produced the Eddie Cantor, Fred Allen, Abbott & Costello and other tele displays, has joined CBS-TV on a producer-director deal.

Friedman was spotted into the new berth by the William Morris Agency.

## Miner Exiting CBS, Switches to NBC; Davis to 'Studio 1'

Worthington (Tony) Miner, creator and producer of CBS-TV's "Studio One" and associated with that web since 1939, is anking CBS in April to assume a top producer berth at NBC video.

Miner, besides producing his own weekly dramatic series for NBC, will also assume a major role in the web's creative programming activities. He's also to be integrated into NBC's "Operation Frontal Lobes," projected series of bigscale cultural and educational programs, as well as the "spectaculars." Latter are the super-budgeted dramatic and musical shows being planned by NBC, such as its projected video adaptation of the two "Cleopatras," to star Sir Laurence Olivier and Vivien Leigh.

Producer's move from CBS to NBC does not represent a raid, it's been learned. Miner had been at (Continued on page 40)

## PHIL HARRIS, NBC IN RADIO-TV DEAL

Hollywood, Feb. 5. NBC is negotiating with Phil Harris for continuation of his radio series next fall plus a series of television guestints. His current pact expires at season's end. Harris is said to prefer guestints for his first video year to "feel out" the medium. Deal, if concluded, it will be a longterm exclusive.

## SCRAMBLE ON FOR CREATIVE TALENT

By GEORGE ROSEN

The big cfy today around the networks, agencies and even among the large corporations with a major stake in the radio-television program sweepstakes, is for executive talent on a creative level. Apparently there aren't enough top-flight men to go around, now that TV has moved into the picture and has opened up whole new spheres of operation.

Whereas in 1950 and 1951, the major emphasis was snaring talent and developing properties for video, 1952 will probably go down as the year of the mad scramble and raiding among networks, agencies, etc., to set their creative houses in order. While the major quest is for TV entrepreneurs who have an approximation of what the video score is, the bid for suitable executive talent also spills over into radio. For the wholesale desertions among the AM boys anxious to stake their future claims and livelihood in TV, has created a serious dent in the radio show shops along N. Y.'s Madison Ave. and Radio City.

The recent overtures of CBS to entice Ted Cott away from his managerial reins at WNBC-WNBT and into the Columbia den; the switchover of Dick Pack into the WNBT program managements from the WNEW indie; the continuing quest of CBS Radio program veepee Lester Gottleib to find a suitable associate to develop network shows, with a similar "Wanted" shingle dangling from Guy della Cioppa's Coast CBS program office; the inability thus far of Kenyon & Eckhardt to find someone meeting the exacting radio-TV directorial requirements of the agency; the search among the Colgate-Palmolive-Peet echelon for a top-flight executive with a keen radio-TV showmanship awareness to step into the top-salaried niche being resigned by Bob Healy—these and others reflect the current jockeying within the executive fold to achieve a heppness commensurate with the medium's bigtime commercial status.

### Those TV-Harassed Execs.

As a corollary to the vain attempts to build creative executive forces, television, while a comparatively new medium, is already inducing a "what-am-I-killing-myself-for" attitude on the part of quite a few executives involved in the (Continued on page 40)

## TV Bicycling

CBS-TV producer Irving Mansfield and others connected with his CBS-TV "This Is Show Business" program will be on a split-second Sunday bicycling routine starting this week (10), when the new Sam Levenson show bows. In addition to Mansfield, Levenson, director Byron Paul and musical director Hank Sylvén will be working both shows, which are to be aired from different studios Sunday evening with just a half-hour intervening.

Under the schedule set up, the quartet will rehearse the Levenson show Sundays from 11:15 a.m. to 2:30 p.m. at the old Mansfield Theatre on W. 47th St., N. Y. They'll then rush up to the CBS studio at 53d St. and Broadway to rehearse "Show Business" from 2:30 until 5:30. They must then be back at the Mansfield for the airing of the Levenson show from 6:30 to 7, then rush back to the other studio to air "Show Business" from 7:30 to 8.

Levenson, incidentally, plans to continue as one of the permanent panelists (with George S. Kaufman) on "Show Business," unless he finds that the two shows represent too much of a strain.

## Sponsors in Contracts Now Reserve Rights to Clear All Guest Talent

### Hearts and Flowers

New gesture of goodwill to a client was sounded by CBS Radio this week, with the opening of Lever House, new Park avenue building of Lever Bros. in N. Y.

As each Lever exec walked into his office for the first time Monday morning (4), he discovered a large vase of flowers on his desk with a card reading: "Welcome to our new neighbors from the CBS Radio network."

## 'Info Please' Into TV as GE's Sub For Fred Waring

Dan Golenpaul's "Information Please" package, the "granddaddy" of quiz shows with a background in radio dating back about 15 years, has been sold for television. General Electric Co. has bought the show as a replacement for the Fred Waring Sunday night show on CBS-TV when the latter goes off for the summer, but it's understood that if the video version approximates the same zing as the radio program, GE will keep it on permanently.

This marks the initial TV try for "Info," and culminates more than two years' effort on the part of Golenpaul to peddle the video version.

Fact that Clifton Fadiman will be back in his long-familiar emcee-moderator spot poses a problem, should GE stick with the show into the fall. Fadiman is already showcased on Sundays at 7:30 via the Lucky Strike-sponsored "This Is Show Business," with the ciggie company having first call on his services. The summer poses no problem, since "Show Business" will be taking its usual hiatus.

But resolving a two-program parlay within a 90-minute Sunday night stretch looms as a fall obstacle. Of the other regulars, John Kieran will be back. Whether or not Oscar Levant's Metro commitment will interfere with his participation in the TV "Info" is also undetermined, as is the status of the other regular panelite, Franklin P. Adams.

## SHAWN HEADING NBC STATION RELATIONS

NBC has appointed Fred Shawn as head of station relations for the radio network, a post that's been vacant since Norman Cash checked out several months back to join the Crosley-owned WLW in Cincinnati.

Previously, Shawn was in charge of the web's TV operations, including studios, staging services, scenery, etc. He's formerly of Washington.

Appointment of Shawn expected to help expedite the web's current "romancing" of affiliates toward embracing NBC's new Basic Economic Study, with its attendant re-evaluation of radio affiliates' importance to the network.

## Dan Seymour's New Status

Dan Seymour, emcee and producer on "We the People" TV show for Young & Rubicam, is relinquishing the production reins on "People" (though continuing his emcee role.) Instead, Seymour is being upped to a new Y&R status as an executive producer. Move is one of the first at the agency since Nat Wolf was brought into the organization.

Sponsor contracts now contain clauses giving the show's client the right to clear all guest talent. Situation, of course, is an offshoot of the so-called "blacklist" round of investigations, probings and "viewing with suspicion" of allegedly "subversive" elements in radio and television.

Quite apart from the political aspects of the write-in clause, which is something new in sponsor-agency relations, the agencies and the talent houses frequently find themselves going around in circles over last-minute sponsor "interference." Some of the agencies complain that, just when a show's been whipped into shape, the client calls up and orders someone stricken from the talent roster. Since it's stipulated that he doesn't have to give a reason, there is no alternative but to yield to his demand.

It's disturbing to such talent houses as Music Corp. of America and the William Morris office, which book the majority of TV acts, because there isn't that much specialized talent to go around, and they're hard pressed to find good subs. Frequently, too, the agency or the network in control of the production reins finds it's obliged to practically start from scratch, at a moment's notice, in whipping the show into some semblance of shape. Situation not only applies to performers but writers as well.

## Dick Pack to WNBT In Ted Cott Teamup

Dick Pack is checking out of WNEW, the New York indie, as program director, to join his ex-WNEW colleague, Ted Cott, program manager of WNBT, the NBC video flagship station. Pack moves into his new post March 1. Cott formerly held down the WNEW program spot, with a veepee status, prior to shifting two years ago to the managementship of the radio-TV Gotham flagship operations of NBC. It was at that time that Pack moved up to the WNEW program post after serving three years as publicity director of the station.

During the Cott-Pack tenure under Bernice Judis' general managementship, WNEW achieved a singularly effective status as perhaps the most successful, unique indie operation in the country, serving as a blueprint for other stations bent on perpetuating AM's identity in the community.

No successor to Pack has been chosen as yet.

## PAUPER'S GRAVE FOR CBS-TV 'MILLIONAIRE'?

With General Mills having indicated that it will ankle its alternate Friday night sponsorship of "Live Like a Millionaire" on CBS-TV, the web is undecided whether to retain the show in hopes of luring a new bankroller or to ditch it in favor of some other program.

"Millionaire" is sponsored in the alternate Friday night 10 to 10:30 slot by Grove Laboratories. Under its deal with Grove, however, CBS has the right to pull the show if GM cancels. "Millionaire," packaged by Masterson, Reddy & Nelson, has been able to pull only an 11 or 12 rating in opposition to NBC's Gillette boxing bouts with a 40. CBS may decide to pull "Millionaire," consequently, for a stronger show.

GM recently bought "Bride and Groom," also an MR&N package, for the 10:30 to 10:45 a.m. strip four days a week on CBS. Other day, a Thursday, has been picked up by Hudson Paper.

HOW TO GET THERE...

# “fustest with

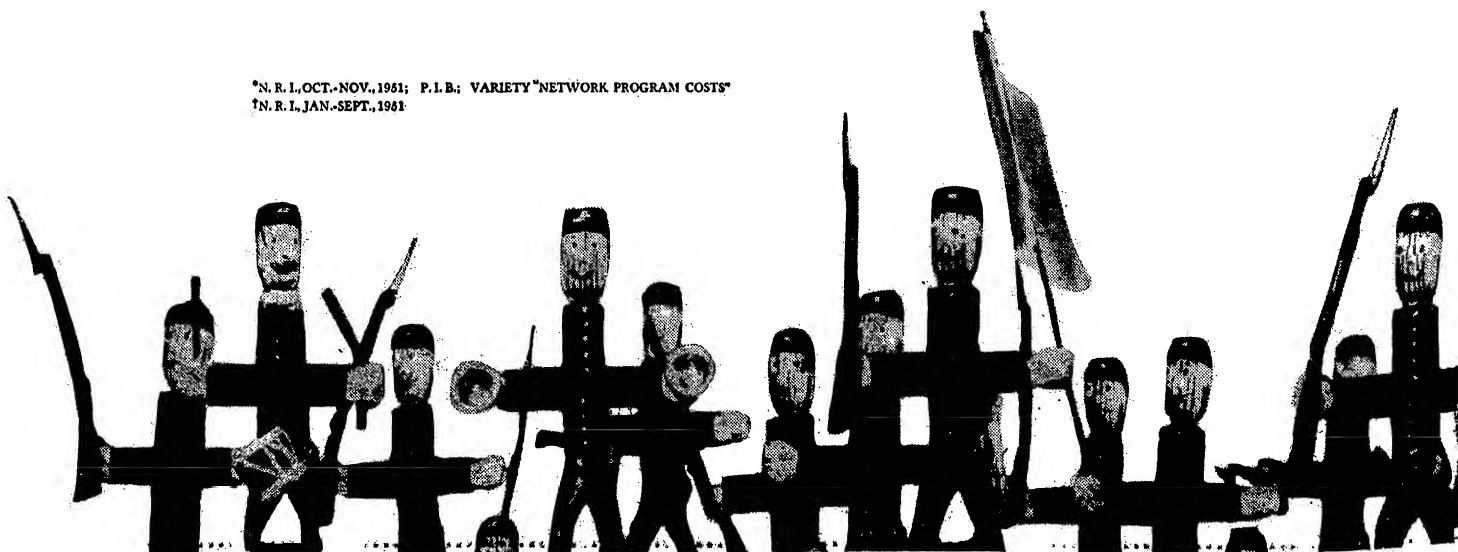
*MUTUAL* clients have a consistent record for getting there “fustest”—in a sense never dreamed of by the late Nathan Bedford Forrest. And they consistently get there with the “mostest”—in a way the old general would heartily approve.

First in homes per time-and-talent dollar among all *kid-show* sponsors in network radio is Derby Foods, Inc., with “Sky King” on 525 MBS stations for Peter Pan peanut butter.\* (And Mutual presents the most kid shows of any network.)

First in homes per dollar among all *mystery* sponsors in network radio is the Williamson Candy Co., with “True Detective Mysteries” on 515 MBS stations for Oh Henry bars.\* (And Mutual has the most mystery shows of any network.)

In fact, first-in-homes-per-dollar applies to the average of *all* once-a-week programs on MBS compared with the average on each of the other networks.†

\*N. R. I., OCT.-NOV., 1951; P. I. B.; VARIETY “NETWORK PROGRAM COSTS”  
†N. R. I., JAN.-SEPT., 1951





# *the mostest* ...WITH

Over-riding all these "*fustest*" facts—and helping to explain them—is a strategic "*mostest*" which no other network has matched for the past 12 years:

*The Mutual Broadcasting System provides a field force of 550 affiliated stations in markets of all sizes throughout the 48 states... nearly double the next network's total... and with a selective deployability in hookups that can assure a matchless fit to your marketing needs.*

Wherever *your* battle-lines are mapped out in the sales-struggle for 1952, Mutual's General PLUS can get you there "*fustest with the mostest*" for sure.

## **MBS**

*the MUTUAL  
broadcasting system of  
550 affiliated stations*



## ABC Wants 5-Station TV Limit Lift; Willing to Start Pronto on UHF Bldg.

Washington, Feb. 5.

Move to permit networks to have more than five owned and operated TV stations, limit now allowed by the FCC, got more support last week when ABC advised the agency it's willing to proceed "immediately" with construction of UHF outlets. A similar offer was recently made by NBC.

Scheme was first suggested in a speech several months ago by Commissioner George Sterling as an inducement to nets to get into UHF, and to push manufacturers into making ultra high transmitting equipment and all-channel receivers. Plan would apply the present "rule of five" to VHF only and allow two or more UHF stations.

ABC and NBC already have their limit of five o. & o. TV stations. DuMont has three and CBS two.

In proposing that the five-station limit on TV be raised, ABC points out that the present rule was adopted in November, 1945, when the number of available channel assignments were less than 400. The web adds that in 1946 and 1947, when there were fewer than 100 video permits outstanding, NBC and ABC, with five each, held more than 10% of the issued permits.

### Inadequate Quota

Since few people were willing to take the risk at that time in laying out heavy sums for TV, the web declares, "this action of the Commission in granting NBC and ABC their full quota of five stations, greatly fostered the early growth of VHF television."

Now that the agency is opening up the UHF band and providing some 1,700 additional commercial assignments, ABC asserts, the present quota of five represents less than 1% of the total available TV facilities. It follows that a relaxation of the rule to permit at least seven stations under one license "would result in far less concentration of control than was permissible in 1945."

ABC points out that there was less knowledge of channels 7 to 13 in the VHF band when it applied for TV, than there is about UHF today. And to demonstrate its faith in UHF and to encourage manufacture of UHF equipment, the web declares, it is ready to apply for and operate UHF stations. "Unnecessary restrictions on existing companies with the know-how and desire to foster UHF," it adds, "should not be imposed at this critical moment in UHF development."

## Lipstick & Tires In ABC Checkout

John B. Lanigan, who on Friday (1) came over to ABC-TV as sales veepee from Time magazine, is finding several holes to fill. Selberling it is not renewing its "Amazing Mr. Malone" series and Hazel Bishop lipstick is mulling dropping out of its participation in "Stop the Music."

"Malone" aired on alternate weeks in the 8-8:30 p.m. Monday slot, leaves after the March 10 broadcast. Hazel Bishop, which alternated with Toni in the 8 p.m. half-hour segment of "Music," is expected to bow out at the end of the present cycle. Raymond Spector, agency on the account, is shopping for another video stanza.

In past three weeks ABC-TV has also lost "Ranger Joe" to CBS-TV, Kaiser-Frazer (which had brought "Ellery Queen" over from DuMont) to NBC-TV's "Your Show of Shows," and Mogen-David "Charlie Wild" to DuMont.

## 'Tom Sawyer' Set For CBS Video 'Workshop'

"CBS Television Workshop," Sunday afternoon half-hour series, will adapt Mark Twain's "Tom Sawyer" for airing Sunday (10). Also slated for "Workshop" are an adaptation of H. G. Wells' "Time Machine" for Feb. 17, and William Thackeray's "Rose in the Ring" the following week.

## KLEE's 300G Sale

Dallas, Feb. 5.

The Trinity Broadcasting Corp., here has purchased KLEE, Houston, Ray Lewis, general manager, has announced this week. The price, Lewis stated, exceeds \$300,000 and the sale is subject to approval of the FCC.

KLEE operates 24 hours daily on 610 kilocycles with a power of 5,000 watts.

## Ex-Lax to NBC With Soap Opera

Ex-Lax returns to network radio sponsorship for the first time in years, when it preems a new 15-minute soap opera March 3 on the full NBC network. Show, titled "Doctor's Wife," will hold down the 5:45 to 6 p.m. slot cross-the-board.

Major nets had previously turned down Ex-Lax business on the grounds that the commercials would be distasteful. Warwick & Legler, the laxative firm's agency, subsequently conducted its own survey among local AM stations across the country and discovered a large majority of them were carrying Ex-Lax spots. NBC, as a result, declared that "if it's okay with the stations, it's okay with us," and rescinded its anti-Ex-Lax policy.

Show will replace the "Bob & Ray" afternoon program. Comic team (Bob Elliott and Ray Goulding) will continue their early morning NBC-AM stint, as well as the two quarter-hour shows on NBC video.

## TV THE VILLAIN IN HUB TRANSIT SLUMPS

Boston, Feb. 5.

With pix, niteries, restaurants, sports events, etc., already on record blaming TV for the current biz slump, the financial plight of the Metropolitan Transit Co. has now been charged to TV.

Appearing before a legislative committee seeking constructive action to solve the road's financial distress, Edward Dana, MTA's general manager, produced figures showing that light and Sunday traffic on the road has been reduced 30% over last year's. This deficit, according to Dana, is the direct result of stay-at-home habits of local citizens with the transit company, which serves metropolitan Boston, suffering.

## TV Drama Calendar

(Feb. 6-16)

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

Feb. 6

**Kraft TV Theatre** (NBC—9 to 10 p.m.). "Follow the Dream," by Florence Ryerson and Alice D. G. Miller. With Vivian Ferrar, Royal Beal.

**Celanese Theatre** (ABC—10 to 11 p.m.). "Brief Moment," by S. N. Behrman, adapted by Caroline Francke. With Robert Sterling, Veronica Lake, Burgess Meredith.

Feb. 8

**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "The Daughter," by William Kendall Clarke. With Geraldine Fitzgerald, Juanita Hall.

Feb. 10

**Philco TV Playhouse** (NBC—9 to 10 p.m.). "Rich Boy," by F. Scott Fitzgerald, adapted by Walter Bernstein. With Gene Lyons, Grace Kelly, Robert Pastene.

Feb. 11

**Lucky Strike Theatre** (NBC—9:30 to 10:30 p.m.). "The Moonstone," by Wilkie Collins, adapted by Peter Barry. With Richard Greene, Stella Andrew, Noel Leslie.

**Studio One** (CBS—10 to 11 p.m.). "Pagoda," by James Atley Phillips, adapted by Joseph Liss. With Sono Osato.

Feb. 13

**Kraft TV Theatre** (NBC—9 to 10 p.m.). "The Skin Game," by John Galsworthy.

**Pulitzer Prize Playhouse** (ABC—10 to 11 p.m.). "Hill 346," by Marguerite Higgins, adapted by Norman Lessing. With Philip Bourneuf, Philip Coolidge, Vaughn Taylor.

Feb. 15

**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "Fifty Grand," by Ernest Hemingway. With Dana Clark.



BOB RUSSELL

Starring in  
"IT'S IN THE BAG"—NBC-TV  
Mon. thru Fri., 10:30-11 a.m., E.S.T.  
Also The Sealtest Barker on  
"BIG TOP"—CBS-TV

## Radio Scribe Talks With Nets Stalled

Radio Writers Guild negotiations with the radio networks have stalled although they have not been broken off. Following last week's talks, no further meeting was set.

Current bargaining covers staff scribblers employed by the webs, as distinct from freelance writers. Staff pact expired last Oct. 1, and the union and the chains have been riding along on an extension of that contract since then.

While areas of agreement have been reached on many points, a sharply contested question is the RWG demand for commercial fees for newsroom staffers. Union contends that in other crafts, such as announcing, an extra fee is paid for sponsored shows, but the radio news scribes are missing this commercial gravy. It is proposing that a pool be set up into which commercial news fees would be placed, with the news writers divvying the coin at the end of the year.

The RWG is also seeking to establish parity among all its regions, which would mean that staffers in Chi would get the same scale as those in N. Y.

### Park East Mag's 1-Shot

Park East Magazine has bought a one-shot on WJZ-TV, N. Y., to-night (Wed.) at 11:10 p.m.

Maggi McNellis will femcee, with nutritionist Gayelord Hauser and stripper Winnie Garrett among the guests.

## Drys Blast 'Dat Ol' Debbil TV' As Disrupting Sanctity of the Home

Washington, Feb. 5.

Prospects for passage of the Johnson-Case bill to prohibit hard liquor advertising over radio and TV appeared strong last week after temperance leaders, who descended on the Capitol in force, impressed senators with their pleas to protect the sanctity of the home against "skillful and seductive" appeals of video commercials.

Witness after witness kept up a steady flow of testimony before the Senate Commerce Committee for two days, stressing in particular the effect of TV beer commercials on their children. The public, the Committee was told, is getting "fed up" with this type of advertising and is fearful that unless a specific bar is put on hard liquors the younger generation will be tempted to drinking, with consequences of auto accidents, broken homes, etc.

## WDGY Sold

Minneapolis, Feb. 5.

Twin City Broadcasting Co. has sold for an undisclosed amount local radio station WDGY, subject to FCC approval, to Clarence T. Hagman, Twin Cities radio station WLOL general manager, and St. Paul associates.

Twin City Broadcasting Co. group also owns radio stations in Omaha and Lincoln and is headed by James Stuart.

## Ekco Cancels Out Of 'Goldbergs'

Danger to television networks of not keeping a tight hold on local option time by providing affiliates with sponsors for that time was underscored again this week with Ekco Products' anking of the new "Goldberg" series. Bankroller was slated to back the Wednesday segment of the show, which preemed Mondays, Wednesdays and Fridays in the 7:15 to 7:30 p.m. slot, starting this week (4), but pulled out when NBC failed to clear more than a dozen live stations.

Web execs explained that, in trimming "Kukla, Fran and Ollie" several months ago from a half-hour to a 15-minute strip, most of the affiliates had recaptured the 7:15 to 7:30 time for sale to local sponsors. But the web emphasized that this local option situation was also responsible for their decision to trim "Kukla" originally. Show, in its half-hour version, had started to slump rating-wise and the stations at that time were looking around for local sponsors to take over the time at the end of the next cycle.

Necchi Sewing Machines, which had been on the fence for the Friday night sponsorship of "Goldbergs," has decided to buy into the show as originally planned, and Vitamin Corp. of America is set for the Monday night segment. NBC-TV sales execs, noting the dozen live markets it has cleared represent 41% of the total TV homes in the country, claimed to have some sponsor interest for the Wednesday segment vacated by Ekco.

Harold Stone, currently in the Broadway cast of "Stalag 17," meanwhile, has signed to take over the "Papa Goldberg" role on the show.

## Gen. Electric Waives CBS-TV Aft. Option In Goodwin Uncertainty

General Electric's daytime TV plans appear to be in a state of flux, with considerable doubt as to the continuance of the Bill Goodwin show, which alternates on a Tuesday-Thursday afternoon basis with the three-times-a-week Ralph Edwards program on NBC-TV. For one thing, GE has waived its option on the CBS-TV afternoon period for a switchover of the show, which would have alternated Goodwin with Bert Parks, the same program parlay that existed before General Foods shifted Parks over from NBC to Columbia video.

It's considered likely that GE will drop Goodwin, but whether it retains its afternoon NBC-TV time franchise is a moot point.

## MARY SINCLAIR ANKLES CBS-TV FOR PAR PACT

Hollywood, Feb. 5.

CBS-TV has released Mary Sinclair from her exclusive pact with the web so that she can sign a seven-year deal with Paramount.

Miss Sinclair, together with Maria Riva, was the first actress to be signed for stardom under CBS-TV's policy of building its own star stable. Under the deal whereby CBS permitted her to ankle the pact, it will have first call on her services for TV if her Par contract allows video work.

## ABC's AM-TV Hits Religioso Jackpot

Chicago, Feb. 5.

Religion has grown into big business on ABC, both radio and television. The web is currently carrying two hours weekly of sponsored religious TV shows and three and a half hours weekly on radio.

Newest addition to ABC's lineup of commercial church airers is the "Herald of Truth," which debuts Sunday (10). The Sabbath topped airer is bankrolled by the Church of Christ, Abilene, Tex.

A heavy purchaser of ABC AM and TV time is Billy Graham's Evangelistic Foundation. Last Sunday (3) the young evangelist who bills himself as the successor to Billy Sunday expanded his regular half-hour radio show to a full hour for a web airing of his service from the steps of the nation's Capitol building. Graham's foundation also pays the tab on his Sunday evening "Hour of Decision" on ABC-TV.

Another two-way ABC religious sponsor is the Voice of Prophecy, Inc., which bankrolls the Sunday morning "Faith For Today" on video and the "Voice of Prophecy" Sunday afternoon on radio.

Other radio religious clients are the Gospel Broadcasting Assn., which sponsors the Sunday after-

(Continued on page 40)

## LIFE'S EDUC'L TV IN 20-CITY EXPANSION

"Inside Our Schools," educational television series produced under the supervision of Life magazine, will be expanded to the 20 top TV cities following a three-city tryout during the last month. Dick Krolik, TV producer-director of Life's March of Time, supervised the latest tryout, in St. Louis, and has been assigned to work full time on the remaining cities. He'll be assisted by Dave Ruley, MOT video technical director.

"Schools" comprises sustaining, public service shows over a period of a week or more, using live TV remote pickups to report on the state of local public education to parents and taxpayers. Life contributes promotional blanketing of the station's audience. Krolik leaves this week to cover Washington, Philadelphia, Baltimore and Boston. Ruley will concentrate on Cleveland, Cincinnati, Columbus and Indianapolis.



# NEWS SHOWS AT ALLTIME PEAK

## 'Make Like Roy K. Marshall'

Ad agencies, particularly those with clients who are institutional-minded in their television programming, are on the prowl for a new species.

The professional type of announcer who can translate a technical spiel into layman's terms is the current object of the agencies' affections. The word apparently has gone out to pact gabbers "who can make like Roy K. Marshall," with result that, just as Marshall himself came out of Franklin Institute in Philadelphia with a scientific knowhow, TV scouts are prowling the colleges and universities for technical-minded pundits who are equally as glib in making the viewer understand what they're talking about.

The days of the announcer whose sole contribution is a video-genic demeanor and good diction are practically over, agency execs aver. Sponsors today are demanding a "knowledgeable and intelligent approach" to their product. Marshall, who does the Ford commercials on the James Melton TV show (in addition to his own "Nature of Things" program), has reportedly been deluged with offers from other clients to "make with the scientific talk."

## CBS Engineers Rebuff NABET, 3 1/2-1; NABUG Mulls CIO-AFL 'Raid' Issue

Chicago, Feb. 5.

Technicians at CBS' owned-and-operated radio and tele stations roundly rebuffed the attempted move-in by the National Assn. of Broadcast Engineers and Technicians. The engineering staffers cast 616 votes for the International Brotherhood of Electrical Workers (AFL), which has repped them for almost two decades, against 177 votes for NABET, in the national balloting which was tallied here last week by National Labor Relations Board. Vote for "no union" was 14.

Decision of the CBS engineers to continue with IBEW as bargaining agent should make somewhat easier the settlement of the NABET issue which was brought up in the National Assn. of Broadcast Unions and Guilds. The joint union council has been considering charges of "raiding," brought against NABET by AFL and Authors League of America members.

This AFL-vs.-CIO issue will come up for discussion in New York this weekend, when a NABUG review committee (including NABET reps) looks into the question.

Meanwhile, on the Coast an IBEW official said the union will invade ABC and NBC to win control in those NABET-represented networks. George T. Mulkey, international rep of IBEW, asserted, "As far as we are concerned, this election is only the start. We plan to go in and sign their (NABET) members at ABC and NBC, and when we feel that we have a majority we'll petition NLRB for an election with those companies."

In the CBS poll, the small group of engineers and researchers in the professional category voted for "no union," with IBEW trailing. At CBS Hollywood, film cutters and editors voted, 5-0, for International Alliance of Theatrical Stage Employees (AFL).

## Silbert to Fight Yanking by WWJ

Detroit, Feb. 5.

A chat with accordionist Dick Contino during his "Bill Silbert Show" broadcast from local itery by WWJ "blew the cork" off the situation, according to WWJ General Manager Don DeGroot, with the result that the program is being yanked Feb. 15.

Silbert, who said he is appealing to the American Federation of Radio Artists to intervene in his behalf, contends that his conversation with Contino was "entirely harmless" and that he handled it "discreetly."

Silbert, who chats with listeners over the phone, spins records and interviews any celebrities who might be in the niter during the midnight to 2 a.m. show, said Contino called him from his Glendale, Calif., home. Contino has just been released from prison after (Continued on page 40)

## AM ALERTED TO KOREA, POLITICS

Major radio networks, what with the Korean war situation and the upcoming national political conventions, now have more news shows on the air than ever before, including the peak war years. CBS Radio, for example, now has 91 separate news programs per week, as compared with a high of 90 during the war and NBC now has a record high of 119 news shows each week. ABC and Mutual are equally high in their news broadcasts.

Webs' news and special events chiefs cite the tremendous growth in news dissemination medium. In light of the public's great interest in news, they claim that radio is "superior" for spot news, as well as analysis and weekly roundups. This, they claim, gives listeners a continuous picture of news as it happens, what it means and then a weekend recapitulation.

Revived interest in radio news, which has cued the networks' hike in weekly programming, it attributed to the number of trouble spots in the world and the fact that so many men are in uniform overseas, which gives most families a direct connection with whatever is happening. Fact that this is an election year, of course, has also served to whet the public appetite for news. Cars, too, have expanded the public's interest in news since so many people have seen the places that make news in this country.

CBS now has 16 hours and 10 minutes of network time devoted to news shows each week, for its total of 91 NBC tops that mark, with 20 hours and 55 minutes of programming for its 119 shows. Both networks also originate more overseas broadcasts now than during the war, and also more pickups from different spots in the U. S. Mutual, which has always gone in heavily for news, has concentrated its fire recently on expanding the number of five-minute shows it airs day and night.

## Zaret-Singer's Batch Of 'Live Longer' Jingles Will Get ABC Spread

Hy Zaret and Lou Singer have written a new batch of 13 recorded "message jingles," this time on "Little Songs for Living Longer," which are "preeming" March 1 on the radio and television facilities of ABC. Network is making a showmanly splash on the quickie tunes, which will be integrated into the web's multiple programming throughout the day.

New crop of tunes, featuring the Jesters and Roy Ross, get commercial distribution as a Columbia U. public service function. The Zaret-Singer tieup with Columbia U. has resulted in distribution of their previous jingles, including "Little Songs on Big Subjects," their UN series and safety jingles, among 25,000 schools and universities throughout the country.

## New Godfrey Simulcast Hits Sock Advance Rating

CBS-TV's new simulcast of a quarter-hour segment of Arthur Godfrey's morning radio show has come up with a hefty advance network rating of 12.4. Rating figures, compiled by American Research Bureau, reveal the show hits an average of 1,245,000 homes and is seen by an average 2,116,500 viewers. According to CBS-TV, the ratings outshine a number of expensive nighttime network productions.

The 10:15 to 10:30 a. m. segment of Godfrey's radio show is simulcast Mondays through Thursdays, under sponsorship of Lever Bros. ARB reported the Monday rating at 12.1; Tuesday at 11.7; Wednesday at 12.1, and Thursday at 13.6, for the average of 12.4 on the four days.

## Authors League, TV Nets, With 75% Of Issues Solved, Hit Pact Problems

### CHURCH OF CHRIST'S 250G ABC SPLURGE

Dallas, Feb. 5.

Contributions from Church of Christ members in 39 states, totaling \$250,000, will pay for a weekly 30-minute religious over ABC net, beginning Sunday (10). Program is tagged "The Herald of Truth."

ABC pact for the weekly airings resulted from subscription movement led by 24-year-old James W. Nichols, Abilene, Tex., evangelist. First transcription was made Sunday (3) at Abilene's Highland Street Church of Christ.

Web shot marks the first time the faith has used radio on a national scale.

## What a Whale Of a Difference 3 Years Make

Negotiations looking toward NBC's eventual acquisition of the Richards-owned KMPC radio station in Hollywood, which would give the network its first o. & o. AM operation in the L. A. environs, has reached the stage where all the financial records and books of the indie are currently being appraised. Indie is owned by the widow of the late C. A. Richards who, along with the station, figured in the protracted, controversial news-slanting charges before the FCC. The estate, it's understood, is anxious to divest itself of the station because it needs money for tax purposes.

If NBC latches on to KMPC, it's expected the web will shed either its Cleveland or Denver station, to stay within the maximum o. & o. requirements.

Oddly enough, three years ago, when Frank Mullen, ex-NBC exec vicepee, was identified with the late Richards, the network was dickering for purchase of KMPC. The amount quoted at that time was in excess of \$3,000,000. Today, reflecting current AM market values in the wake of TV inroads, the price quoted is considerably under \$1,000,000.

## Cannon Mills' Thurs. TV Buy for 'Give & Take'

Cannon Mills has decided to buy the Thursday 3:30 to 4 p.m. period on CBS-TV for the video version of its "Give and Take," rather than the originally-scheduled Friday 10 to 10:30 a.m. slot. As a result, the Friday morning period is still open. (CBS-TV had hoped to lure the General Electric-sponsored Bill Goodwin show over from NBC video for the Tuesday and Thursday 3:30 period, to alternate with the Bert Parks show to complete the strip. Deal, however, has fallen through. See separate story.)

Mel Torme now holds down the 3:30 to 4 slot on both Tuesday and Thursday on CBS. Latter show is being pulled with an eye to building in a new property for the singer in a new time slot. As a result, CBS plans to air "Give and Take" in the Tuesday period also, sustaining it at the start until another bankroller is found to alternate with Cannon. Show preems March 20.

That Friday morning 10 to 10:30 slot, incidentally, has been left vacant by the fact that the Arthur Godfrey simulcast is possible only Monday through Thursday: Godfrey does his Friday radi show from his farm.

Negotiations between the Authors League of America and the television networks, which have hammered out about 75% of the terms of TV's first scripting pact, are now coming to grips with the most difficult issues. These are the questions of subsidiary rights, the scale of payments and whether the contract will cover musicals and vidpix as well as live shows. Negotiators have been meeting twice weekly since middle of last year.

The four issues were postponed for the latter portion of the bargaining, because both sides know they would be thorny. Subsidiary rights question affects all the guilds in the ALA, such as the dramatists, book, magazine, radi and screen writers, whose works may be adapted for video, as well as the writers of original scripts. Latter wish to retain as many of the subsidiary rights as they can, while the producers want to keep a financial stake in coin realized from translation of video scripts into other media.

Pact is being negotiated by the National Television Committee of the ALA, on which all the guilds and the Television Writers Group have representation. Settlement of the TV jurisdictional problem is due to be tackled shortly. It will not be taken up separately, but will be considered as part of general reorganization and streamlining of the ALA.

The various guilds, Radio Writers, Authors and Dramatists, have named or are naming sub-committees to work on reorganization. While the committees haven't gotten together yet, due to pressure of other work, members have been studying other constitutions and charters for ideas. A meeting is expected in the next couple of weeks.

Meanwhile, Mary McCall, new prexy of Screen Writers Guild, visited New York last week, when, it's understood, she confabbed with ALA toppers on reorganization and TV jurisdiction. SWG is in the ALA on a more autonomous basis than the other guilds, and has been seeking to head up the video organization on the Coast.

## Jackie Robinson's WNBC Exec Status

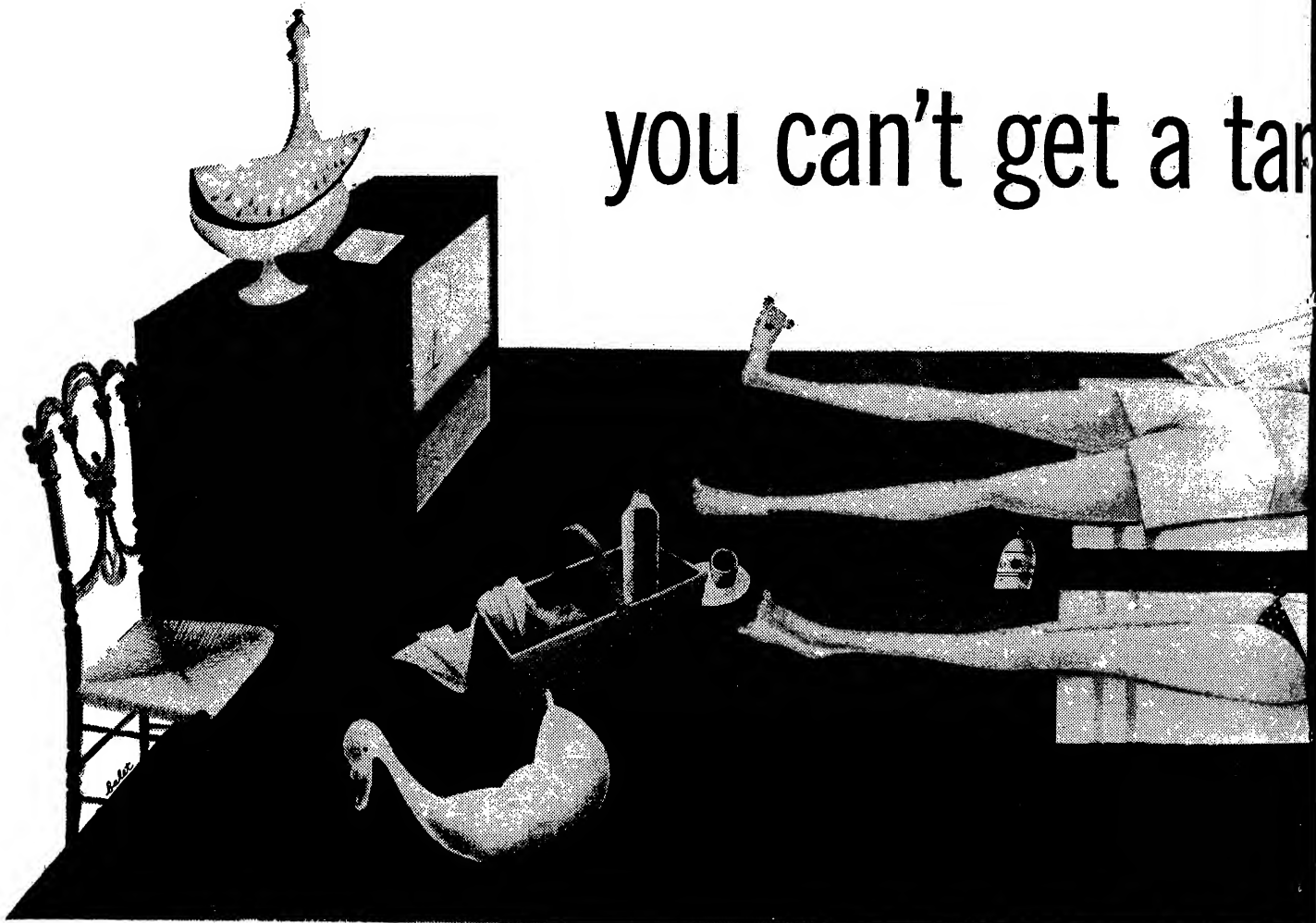
Growing importance of the Negro market and the increasing recognition by broadcasters of the value of adding Negro personnel is seen behind the inking of Jackie Robinson for the new post of director of community activities at WNBC and WNBC, N. Y. He'll be one of the first Negroes with executive status in Gotham broadcasting.

Under his two-year pact with the stations, the Brooklyn Dodgers' second-sacker will not only go before the mike but will also work on programming, public relations and merchandising. On the merchandising front, Robinson will concentrate on the food and drug field. It's reasoned in the trade that this will be a plus for the NBC flagships in the large and growing Negro market in N. Y., which indies such as WWRL, WLBI, WOV and WHOM have been wooing with specialized programs.

WNBC topper Ted Cott signed Robinson as part of his policy of integrating the two outlets into the community. Robinson will supervise the stations' overall programming for youngsters, especially in the sports field. He'll work with city schools, clubs and organizations such as Police Athletic League, Boy Scouts, etc. He will spearhead drive to solve problems as juvenile delinquency.

In 1948-49 Robinson had his own cross-the-board stanza on WMCA, N. Y., backed by Guild W. later did a show for ABC and 1950 he was on WNBC with juvenile airters.

you can't get a tar





# on television



\*If you'd like a detailed analysis of the summer television advertising opportunity, ask CBS Television Sales for the recent publication "It Takes Four Quarters To Make A Dollar."

A peculiar summer, last summer. Hard to see how anybody got a sun tan. Judging by statistics, most people spent the summer indoors, looking at television, just as they'd spent the winter, and autumn, and spring.

It's true you can do almost anything with television, but the fact is that nobody ever got a tan from a cathode tube.

But it's just as true that summer sponsors didn't get burned, either.

Most CBS Television advertisers who kept their names and products selling all last summer (and most of them did) found\* that ... *they were reaching big audiences—often larger than their October-April average ... they reached those big audiences at a low cost per thousand—frequently lower than their October-April average.*

Summer's going to be hot again this year—in CBS Television. And the people who are going to stay coolest and most collected—and collect most—are the advertisers who see to it they stay in that picture.

## CBS TELEVISION

**AT HOME WITH MUSIC**  
With Dr. Sigmund Spaeth  
15 Mins.; Sat., 5:30 p.m.  
Sustaining  
ABC, from N. Y.

"At Home With Music" which follows ABC's broadcast of the Saturday afternoon Metropolitan Opera production, is a listenable stanza designed to introduce listeners into the fine points of longhair music. Dr. Sigmund Spaeth, a vet popularizer in this field, handles this assignment with an excellent approach, avoiding any highbrow tone or verbiage while not patronizing his listeners. This show, however, is too short for Spaeth to expand any single idea for sufficient length.

On the opening show of this new series (2), Spaeth opened with his definition of music as "the organization of sound towards beauty" and spotlighted some of the basic factors operating in any composition. Each of the factors were illustrated by well-selected recordings, adding up to an instructive and entertaining session.

#### THE ISRAELI SHOWCASE

With Eli Gamiliel  
30 Mins., Mon.-thru-Fri., 5:30 p.m.  
WLIB, N. Y.

For those who are interested in the songs and stories of the young country of Israel, "The Israeli Showcase" should be a welcome returnee to the WLIB, N. Y. indie, lineup. It is a well organized platter show which deejay Eli Gamiliel handles with clarity and charm.

Gamiliel intros the disks with color and backgrounds his pater with enough bright info to keep the show interesting throughout despite the lingo barrier of the etchings. It's an obstacle, however, which limit its appeal. Gamiliel selects Israeli artists who have recorded in English and in Hebrew to widen his dialer potential but he'll still attract only a special aud. If preem was any indication of waxings and gabbing to come, he won't disappoint them.

Gros.

#### CRIDER VIEWS THE NEWS

With John H. Crider  
15 Mins.; Mon.-thru-Fri., 6:15 p.m.  
R. S. ROBBIE  
WEEL, Boston

John H. Crider, who recently scrambled his post as editor-in-chief of Boston Herald due to a clash in political policy of the daily, is now occupying this important cross-the-board time slot in which to air his views. As suggested by the title, Crider forgoes straight news reporting to give his own slant to local and national doings, at the same time refraining from going overboard in the editorializing department. When caught, Crider offered a few pertinent observations regarding the handling of the local port authority with the suggestion that politics should be "thrown out the window" in order to raise Boston harbor to its former eminence; he passed on the indie that biz at northern ski resorts is up about 37% this season and reported on progress of a couple of automobile laws under discussion at the State House.

Crider, who has a pleasing air voice, delivers his comment in straightforward, although somewhat casual manner, neither condescending nor pedantic. A short plug intro by honking auto horn tees off the stanza with Crider winding the session acknowledging the R. S. Robbie sponsorship and advising the listeners to "stay alert, stay alive." A mid-program pitch for the bankroller is handled by a staff announcer.

#### THE RECORD SHOP

With Bob Callan, Roger Gallagher  
180 Mins.; Mon.-thru-Fri., 9 a.m.  
CO-OP  
WMCA, N. Y.

WMCA staffers Bob Callan and Roger Gallagher have moved in to the indie's morning platter show formerly operated by Ted and Doris Steele. Both Callan and Gallagher operate on the principal that the waxing is more important than the gabbing, which makes for an enjoyable three-hour session. The Steeles built up a solid following during their tenure on the morning spot, and Callan and Gallagher are a good bet to hold the Steele contingent, as well as pick up some new dialers.

Callan opens the show in the 9 to 10 period, relinquishing to Gallagher for the next hour. Callan winds the last hour. It's a neat change of pace for the listeners who don't play with their dials. Both project good and savvy and knowledge of the platters being spun. The gab is kept at a minimum, however, and the boys chat with ease and restraint.

The assorted commercial spiels during the three-hour stretch are spotted unobtrusively. (Gros.)

## Radio Follow-Up

The American public's presumed interest in watching Congress at work via video would follow the curve of mass appeal stemming from great public events. Their appetites in this connection were first whetted in unrivaled measure by telecasts of the sessions of the United Nations' Security Council immediately following the outbreak of war in Korea.

The public's ever increasing absorption reached a climax with homescreening of the Kefauver Committee hearings in New York and elsewhere last year. Such tremendous events as the MacArthur homecoming, signing of the Japanese Peace Treaty in San Francisco, Churchill's address before a joint session of Congress, et al., only served to upgrade the public's palate for "history as it is made."

With the political conventions coming up this summer as sponsored telecasts which will all but blanket the nation, "America's Town Meeting" (now also on TV) latched on to the subject, "Should Congress Be Televised?", last Tuesday (29) over the ABC radio network in the 8-9:45 slotting, at a most appropriate moment. As a prelude to the formal albeit indeterminate radio debate between a Congressman (Jacob K. Javits, Rep., N.Y.) and a Senator (Wallace Bennett, Rep., Utah), there had been a good deal of pro and con stuff in the press. Rep. Javits himself is unqualifiedly on the pro side, being author of a bill that seeks approval for TV and AM broadcasts of House sessions. On the negative ramparts is Sen. Bennett, and in this connection "Town Meeting" moderator George V. Denny, Jr., would seem to have made an error in choice. Sen. Bennett himself stated that in Utah, for instance, television is relatively unimportant so far.

Sen. Bennett's basic reason, however, for frowning on TV'ing of the legislative process is that the sessions themselves would give an incomplete picture of the lawmakers in action since much of the work is done in committee.

He saw a good occasion for homescreened sessions when "some big name" comes down to testify, but with these two risks: twisting the purpose of his testimony from legislation to propaganda and, second, destroying his reputation as a tiresome representation. He felt that the race would be to the swift in terms of good presence, glibness, etc., and asserted that the Senate's technique of unlimited debate is not adaptable to continuous lensing.

Rep. Javits, smooth and articulate, cut across the Senator's objections by stating that the people are entitled to see what goes on in their Government during momentous discussions. He felt that televised sessions could be plotted in advance, with perhaps one or two a month, and underwritten by sponsors, which, it had in his opinion been shown, would not "introduce in any way. As a matter of fact, he asserted, there's no reason why the United States itself couldn't become the sponsor.

He plumped for a change of rules, whether of House or Senate, in order to accommodate the broad purposes of televised deliberations. The newspapers and radio-TV commentators, he said, "do an excellent job of Washington coverage, but they have sharp limitations in time and space and inevitably, as with any transmitted report, there is always the question of interpretation. The American people will soon discipline in their own way at the ballot box any clowning on the floor of the House or Senate. If what we want is good government, we have got to make our people a working part of it."

A series of questions were popped at both speakers from the audience, as per "Town Meeting" format, these often serving to stir up new debates. The discussion rates reprise from time to time—preferably on "Town Meeting" in its TV niche.

The Lunts transferred their thespic mastery to the U.S. Steel Hour again Sunday (3) on NBC, for one of the most appealing programs on that worthwhile series. Arler was an adaptation of Sir James Barrie's "The Old Lady Shows Her Medals." And though the softly comic, sentimental Barrie farce had a touch of faded charm and old-lace bore it, the Lunts invested it with so much charm and feeling, as well as artistic skill, that it came off as a most lively, favorable presentation.

Alfred Lunt was an amusing urbane and warm narrator, as he de-

scribed the story of the old British charwoman who invented an imaginary son in the first World War and the complications that ensued, occasionally himself mixing into the proceedings. Lynn Fontanne (Mrs. Lunt) was simply delightful as the gentle cockney fraud, with an accent that was charming, and a determined attitude towards her pseudo-soldier son that was utterly heart-warming.

A fine surprise, and a complete revelation, was the superb performance of Robert Helpmann, former Sadler's Wells Ballet lead dancer and now a member of the Oliviers' "Cleopatra's" legit troupe, as the Scotch-burred, dour, forcibly-adopted "son." Together with admirable support from Andy Grigank, Supina Belmore, Betty Sinclair and others, they made a "Old Lady" a Sunday evening dramatic-comedy treat.

"The Big Show" was enlivened considerably on Sunday's (3) edition over NBC by the verbal jousts between Tallulah Bankhead and Ethel Merman. Duo did some big-time insulting which gave the stanza a hearty sendoff. Of course, Miss Merman can belt out a tune with the best of them. There's a wealth of showmanship in her offerings. Her two tunes, "Zing Went the Strings of My Heart" and "Great, Big Wonderful World," provided some potent entertainment.

With Miss Merman to offer competition, the British import Vera Lynn was held down to one number, "Tulips and Heather" which she negotiated nicely. Singing in a different vein was by Jerry Colonna, who used his elongated wail to good effect. Of course, it's a lot of singing for show, but proper spacing and different stylings gave the proceedings the proper variety touch.

The guest comic, Jan Murray did a dissertation on prize fights and it came off singularly well. Cathleen Nesbitt and Miss Bankhead contributed a pleasant sketch entitled "A Matter of Perspective" and, that, and the mark. The satires by Fred Allen, with assistance of Portland Hoffa, are, as ever, a delightful and literate piece of listening.

## Life-DuMont

Continued from page 26

would lose money by taking the ABC, CBS or NBC feeds.

Since DuMont has an insufficient news staff to handle the coverage on its own, it's expected that the web will either be forced to seek some other means of augmenting its pickups, or else settle merely for the network pool feeds. If the web chooses the latter course, that would mean its coverage would be confined only to pickups of the sessions from the floor. DuMont would have the same right to sell much coverage as the other networks, but would not have the sidebar interviews, color commentary, etc. which the rival webs are planning.

DuMont's Chicago situation is based on the fact that WGN-TV is owned by the Chi Tribune, whose publisher, Col. Robert R. McCormick, has long been antipathetic to Henry Lucas' Time-Life dynasty. It's leaked that the station had started preparing for its own coverage of sideliners events even before the DuMont-Life arrangements fell through. It's likely that WGN-TV will take the pool feed from DuMont but will substitute its own auxiliary commentators.

Chi Trib has come out solidly for Sen. Robert A. Taft, as the GOP candidate. When Time-Life was first projected into the convention picture last summer as a possible bankroller, the Trib gave considerable space to stories from GOP spokesmen challenging the validity of permitting a news mag to sponsor a national event. Aside from that, it's reported that the two national committees nixed the DuMont-Life teamup because of DuMont's plan to permit local stations to sell the pickups on a co-op basis. Committee toppers were said to feel it would be impossible for them to exercise any control over the choice of bankrollers, such as they have over the single national sponsors tied in with the other three webs.

Denver—Appointment of Berry Long as local sales manager of KLZ effective Feb. 1 has been announced by Hugh B. Terry, the station's V.P. and general manager. Long will take over the local sales duties from R. Main Morris who will now devote his full time to the job of assistant station manager. E. Lee Fondren continues as national sales manager for the station.

## From the Production Centres

### IN NEW YORK CITY

Charles Baitin, WHOM manager, to be guest of honor at Lakewood, N. J., dinner in his honor March 23 in recognition of his 20 years' service to Congregation Ahavas Achim, New Brunswick. . . WINS disk jockey Charlie Stark prepping a new show, "My Pop's the Top," on which his son will help him interview celebs. . . Toni Arden joined for three more guests on Bing Crosby's stanza. . . Bert Lee, Jr., sportscaster and son of WMGM topper Bertram Lebar, Jr., goes into the Army tomorrow (Thurs.). . . Jim Gaines, NBC's o-and-o station v.p., named a director of the Peoples National Bank of Lynbrook, L. I. . . F. J. Coombes, production manager for the Macquarie network of Australia, is due on the Coast from Sydney Sunday (10). After about 10 days in Hollywood, he'll come to N.Y. for an extended biz looksee. . . Andy Donnelly and Karl Weber have joined "Romance of Helen Trent." . . Added to "Front Page Farrell" for his "Reluctant Lover Murder Case," Joy Hathaway, Gertrude Warner, Richard Holland, Don MacLaughlin, John Griggs, Joan Alexander and Audrey Egan. . . Santos Ortega added to "Backstage Wife." . . Roland Winters has joined "Lorenzo Jones."

Larry LeSueur, CBS UN correspondent, addresses Binghamton, N. Y., Chamber of Commerce Feb. 13. . . WWRL huddling with Queens Borough President James Lundy on a regular "report to the people" stanza. . . CBS Radio program vespee Lester Gottleib to Coast Friday (8) for confabs. . . NBC zanies Bob Elliott and Ray Goulding address Radio Executives Club lunch tomorrow (Thurs.). . . B. Kendall Pitkin upped to vespee of Storecast Corp. . . Nancy Ranson, wife of WMGM flack Jo Ranson, has exhibition of paintings on Mexico at the Rivoli Theatre, in connection with opening of "Viva Zapata!" . . . Red Barber off to Vero Beach, Fla., training camp of Brooklyn Dodgers on Feb. 17. . . WWRL sales manager Selvin Donneson lectures on radio selling at CCNY to night (Wed.). . . Weintraub agency has upped Frederick C. Bruns, Dr. Leon Arons and John B. Morris to vespeeships. . . WLBI opened its studios at the Hotel Theresa, Harlem, with a gala affair last week. . . Meredith Willson's "Who Did What to Fedalia?", due off Doubleday presses tomorrow (Thurs.). . . WWRL skeddaddling talks by Queens medics on Wednesday nights. . . Milton Blow sailed Friday (1) for a two-week West Indian cruise on the Mauretania.

Time mag profiling WNBC's Ted Cott. . . Joseph Welsenberger added to WJZ's retail sales force. . . Stan Ediss, formerly nit production manager at WINS, upped to assistant program director and production manager. . . Ernie Hartman, WNEW production manager, switches to WNBC, with Bill Kaland upped to production-continuity chief at the indie. . . Dynamic Stores has renewed "Lives of Harry Lime" for another 13 weeks on WJZ. . . Brad Phillips conducting his second annual "Baritone of the Year" contest on WINS this month; last year's poll pulled 250,000 ballots. . . ABC's "Betty Crocker Magazine" hosts Helmut Dantine tomorrow (Thurs.) and Jeanette MacDonald-Gene Raymond on Monday (11). . . WNYC chief Seymour N. Siegel to Dayton Feb. 13 where he'll address Parent-Teachers Assn. on educational radio and TV. . . WLBI will originate its first show from D. C. when Charlotte Hubbard launches "Washington Dateline" Saturday (9) at 11:15 a.m. in the indie's Negro-slanted block. . . Jan Miner into Mutual's "Official Detective."

### IN HOLLYWOOD

Jack Benny wrapped up three shows in four days so he could get away to N. Y. . . ABC moved out bag and baggage from NBC's Radio City for its own quarters across the street. . . Harry Malish landed radio rights to the Hollywood Stars baseball games for KFWB. . . Wendell Niles' son, Kenny, made his fistic debut in the Golden Gloves tourney and dropped the duke. His pappy was onetime lightweight champion of Montana. . . Robert Kintner hauled back to his ABC base after a week of talking with department heads and making a few changes. . . Kraft ad chief Jack Platt in town to parley with Frank Pittman, Coast headman of Needham, Louis & Brorby, on next season's plans for "Great Gildersleeve" and summer replacement, which may be passed up this year. Platt is solidly sold on TV and "Giddy" may soon be seen on the channels. . . Doc Middleton, former Ruthrauff & Ryan producer on Amos 'n' Andy, is back at the agency as account exec. . . Frank "Bud" Berend has completed his sales mission in N.Y. and Detroit for NBC and resumed his duties as the net's Coast sales chief. . . Hosses being popular in these diggins (L.A. and Frisco), Hal Moore, a top race caller, has branched off as a deejay and is taping a series of programs with turf gossip sandwiched in between shellacs. . . Amos Baron, KECA manager, may have to undergo amputation of a leg that has taken surgery three times. Started as a fracture in a fall and developed complications. . . Norman Nelson, onetime ABC promotion manager on the Coast, was named managing director of Southern California Broadcasters Association. He succeeds Robert McAndrews, who moved over to KBIG as director of sales, promotion and publicity. . . Harriet Crouse has taken extended leave as Coast publicity director of Mutual.

### IN CHICAGO

Sportscaster Jack Brickhouse has been inked to a new two-year pact with WGN and WGN-TV. . . Al Morey, former Schwimmer & Scott account exec, has set up shop as an indie writer-producer. . . Hugh Davis, Foote, Cone & Belding exec vespee, off to the Coast on biz and a round of golf with Bob Hope. . . George Watson now into his 25th year in radio, the past 16 have been at WBBM. . . WMAQ newsmen Len O'Connor scored another scoop which resulted in an official investigation into the possibility of murder in the death of a state official who had nixed bribes in the horse meat racket. . . Nitery gabber Louie Quinan garnered \$2,405 for the March of Dimes via his WCFL airer from Nemetz restaurant. . . WBBM newswriter Hugh Jones has ankled his WBBM-CBS post to take over as director of new students at the National College of Education in Evanston. . . Don McNeill will emcee a special ABC airer for the American Heart Foundation tomorrow night (7) produced by Chi ABC program chief Dick Wollen. . . WBBM far director Harry Campbell attending the 51st annual Farm and Home week at the University of Illinois.

### IN WASHINGTON

Colleen Townsend, film starlet turned evangelist, interviewed by Mutual's Hazel Markel for latter's "Washington Whirl" airer. . . WWDC disk jockey Willis Conover temporarily off the air, with Jack Rowzie subbing. . . WTOP-CBS newsmen Walter Cronkite bedded down with a virus which his medico diagnosed by seeing him on TV. . . U. S. Army launching its second TV series via WTOP-CBS, with "Meet the Troops," the new series, following same personality type news and background show as "Korea, the Big Picture." . . Lt. Carl E. Bruton is producing. . . Jerry Strong, WMAL-ABC d.j., teasing off a new "favorite tune" contest. . . Suburban station WGAY, Silver Spring, Md., gives free time to any presidential candidate who comes into nearby Maryland counties, with Robert Taft first White House aspirant to take advantage. . . Rhona Connery, recently married in Singapore, Special Events director of Radio Malaya, in town on first stopover on her three-month cross-country tour, with Natural Rubber Bureau sponsoring trip.



**SUPER CIRCUS**  
With Claude Kirchner, Mary Hartline, Cliff Souhier, Bardi Patton, Nick Francis; Bruce Chase orch; guests  
Producer: Phil Patton  
Director: Ed Skotch  
Writer: Bill Adams  
60 Mins; Sun., 4 p.m. CST  
PARTICIPATING  
ABC, from Chicago

ABC-TV's "Super Circus," the granddaddy of video tankard displays, continues to roll merrily along to the delight of the youngsters, and more than a smattering of oldsters. It's a smoothly tailored affair from start to finish of its 60-minute span.

Last Sunday's (3) offering welcomed aboard Mars, Inc., as the new bankroller of the last half hour. The first segment is shared on alternate weeks by Weather Bird Shoes and Canada Dry. A smartly paced show was put together for the new sponsor's debut with regulars ringmaster, Claude Kirchner, band leader Mary Hartline, the trio of clowns, Cliff Souhier, Bardi Patton and Nick Francis all in fine fettle.

Producer Phil Patton rounded up a nicely balanced roster of guest acts that had the studio kids applauding wildly, yet apparently quite spontaneously. Thanks to some fine lensing that neatly caught the various turns, at-home reaction was likewise potent. It takes some doing to capture video-wise a wide-swinging arc turn or a trampoline bounce session but the Chi, ABC crew after more than four years of shooting the circus layout has it down pat.

All the acts were good but the topper was Frank Boyle's high trapeze work that had the moppets on the edge of their pews. Included in the rest of the strong lineup were The Adrianas, tricky juggler trio; Janet's Circus, a pony-dog act; and the Ariola Troupe, better-than-average trampoline sequence. The "Super Circus Sideshow," now a regular feature, was filled by Faye's Fighting Cats—two fisticuffing feline that earned laughs. Another added attraction was Gloria Evans, a 14-year-old ventriloquist, who showed considerable promise.

Kirchner, who has developed into a first-class emcee now that he has shed his exuberance, also worked the Weather Bird and Mars commercials with just the right amount of believable gusto. DAVE.

**TOOTSIE HIPPODROME**  
With John Reed King, guests  
Producer: King  
Director: Jerry Franks  
15 Mins., Sun., 12:15 p.m.  
SWEETS CO OF AMERICA  
ABC-TV, from New York  
(Moselle & Eisen)

"Tootsie Hippodrome" is a combo canny-quiz show which fails to come alive despite the abundant enthusiasm projected by producer-emcee John Reed King. Series is directed at the young teenager and moppet trade but it rarely meets their video standards. Although it occupies a brief 15-minute segment, the show is labored and slow-paced and is incongruous with the gay big-top setting.

Format blends a circus variety show with a telephone quiz show but achieves little excitement in either department. King handles the phone queries (three) and hosts the guest acts (two) in his typical exuberant manner. His smiling energy comes across as ersatz geniality. The three posers asked of kids at home via the Ameche had little eye or ear appeal and the two midway performers (a juggling turn and a dog act) were smalltime stuff.

King hammered home the Tootsie Roll plugs too often for the quarter hour period. This constant repetition of who's picking up the show's tab won't do much to develop viewer-sponsor relations. Camerawork was unimaginative. Gros.

**YELLOW CAB TIME**  
With Joannie Coale, Dodie Rebell, Joe Foley  
Director: Art Stober  
30 Mins., Sun. 3:30 p.m.  
YELLOW CAB  
WFIL-TV, Philadelphia

"Yellow" variety revue is built around three newcomers to local TV—Joannie Coale, Dodie Rebell, both imports from Baltimore, and Joe Foley, from Camden, N.J. Specializing in comedy and novelty turns, Joannie emcees the affair with "gee whizz" girlishness. Miss Rebell and Foley manage the vocal chores in okay fashion, with Foley going strident and Miss Rebell veering format to the modern idiom. Format is simple, with one live bit followed by one film clip.

There's apparently no pattern in the choice of film clips. Band (Continued on page 40)

# Tele Followup Comment

"Bea Lillie Story" on Ed Sullivan's "Toast of the Town" brought the CBS-TV stanza Sunday (3) some topflight sketches. Unlike some of Sullivan's previous salute shows, which presented quasi-blogs of the subjects, this comprised comedy highlights from Miss Lillie's repertoire. She was in fine form, held the stage for almost the entire hour and socked over her tried-and-tested material, although some of the edge was dulled by its having previously been exposed on her own show last season.

Miss Lillie kicked off with her strong "Hamlet" heckling sketch, written by Moss Hart, with a nice assist by Reginald Gardner in a Sir Laurence Olivier takeoff. The "double damask dinner napkins" routine, in department store setting and with Gardner and Hal Stone assisting, was amusing but overlong, and the "Fairies at the Bottom of our Garden" vocal salute is by now a familiar item, although effective in the number. The backstage-after-the-premium number, which Constance Carpenter played the harried leading lady, was sock. And the "Pittsburgh" routine, in which Miss Lillie was choirmaster of a male chorus (Les Compagnons de la Chanson) and a group of distaff singers, was clicko throughout.

Les Compagnons, only other act on the bill, stayed on to do a French folk tune, with good visual effects—particularly the wind up with eight of the singers carrying off the body of the ninth member. They encored with their boffo "Les Trois Cloches."

Production mountings were good, getting away from straight frontal lensing in the sketches, and camerawork was effective.

Ken Murray's "Salute to Motion Picture U.S.A.," which marked the first time an entire video show has hailed the rival motion picture industry, chalked up a solid plug for the film biz as aired by Murray's regular CBS-TV Saturday night (2). The show rolled steadily for the full hour and sustained maximum interest. It was too bad that Murray had to compress 50 years of film history into a single hour. Film clips dating back to the earliest silent days were combined neatly with a few live acts in Jean Holloway's ably-penned script, but the industry's accomplishments could hardly be glossed over.

Murray, perhaps wisely, let the clips speak for themselves. He confined most of his narration to a humorous bridging of the material but came up with a resounding slap at Hollywood's detractors at the end of the show, which must have gladdened the hearts of Council of Motion Picture Organizations execs, who have been plugging away at the same basic theme. Murray emphasized that Hollywood is still a dynamic, living industry and that it won't be put out of business by TV or any other medium. Paramount board chairman Adolph Zukor, on hand at the start, to be interviewed by Murray as the film biz's "elder statesman," scored solidly with his statement that films and TV can live in harmony.

Murray underlined the importance of pictures as a recorder of significant events and then swung into the earliest Hollywood product. Presenting scenes from such ancients as "Great Train Robbery," "Birth of a Nation," etc., he indicated the industry's growth as an art form and then tossed on the screen a sampler of clips featuring Charles Chaplin, William S. Hart and others. Backed by a socko oldtime piano accomp by Nelson Case, regular announcer on the show, these provided not only fine humor but also a further illustration of filmdom's growth.

In addition to Zukor, Buster Keaton topped the in-person lineup, doing a sketch which Murray introed as the first one Keaton had ever done in films. With Billy Gilbert taking the role played originally by the late Fatty Arbuckle, it was top humor. (Keaton, incidentally, had done the same skit on Ed Wynn's old CBS show several years ago.) Ramon Novarro was okay with a Latin American tune, but Ruby Keeler looked good in a reprise of some of the terp routines from her old Warner Bros. musicals.

Special bow, incidentally, is due David Broekman for his super batonning of a highly difficult show-backing chore. Also standout was the middle commercial played by Murray and Case in panto, to tie in with the silent films atmosphere.

The two-part TV'ing of Jules Verne's "20,000 Leagues Under the Sea" was preceded by consid-

erable ballyhoo from several agencies concerned with this George Foley package. The science-fiction classic was unearthed on successive Fridays (Jan. 25-Feb. 1) as part of "Tales of Tomorrow" in the 9:30-10 p.m. slot over ABC-TV. Masland carpets alternated with Kreisler watchbands as sponsors.

Opening salvo was titled "The Chase." U. S. naval frigate Abraham Lincoln, commanded by Thomas Farragut, was ordered in 1860 to sweep the seas of an under water monster preying on shipping throughout the world. Sighting the culprit and engaging in battle Farragut and an aide were captured by Capt. Nemo, bitter, harpichordist skipper of the submarine Nautilus, and held prisoner.

In the second installment, "The Escape," the action was taken up largely with attempts by the two officers to scam the submarine. In between, a good deal of footage was concerned with expressing the cynicism of Capt. Nemo, played by Thomas Mitchell, anent the outer world of which he was once a part. His daughter (Bethel Leslie) supplied both the romantic aspect via a vis Farragut, enacted by Leslie Nielsen, and the final undoing of her father's ideas on his underwater trap.

Considering this rather large canvas, the technical marine values were still to be hurred at the finale as far as television is concerned. In view of the fact that surface and submarine craft have been developed with surefire realism on numerous programs, "Leagues" was superficial in this direction. A large hatch showing marine life was hardly full-planned play, and display of some equipment relating to submarine workings was tame. Atmospherically, transferring the French novelist's big narrative to TV was a dud, set farther back by sub-standard dialog.

Everyone in the cast was stock, though Mitchell, Nielsen and Miss Leslie could hardly be blamed. Producer was Mort Abrahams, with direction by Don Medford and off-screen narration by Roger DeKoven, representing Verne.

Ann Sothern made her video dramatic bow Friday night (1) as star of "Lady With a Will" on CBS-TV's "Schlitz Playhouse of Stars," evidencing again that an actress schooled in films and/or legit can make the switch to TV with ease. Play, adapted by Don and Katrina Ettlinger from "Miss Quis," which was penned originally by Ward Morehouse and Peggy Wood, was an amusing and unpretentious little tale about a spinsterish housekeeper whose wealthy boss had bequeathed her his entire fortune on the assumption that she would use the money to clean up the dirty politicians out of their small town. Although it had a twist ending, the climax was nonetheless telegraphed. But that did not detract from the show's entertainment qualities.

Miss Sothern etched a neat characterization as the strong-willed housekeeper who refused to be buffaloe by the town's greedy councilmen and finally won her day in court against them. While she may no longer be the "Maizie" of her Metro film series, she looked beautiful enough. Edmon Ryan, who played as the ne'er-do-well hometown boy, who returned after 15 years of following the races to join Miss Sothern in her fight to put the money to the right purpose. Robert Emhardt registered as the corrupt town council chief and Joy Hodges, in a switch from her usual singing chores, impressed as the rich gal who put up a fight to recapture Ryan from Miss Sothern. Nancy Franklin, Russell Collins, Richard Bishop, Ernestine McLendon and Harriet McGibbon were competent in supporting roles.

Show was well produced and directed by William H. Brown, Jr., and carried the usual lush Schlitz production accoutrements. Durward Kirby was on hand this time to pitch the Schlitz blurs and did an effective job.

Fred Allen pulled a switch by essaying a straight dramatic role on NBC-TV's "Kate Smith Evening Hour" Wednesday night (30). Probably because of his long association with comedy, it was extremely difficult to take him seriously in the role. He starred in a suspenseful sketch, titled "After Dinner Story" and penned originally by Cornell Woolrich, as a man who plans a diabolical scheme to unmask the murderer of his son. Skit was neatly staged by Albert McCleery and well enlivened by the small cast. But Allen

hardly showed any dramatic flair. Show otherwise was about par for the course. Miss Smith performed ably as ever as co-emcee with Ted Collins and in her singing chores. Maria Tallchief, Andee Eglevsky and Melissa Hayden, lead dancers from the N.Y. City Ballet, impressed with a classical pas de trois choreographed to the Tchaikovsky Piano Concerto. Zola Mae and Peggy Jane Shaulis, moppet pianists, registered solidly with their pyrotechnical '88ing, also concentrating in the classics. Peg Lynch and Alan Bunce scored with their "Ebel and Albert" sketch, even though the scripting was a little too obvious.

Show had the usual lush NBC production backing, but this backfired on Miss Smith on two occasions. She soloed before what were probably the busiest sets seen this season on video, which tended to distract from her performance. Program was produced by Collins and Barry Wood and directed by Greg Garrison.

"The Author Meets the Critics" has been uncertain in leadership footing of late. Barry Gray is off the DuMont network's lit'ry block, claiming he can't keep up with required reading, etc. Stepping in for three programs beginning last Thursday (31) in the 10 to 10:30 p.m. berth was Faye Emerson as moderator. "Author" could hardly have been nicer dressing, albeit Miss Emerson is not usually associated with the literary scene. The book was "The Return to Morality," by Sen. Charles W. Tobey (Rep., N. H.) whose national name was fixed forevermore when he produced a good deal of the up and at 'em fireworks during the teevee Kefauver committee hearings. Fordham U. law professor, Godfrey P. Schmidt, appeared as pro-critic vis-a-vis anticritic Merle Miller, author-news-papeman. Latter said at outset he was not defending sin or attacking the senator. Since there was obviously little or nothing in the book at issue, Miller took a roundabout tack. He objected to the first 92 pages of the 123-page work being taken up exclusively with the Kefauver hearings and balance with Tobey preachments from which little good would result, he said, since he felt legislation was needed.

Schmidt and the senator, particularly the former, couldn't quite savvy that approach to the particulars embodied in a book. He and Miss Emerson kept urging Miller to get back on the track but without avail. It was apparent that "Morality" was not product of controversy and that Miller had allowed himself to become enmeshed in an untenable position. They were trying to set up battlefronts that didn't exist. From this view, the "show" was a failure—and not helped any by Miss Emerson's cueing the senator's plug for Gen. Ike Eisenhower as Repub nominee for President.

Toward the finish line, questions on the church and schools in relation to moral values were launched with good possibilities that were killed by the time electricity to the senator got opportunity to assert, however, that she was doing the best possible job, and Schmidt was bitter about the continuing attacks on the idea of Bible reading in public schools. Best part of the 30-minute was Sen. Tobey's Bible-spouting and citation of historical adages, proverbs, etc. The New Englander is quite a show.

Olsen & Johnson's "All-Star Revue" on NBC-TV failed to add up passable video entertainment Saturday night (2). This duo's low comedy antics could probably be compressed into an okay 15-minute stanza, but stretched over 60 minutes it becomes more than a bit tedious. Maybe these knockabout routines should be slanted straight for the kids for maximum commercial impact, but one skit revolving around Louis XVI and Marie Antoinette's boudoir affairs was hardly vuse material. (Milton Berle, incidentally, turned up for a momentary bit part in this sketch.) A couple of other parody sketches on western plots and Shakespearean plays also misfired, the zany comedy sputtering out into silliness. Rosalie Allen, WOV disk jockey, registered nicely in the guest slot.

Donald O'Connor, doing his star-billed stint on "Colgate Comedy Hour" last Sunday night (3) at 8 over NBC-TV, is a versatile lard. Aside from his specialty—dancing (Continued on page 38)

**THE GOLDBERGS**  
With Gertrude Berg, Harold J. Stone, Arlene McGlade, Eli Mintz, Betty Walker, Dora Weissman, Henry Sharp, Larry Robinson  
Producer-director: Walter Hart  
Writer: Mrs. Berg  
Script Editor: Michael Morris  
15 Min., Mon.-Wed.-Fri., 7:15 p.m.  
VITAMIN CORP. OF AMERICA  
NBC-TV, from New York  
(Duane Jones)

Gertrude Berg's "The Goldbergs," folksy situation comedy, and storm center of the controversial Phil Loeb-Red Channels issue, returned to television on Monday (4), this time in an abbreviated 15-minute version which is being slotted in the Monday-Wednesday-Friday slot on NBC-TV as the back-to-back companion piece to the also-condensed "Kukla, Fran and Ollie." Within the framework of its new format, which will have a carryover story line for each week, it remains now, as before, one of the real, warm TV comedies that sparkles under the gemutlich spirit generated by Mrs. Berg.

Loeb, who portrayed the role of Jake, husband of Molly Goldberg, is no longer with the show. After some frantic auditioning by Mrs. Berg and NBC, Harold J. Stone, of the "Stalag 17" legit cast, was chosen for the part only a few days ago, and was written into the initial script for his brief appearance. Whether the longtime Loeb identity with the program will make a perceptible difference in viewer reaction remains a moot point. Basically, the show's intrinsic values stem from the Molly Goldberg delineation.

Of major importance in viewing it as a commercial entity in the TV programming sweepstakes is the projection of the new format as a three-times-a-week showcase in quarter-hour segments of entertainment. That it comes off within this new framework as one of the more qualitative shows in the situation comedy field, despite a lag on the opening installment in establishing a story thread, is a tribute to the program's creator and star, Mrs. Berg, for it is she who vests the program with warmth, naturalness and well-being that can translate itself into any structural revisions that program-network expediency may dictate.

It's for this reason that inability of NBC to clear TV stations comes all the more regrettable. Since 7:15 to 7:30 falls within so-called station time, permitting affiliates to recapture the period for local time sales, a number of the outlets took advantage of this situation following trimming of "Kukla" to a quarter-hour. As result, Ekco has already cancelled out of its Wednesday sponsorship commitment. The loss is the client's and the "blacked out" local communities.

The show's pattern remains the same, and was written into the script by her neighbors as she involves herself or her immediate family in some personal episodes or her innocent "do good" attempts come a cropper (as in her efforts Monday to arrange a marriage match for Mrs. Blum). With the exception of the Loeb replacement, all the old standbys are back, Uncle David (Eli Mintz), Rose, Sam, etc., with Mrs. Berg still plugging away at the commercials (this time vitamins instead of Sanka) across the window ledge. The drawn-out opening commercial, incidentally, was an unusual one, even overlong for a 30-minute show, let alone a capsule presentation. ROSE.

**DORSEY CONNORS SHOW**  
Director: Joe Sperry  
5 Mins.; Mon.-thru-Fri., 5:40 p.m.  
Participating  
WNBQ, Chicago

With her nighttime cross-the-boarder consistently SRO, WNBQ has given pitch-gal Dorsey Connors an additional early evening series. The nightly five-minute quickies are really nothing more than sugar-coated blurs, but Miss Connors has developed an excellent setting patter and video poise that makes for easy downing of the commercial pill. Also, the plugs are preceded by a household hint of some informational value.

For example, on show viewed (30) Miss Connors showed how book matches could be recovered as gifts or to fit the living-room decor. Then there was a demonstration of how "cocoanut shell" could be used as a "different" vase for holding house plants. Femme fatale, apparently, an inexhaustible supply of such tricks and suggestions that appeal to the homemakers' curiosity. DAVE.

## Television Chatter

### New York

Claire Mann's "Glamour Show" on WJZ-TV being expanded to 30 minutes on Monday (11) and moves to 1-1:30 p.m. Dione Lucas' cookery series shifts to 1:30-2:30 p.m., on Mondays, making it a 1:30 start three times weekly. S. L. Adler, ex-Crosley Broadcasting, and Walter C. Newton, Jr., formerly with WMGM, added to WOR-TV as account execs. ABC-TV's "Paul Whiteman Revue" will use a skating rink and stars of the New Yorker ice show on Sunday (10). Martin Brandt featured on DuMont's "Shadow of the Cloak" tomorrow (Thurs.). "It's a problem," WNBT's cross-the-board afternoon public service show, to be picked up by NBC-TV starting Feb. 18. Elaine Herman new production assistant on CBS-TV's "Sammy Kaye Show." Pat McVey, star of CBS-TV's "Big Town," left for the Coast after his show Thursday night (31) to start work in the first two stanzas of the series to be put on film. He'll be written out of the script during his two-week absence. First of the films, which will replace the live broadcasts entirely, is slated for April 3. Jerry Hyams, former sales veepee of Commonwealth Film & TV, named prexy of the newly-formed Hygo TV Films. Joe Gratz, formerly with CBS, has joined Warwick & Legler as radio-TV producer-director. Francis Bethencourt, who had a featured role in the road company of "Happy Time," set for a top part in Robert Montgomery's presentation of "Moonstone" Monday night (11) on NBC-TV. Rudy Bretz, indie TV director and teacher, taking a leave of absence to serve as a special instructor in TV production tech ique for the Canadian Broadcasting Corp.'s TV department in Toronto. Paul Kasander has left the CBS directors staff to join Walt Framar as associate producer of Framar's "Big Payoff" and "Strike It Rich" radio and TV shows. Philco Corp. has joined the list of sponsors for the Junior League Mardi Gras, to be televised over WNBT Feb. 26. Jess Kimmel, producer of CBS-TV's "Mike

and Buff" show, is leaving to direct the upcoming Broadway production, "How to Fly on One Feather." Richard Brill, who produced and scripted the Mike Wallace-Buff Cobb interview show at Chicago's Chez Paree before they came to N. Y., will succeed him. Peggy Wood, star of CBS-TV's "Mama," will be written out of the show Friday night (8) during her vacation in Haiti.

Greg Morton is pulling almost a one-man show stint on NBC's "Lights Out" Monday night (11). Besides co-scripting the stanza, titled "Cries the String," with his wife (Ruth Moore), he'll also co-star with Signe Hasso and solo on his violin. Jack Farren, ex-WOR announcer-producer, joined the NBC-TV production staff. Gloria Swanson booked for Jimmy Durante's next show on NBC's "All Star Revue," Feb. 23. Getschal & Richard appointed ad agency for the N. Y. distributors of Motorola. Comic Jan Murray set for three consecutive guest shots on NBC's "Kate Smith Evening Hour" for Feb. 13, 20 and 27. Ed Peck, star of DuMont's "Flying Tigers," doubling into a featured part on ABC's "Amazing Mr. Malone" Monday night (11). Burgess Meredith will play the role of Sig in S. N. Behrman's "Brief Moment" on ABC's "Celanese Theatre" to-night (Wed.). Alexander Woolcott had the role in the original Broadway production. Julian Caffrey, star of DuMont's "Woman's Club" strip, has started a new series on the show devoted to parent-child problems. "Fifty Grand," first Ernest Hemingway story to be adapted for TV, set for CBS' "Schlitz Playhouse of Stars" Feb. 15, with Dane Clark starred. Royal Crest Sales Co. has purchased "Saturday Night Wrestling" on DuMont's WABD. Sen. Estes Kefauver discusses his Presidential candidacy on CBS-TV's "Chronoscope" Monday (11). Modernaires will guest on "Star of the Family" March 6 from Hollywood. Stuart Foster is subbing for Jimmy Blaine (who was beaten up while trying to stop a fight) on ABC-TV's "Stop the Music." Arlene Frances will emcee the show during Bert Park's vacation, start-

ing March 1. Barbara Payton and hubby Franchot Tone will do "Wait for Me," sketch by Elaine Carrington, on ABC-TV's "Arthur Murray Show" Sunday (10).

### Hollywood

E. A. Dupont and Charles Haas alternating as directors on "Big Town" telepix series, which began shooting this week at General Service studios, under aegis of Phil Krasne and Jack Gross. Lever Bros. angels. Wade Lane teed new show, "The Green Cathedral," on KTTV. Lewis Food Co. picking up tab on two pix screening Mondays on KLCATV. George Whitney, v.p. in charge of sales for Don Lee Television, left on business trip to East. Calday Bakeries bought 1,300 10-sec. blurbs on KHL-TV. Peter Johnson, formerly with KTTV, named to newly-created TV division of Manhattan Films International by prexy Robert I. Kronenberg. M & A Alexander Productions acquired 14 pix from British National Films for distribution to television stations in U. S. Coast office of Screen Gems established for production of telepix and teleblurbs. Consolidated Television sold "Jump Jump of Holiday House," 15-min, cross-the-board juve show, to Curries Ice Cream for viewing on KTTV. Woody Herman's agency, GAC, talking deal with NBC-TV, in N. Y. for half-hour variety show toplining Herman and his orch. If deal jells, show would start in March. Paul Keast inked for role in "The Merry-Go-Round," Ziv TV telepix rolling at California studios. Tim Holt understood to be talking deal for series of half-hour telepix, following format employed in his oaters for RKO, where he was recently dropped. Jimmy Wakely tees off new half-hour show on KNBH Feb. 7, with Thyvals picking up ticket. George Reeves, Mary Castle and Pamela Duncan signed by Frank Wisbar to star in "Hurry, Hurry," "Fireside Theatre" vidpic rolling at Eagle Lion studios. KHL-TV upped nighttime hour rates from \$750 to \$1,000, effective March 1. Channel also starts new \$750 Class B hour. Ben Bard established department of television in his dramatic school.

### Chicago

"Studs Place" has finally settled into the Thursday night 9:30 to 10 spot on WENR-TV as of this week. Show is no longer being fed to the ABC web but is sponsored locally by McLaughlin's Manor House coffee. Herbie Mintz, currently gabbing and keyboarding a nightly music and chatter session on WNBQ, notches his 30th year in the electronic media next week. He broke into radio on KYW in 1922. Allied Motors has renewed its "Murder Before Midnight," nightly feature film on WBKB and has added a Sunday night newscast by Ulmer Turner. Don Herbert (NBC-TV's Mr. Wizard) now a regular on web's "The Bunch" morning show. Herbert is appearing on the Wednesday segment. Hines Lumber Co. has renewed Walt Durban's "Walk's Workshop" for the fourth year on WNBQ. Muntz TV set sales for eight-month period ending Nov. 31, 1951, up 33% over the previous year. Hal Secor has joined the Atlas Film Corp. creative staff. Benny Goodman headlining Marshall Field's "Pace of Chicago" tomorrow night (Thurs.) on WBKB. Chet Roble adds the twice-weekly "Mary Hartline Party" on WENR-TV to his list of tele stints. Dorsey Connors' new early evening WNBQ gab strip now sold out. Polk Appliances, currently backing WBKB's nightly "Night Owl" film series, has added Saturday and Sunday afternoon pix on the indie. Motorola's 1951 per-share earnings are down to between \$7.25 and \$7.50 compared to \$14.56 in 1950.

### NBC Charges

Continued from page 26

the arithmetic gives Moore a larger number of "station hours per program-advertiser combination," NBC added:

"The overall plus shown for CBS via this false yardstick is due to one fact only—CBS has 57 programs with 68 advertisers participating, whereas NBC has 57 programs with 95 advertisers participating. NBC has more program-advertiser combinations and, since this larger number is the denominator, the quotient is smaller for NBC."

Rock Island—John Payne is the new music librarian at WHBF and WHBF-TV.

## Inside Stuff—Television

General Foods had a prepared statement read on the "It's News to Me" show via CBS-TV Monday night (4) in apology to viewers who had complained of an incident on the show the preceding week. On the earlier stanza, which GF sponsors, guest panelist Quincy Howe had jokingly struck a comparison between President Truman and Sen. Robert A. Taft, which apparently had rankled some viewers. Howe, who was a regular on the series last summer, is a journalism professor at the U. of Illinois and so appeared Monday night during his between-semesters vacation.

Abe Schechter, who is supervising production of NBC-TV's new early-bird show, "Today," is also out pitching the show personally to agencies and prospective clients. As part of his sales spiel, Schechter carried along 100 unopened letters mailed to the web by "Today" viewers when he huddled with Benton & Bowles radio-TV veepee Walter Craig Monday (4). He tossed the letters, still unopened, on Craig's desk, gambling that they would be favorable. Craig opened them and found them all to be raves. B&B now has "Today" under consideration for several of its clients on a participation basis.

Solution to television's long-standing problem of how to make a gunshot sound authentic has been found by NBC-TV's engineering development group, via an electronic device tagged the "gun shot reinforcer." Gadget, which operates automatically, is housed in a rectangular unit the size of a typewriter case. It's plugged into the system or line carrying the audio part of the TV show and, when a blank is fired in a studio, the sound triggers a circuit in the reinforcer which automatically and instantaneously produces its own shot.

Under the new setup, the sound heard at home will be a combination of the actual shot in the studio and the electronic shot, which NBC claims will provide a perfect sound reproduction of the report. NBC engineer Raymond E. Lafferty built the device, based on an electronic principle suggested by J. L. Hathaway, assistant chief of the engineering development group.

Tele-Tone Radio Corp., manufacturers of radio and TV receivers, filed a voluntary bankruptcy proceeding in N.Y. Federal Court last week under Chapter XI of the Chandler Act. Outfit listed liabilities of \$2,136,999 and assets of \$3,809,306. Liabilities include tax claims totaling \$1,253,644 due the Federal Government. A settlement of 50%, payable in annual installments of 10%, has been proposed.

NBC-TV's "Cameo Theatre" is presenting a yarn Sunday at 10:30 p.m. in which the identity of actor playing the lead is being kept under wraps and won't be disclosed to the audience until the final credits. Reason is that identity of the thespier would tip the twist denouement. Script, which has an anti-prejudice theme, is "The Man Who Played Lincoln," by Harold Callen.

### 'Howdy Doody'

Continued from page 26

together. In addition, the entire video portion will originate on the Coast and the audio portion from N. Y. In effect, Smith will be throwing his voice 3,000 miles.

NBC has also set "Kukla, Fran & Ollie" to salute H-D via a special one-shot insert from Chicago. Topping the guest lineup, all of whom will appear personally on the half-hour program, are Ed Wynn, Danny Thomas, Jack Carson and possibly Eddie Cantor, and Abbott & Costello from the Coast, and Dave Garraway, Gabby Hayes and probably Paul Winchell-Jerry Mahoney from N. Y. Milton Berle also may be added to the N. Y. roster. Show is to originate Tuesday only from NBC's mammoth Center Theatre, so as to accommodate as many kids in the studio audience as possible.

H-D premed on NBC video Dec. 27, 1947. Since that time the merchandising of items licensed to carry the Howdy name has become a multi-million-dollar business. Manufacturers of such items, for example, reportedly racked up gross sales of almost \$25,000,000 for 1951. Most of the production personnel have been with the show from the start, including Smith, scripter Eddie Kean and producer Roger Muir, who began work on the show as a director.

Manchester, N. H.—More than \$1,000 was raised for the "March of Dimes" polio fund on Jan. 30, when WKBR here staged a unique all-day program, during which not only merchandise donated by various merchants, but hitherto unrevealed talents of the announcers and engineers, were auctioned off over the air.

Dallas—Mrs. Tucker's Foods will soon start its 20th year as an advertiser on WFAA. On Feb. 11, Mrs. Tucker's Foods will sponsor Harvey Bogen in a 15-minute newscast each Monday, Wednesday and Friday at 8 a.m.

**MILT WERTH**  
his HAMMOND ORGAN  
and his TRIO...  
Currently **PICCADILLY HOTEL**  
NEW YORK  
RCA VICTOR RECORDS  
Direction: GAC

**ATTENTION VETERANS!**  
**NO DOWN PAYMENT**  
36 Months to Pay Reg. W.  
**1952**  
**KAISER - HENRY J**  
**MIDTOWN K-F SALES, INC.**  
1710 Broadway, N.Y.C. PL 7-0610

**HARPO MARX**  
NBC-TV  
Mgt.: GUMMO MARX  
(Formerly MAX GORDON)

Thanks to

**PHIL FOSTER**

for his Wonderful  
interpretation of  
\* "BRIDAL SHOWER"  
and  
\* "NAMING BABIES"

as performed on NBC's "The Big Show,"  
Theatres, Night Clubs and TV

\*Special Sketches Written by

**DANNY and DOC  
SIMON**

Represented by TONY FORD of MCA

**Film Studios or Recording Studios  
or both**

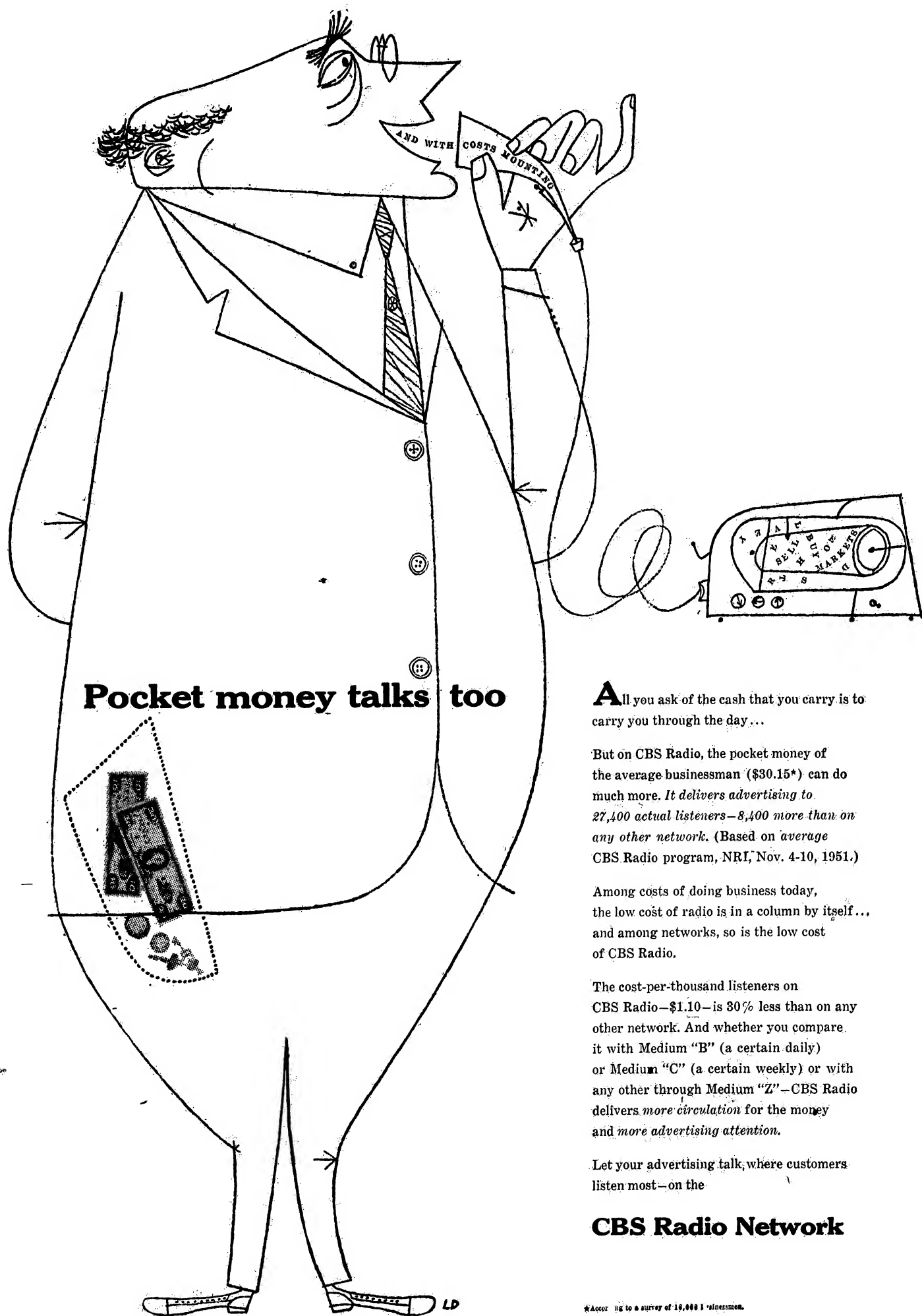
**WANT TO BUY**

Interested in purchasing film studios or recording studio which has operating loss carryover of from \$50,000 to \$300,000. Should have at least 6,000 feet of available space. Must be in New York City.

**BOX V-15046, VARIETY**

154 West 46th Street, New York 19, N. Y.





**A**ll you ask of the cash that you carry is to carry you through the day...

But on CBS Radio, the pocket money of the average businessman (\$30.15\*) can do much more. *It delivers advertising to 27,400 actual listeners—8,400 more than on any other network.* (Based on average CBS Radio program, NRI, Nov. 4-10, 1951.)

Among costs of doing business today, the low cost of radio is in a column by itself... and among networks, so is the low cost of CBS Radio.

The cost-per-thousand listeners on CBS Radio—\$1.10—is 30% less than on any other network. And whether you compare it with Medium "B" (a certain daily) or Medium "C" (a certain weekly) or with any other through Medium "Z"—CBS Radio delivers *more circulation for the money and more advertising attention.*

Let your advertising talk, where customers listen most—on the

## CBS Radio Network

\*According to a survey of 19,000 businessmen.

## CIRCLING THE KILOCYCLES

**Minneapolis**—Manny Marget, who manages and is broadcaster as well as radio station KUOX, Moorhead, Minn., broadcast his 1,000th basketball game last week. He started airing the hoop game 21 years ago and also has been at the "mike" for more than 1,000 broadcasts of other sports games. WTCN-TV, Twin Cities outlet for both CBS and ABC, has chosen Admiral-sponsored TV political convention and election coverage, instead of Westinghouse, which also would be available to it. On radio WCCO, local CBS station, will carry latter. Stan Hubbard, KSTP president, vacationing in Florida. Cedric Adams back on his numerous ether shows following return from three-week Jamaica vacation.

**Dallas**—More than \$13,500 for polio was raised by a "March of Dollars" show recently on WFAA-TV. Big star of the evening was Ralph Flanagan who dropped in at the studios following completion of a dance job at the Sky Club.

**Greensboro, N. C.**—John C. "Jack" Hanner has announced his resignation as manager of WFNS at Burlington, a post he has held for slightly more than two years. He did not reveal his future plans.

**Pittsburgh**—Bob Prince has just started his ninth straight year of daily sportscasting on WJAS for the same sponsor, Port Pitt Beer. Ed Gifford, who graduated from the Carnegie Tech Drama School in 1949, has joined the staff of NBC-TV in New York as a floor director. . . . Velma Carey, local teevee singer, signed for a series of shorts by a Cleveland video-producing outfit. . . . Gino Conte, former technical head of the Pittsburgh Playhouse, now with NBC-TV in Los Angeles as a production coordinator. . . . Neil Wallace spinning the platters and doing the

news on KDKA's new Nightwatch between 1 and 5:30 a.m. Station is on 24-hour operation at request of Civil Defense. . . . Bill Brant's "Studio Control" program on WDTV just celebrated first anniversary. . . . Lois Crawford has replaced Ted Okon as production supervisor on weekly Sho-Biz-Quiz over Channel 3.

**Des Moines**—At the request of the civilian defense administration, WHO-AM has become a 24-hour station six days a week starting Feb. 2. Station will be on the air constantly except for a seven-hour period from 12:30 a.m. to 7:30 a.m. Sundays, so that its signal will be available in case of a national emergency.

**Salt Lake City**—KSL, local 50 kw CBS affiliate, has boosted local biz with the inking of Bennett's to a 13-week deal calling for sponsorship of Allen Jensen's afternoon news cross-the-board, and two participations weekly in Margaret Masters' homemakers program. Tab will run to about \$1,000 monthly, and deal was closed by Paul Royall for the station and Harold W. Pickering Agency for the client.

**Minneapolis**—The University of Minnesota radio station's KUOM's "Station 60" show, a documentary relating the true story of a girl psychiatric patient and her treatment at the school, has been acquired by the National Association of Educational Broadcasters for presentation by transcription on all of its 75 member stations during the late winter.

**Philadelphia**—WFIL will stage local talent hunt bringing in Ted Mack Amateur Hour to Convention Hall, Feb. 21, with entire proceeds going to the Philadelphia Inquirer Charities. Extensive newspaper, radio and television promotion is to be undertaken for show by WFIL stations in cooperation with Inquirer. "City Hall Spotlight," public relations show by the City of Philadelphia, will be aired over WIP, starting Sunday, Feb. 10. Speaking on alternate weeks will be Mayor Joseph Sill Clark, Jr.; District Attorney Richardson Dilworth; President of Council James A. Finnegan and City Manager Robert K. Sawyer. Program is a WIP public service and officials will discuss policies of respective departments. Shows will be taped and straight fireside chat in format.

**Minneapolis**—Bill Ingram, KSTP-TV newscaster, adding five newscasts to his schedule and editing his own material, now has 25 programs a week and probably is one of town's busiest persons. . . . Golden Grain Belt beer changed its mind about dropping radio entirely for TV and will continue its three-week sponsored "Friendly Time" shows with Bob DeHaven. Latter and the missus preparing for a vacation trip to visit the Dennis Morgans in Hollywood.

## WHDH's Doughnut Dinking

**Boston, Feb. 5.** WHDH, Hub's 50,000-watt indie, is now programming 40 15-minute segments weekly via the 45 rpm platters, becoming the first station in this area to go all out on the doughnut size disks. Slower turntables were installed a couple of weeks ago, when RCA Victor bought a 15-minute evening stint cross the board to plug their 45s with station now hypoing the use of the smaller platter to include all major and smaller labels currently available.

Station's ever-expanding record library has close to 75,000 individual pop titles, not including duplicates, and another 7,500 long-hair platters with storage space problem being one of the important factors in the wholesale switchover.

## Missouri's 5% TV Bite on Sports

**St. Louis, Feb. 5.** Under a ruling made last week by Missouri's Attorney-General J. E. Taylor, the State Athletic Commission can get its cut from TV boxing and wrestling shows. Taylor ruled the commission cannot charge a 5% gross receipts tax in theatres that buy exclusive rights to TV boxing and wrestling shows as the law isn't broad enough for that but the commission can take 5% of the money a promoter gets for the TV rights on "live bouts." That money, Taylor said, is clearly part of the promoter's gross receipts and therefore subject to the tax.

The commission, a supervisory agency, is largely supported by revenue from the 5% tax. Bert Cooper, head of the Business and Administration Department, to which the commission is assigned, asked for the ruling as he said he feared TV might put the agency out of business.

## WCAU-TV Preps New Origination for CBS As Philly Video Perks

Philadelphia's WCAU-TV, which has recently emerged as a primary origination centre for the CBS video web, may soon be feeding CBS its fifth Sunday afternoon show. Program is "Junior Hi-Jinks," a puppet show in which a worm is the central character, which CBS may slot in the Sunday 12:15 to 12:30 p.m. period.

Deal would give the web four shows in succession on Sundays from its Philly outlet. "Ranger Joe," which has been aired on ABC-TV, is scheduled to move into CBS' noon to 12:15 period. "Hi-Jinks" would follow, which in turn would be followed by "Candy Carnival" and "In the Park." In addition, the web airs "What in the World?" from WCAU-TV Sunday afternoons from 4:30 to 5.

## LBS TO AIR COMPLETE 2-PARTY CONVENTIONS

**Dallas, Feb. 5.** Liberty Broadcasting System will be among the five major networks to air complete coverage of both the Republican and Democratic conventions, it was announced by James H. Foster, web veepee.

LBS will be geared to feed on-the-spot coverage to more than 443 of its affiliates, including outlets in Alaska and Hawaii, Foster said. "We will program our network schedule to include from three to five hours daily of on-the-spot coverage."

Matty Brescia, LBS press director and former VARIETY mugg, will cover the conventions and handle all press and radio releases to newspaper and wire services.

## Chi Area TV Set Total Now Reaches 1,077,817

**Chicago, Feb. 5.** Video set installation during December hit the 20,868 mark, according to the latest Chi Electric Assn. tally. Latest count brings the total set circulation figure in the Chi area to 1,077,817.

December sales continue the downward trend from the previous year.

## Inside Stuff—Radio

Phil Gordon, disk jockey on WOV's (N.Y.) "1280 Club" resigned last week because the indie inserted two quarter-hour transcribed commercial airters in the 90-minute stanza. WOV staffer Leigh Kammer, who had understudied the program, has taken over for the time being.

Gordon had one 15-minute transcribed commercial, for Charles Antell hair preparation, and objected to the addition of a second waxed show for Fastabs. He disliked the stanzas, he said, "because they were strictly commercial talk and no music on a show that was supposed to emphasize music." Gordon then suggested that one of the transcribers be ditched and live copy substituted.

A spokesman for WOV said that although the station liked Gordon's work, he didn't give the outlet enough time to arrange for shifting the segment in question off his show. Station's other Negro-slanted airters, Ralph Cooper and "Your Best Girl" with Cecilia Violenes, continue.

WNYS, New York's municipally-owned non-commercial station, is plugging a commercial rival, WNBC. When signing off at 10 p.m., WNYS tells its listeners that if they don't have FM sets and can't continue dialed to WNYS-FM, they should catch WNBC's new post-midnight symphonic music show.

Indie, incidentally, last week got a three-month renewal of its temporary FCC authorization to continue on the air until 10 p.m. Its license permits it to beam only until sunset in the midwest, to forestall possibility of conflict with WCCO, Minneapolis.

Results of elections of directors-at-large and district director for the even-numbered districts of National Assn. of Radio and TV Broadcasters will be announced Feb. 22. Final ballots were sent out to all NARTB member stations last week.

Directors-at-large will be chosen in four categories representing large, medium, small and FM stations. District directors to be elected will represent the eight even-numbered districts.

The new directors will begin their terms on April 7, immediately following the NARTB annual convention to be held at the Conrad Hilton Hotel in Chicago.

WHLI, Hempstead, N. Y., upped its airing of public service show 20.2% in 1951. Indie beamed 897 regularly-scheduled service shows, covering 285 hours of air time, plus 100 special events.

Additionally, the suburban outlet carried 9,011 spot announcements on behalf of local non-profit organizations, fund campaigns, etc. Some 2,000 community groups utilized the station's cuffs "Calendar of Events."

## Pitchman Pitches 150¢ Suit at TV Sponsor

Richard Lowellen, pitchman who was the first speller for Charles Antell, Inc., is suing the hair products outfit for over \$150,000. Suit was filed in Baltimore last week.

Lowellen charges that Antell, for whom he did a 29-minute pitch on film, called "Hair-Raising Tale," breached his contract by failing to pay him his proper earnings. According to his manager, George Grief, Lowellen was to get 1% of Antell's gross, but he couldn't get a look at the books.

## Mull John Wayne Series

John Wayne, named in a number of polls this year as the film biz's top boxoffice draw, may make his radio bow in a regularly-scheduled series as star of a new CBS western show. Web is dickering with Wayne for a Saturday night program to replace the "Hopalong Cassidy" series, which will be dropped by General Foods after the March 15 broadcast.

If the deal goes through, the Wayne show would start the following week, March 22. Program would continue CBS' hour-long block of Saturday night western shows.

**Houston**—Fred Nahas, executive veepee for KXYZ, the Glenn McCarthy outlet here, has announced that Ted Hills, former program director will assume new duties as station manager. Ken Bagwell, chief announcer and production manager will take over as program director and Ken Duran will be new production director.

### BILLY NALLE

● PIANIST  
● ORGANIST

"MAMA"

CBS  
TV  
FRIDAYS

Radi  
Registry



**RENT FURNITURE**

FOR PROPS

**OVER 3000 ITEMS**

**REASONABLE RATES**

**CALL CO 5-7520**

George's, 105 W. 51 St., New York

## Your Top TV Sales opportunity

# WDEL-TV

### Wilmington, Del.

in the market which has highest income per family in the country

Represented by  
**ROBERT MEEKER ASSOCIATES**

New York   Los Angeles   San Francisco   Chicago

Profitable TV Audience  
exclusive with

# WGAL-TV

### LANCASTER, PENNA.

Only TV station in—only TV  
station seen—in this large  
rich Pennsylvania market area

Clyde R. McCollough, Pres.

Represented by  
**ROBERT MEEKER ASSOCIATES**

New York   Los Angeles   San Francisco   Chicago



## Tele Followups Comment

Continued from page 35

—he can deliver an okay song, put over impressions, work himself nicely into skits and carry on mad-cap-like. He also has a winning personality. Overall, however, including guest acts, it was a case of an hour dragged out to 60 minutes to make it official. There was no real sparkle in the layout, no highpoint, and some of the business in the sketches was caught with its age showing. When there's no fresh material—or even oldish stuff that can be displayed brightly to give it new meaning—why take the trouble to put on such skits?

O'Connor's guest support consisted of singer Kay Starr, comic Ben Blue and film beauty Corinne Calvet. Miss Starr did right by "It's a Good Day" and "Wheel of Fortune." Blue was spotted in a Pullman berth hassle that started out mildly and didn't improve. Miss Calvet was paired with O'Connor in which she gave out with lessons on charm and love-making. This and his participation as an impoverished songwriter partner leading into some very neat takeoffs on film toppers were the best efforts.

O'Connor's terping reached crescendo toward the finish when he really stepped out plus mixing it with a production vocal of "Birth of the Blues." In a neat finale touch O'Connor introduced his five-year-old daughter who gave snappers to his questions by note. O'Connor worked hard; so hard that his daughter couldn't resist the temptation to mop his brow, an ad lib swiftness that bespoke the kid's savvy.

NBC-TV's "Goodyear Television Theatre" on Sunday (3) offered an entertaining vehicle with a semi-documentary flavor. "Tour of Duty," original script by David Swift, called for an authentic setting of World War II, a rest home for battle-fatigued airmen established by the Red Cross in England. Drama started with the documentary angle, showing how four nurses set up the rehabilitation center and the principles of bringing flyers back to combat efficiency by giving them a chance to relax in civilian surroundings. Midway in the show, the theme, that those who serve behind the lines are as important to a military operation as those in the actual fighting, was dropped in favor of a romantic yarn. Nevertheless, that weakness of construction didn't impair the story's effect.

Boy and girl in the love tale were a hot-rock pilot, played by Walter Matthau, and the war widow who runs the home, Neva Patterson. Plot hinged on his taking her out of the shell which was her defense against falling in love again and subjecting herself to the anxiety of waiting while her man is flirting with death. Finale had him delayed on his last mission, with Miss Patterson fearing the worst until he buzzed the home on his way back to the base.

Script was slick and competent, with some realistic bits. Matthau and Miss Patterson put over their parts and Jerry O'Loughlin clicked in the role of a reluctant GI. Others in the cast which generally did well included Louise Erickson, Maxine Stuart, Norma Crane and Halliwell Hobbes.

Fred Coe production and Gordon Duff direction were up to this series' usual standard. Effective use was made of film clips in the fight segments and sets by O. Tamburi neatly got over the atmosphere of a British baronial manse.

Month-old "Hall of Fame" series backed by Hallmark Cards on CBS-TV hasn't hit its stride. Vehicle on Sunday's (3) telecast was the story of Florence Nightingale, with Sarah Churchill in the title role. While there was interest in the career of the woman who changed the profession of nursing, the show failed to project the dramatic values. Script, by Jean Holloway, was episodic and superficial in its treatment. However, there was a perkling of interest in the latter segments.

Miss Churchill, who serves as fence when she is not acting on the show, did a fine job as the girl from an aristocratic background who gave up the soft life to devote herself to the cause of nursing. She had backing from a capable cast and production mountings were good.

With sponsorship by a greeting card outfit, sentiment is to be expected. However, in this entry the result was maudlin, stemming from the pot-boiler handling. Commercials, plugging Valentines, were topflight.

"Woman's Club," noon, to 12:15 cross-boarder on DuMont, is stand-

ard femme-angled fare that's given some h.y.p.o. via the presence of Julann Caffrey. Miss Caffrey is a legit actress with good looks and a type of quiet charm that contrasts sharply with some of the super-aggressive, flannel tongued babes on daytime teevee. She lets the guests talk, on the theory that that's what they're there for. Recently she's been hosting pitches on community problems, children's subjects, etc. On Monday (4) she started on another kick, that of the Army Nurse Corps, celebrating its 51st year.

Miss Caffrey did back-and-forth-ing via four guests, Maj. Nellie Newell, 10 years with the Corps, two graduate nurses, and the chairwoman of the Nurses Aid Service, N.Y. Chapter of the American Red Cross. It was productive of an interesting session, in which an appeal was made for nurse recruits. Miss Caffrey opened the program with some gossip quickies and offered a free booklet on "what's behind higher prices." She's a brunet version of Madeleine Carroll.

## WLW's 'Aria Auditions'

Cincinnati, Feb. 5.

WLW's "Aria Auditions," inaugurated last year for young opera singers aspiring to join the Cincinnati Summer Opera, will be repeated in a series of Saturday evening half-hour programs to start Feb. 16.

## Taft's Narrow Escape

Columbus, Feb. 5.

Hulbert P. Taft, Jr., president of WKRC and WKRC-TV, Cincinnati, escaped with minor bruises when the Beechcraft plane he was piloting from Cincinnati to Cleveland struck and broke a high tension line near North Lewisburg, 35 miles northwest of here Jan. 27. When fog closed in, Taft decided to land and struck the power line in coming down. Electrical service to about 150 farms was knocked out for about 90 minutes. Taft hired a farmer to drive him to a railroad station and continued on to Cleveland.

## Matt Cvetic's Home-Town Client for 'I Was Commie' In Ziv 400-Station Bid

Pittsburgh, Feb. 5.

Fredric W. Ziv outfit has peddled its "I Was a Communist for the F. B. I." radio series to a local sponsor already, Allegheny Ludlum Co. having signed to pick up the tab here.

Sale in Pittsburgh was a natural since this is author Matt Cvetic's home town, and it was here that he gathered all of the material for the expose on which the adventures are based. Ziv, incidentally, looks headed for a 400-station sales jackpot by the time series officially premees end of March.

Jacksonville, Fla. — Claude Taylor, for past two years disk jockey at WIVY here, moves to WMBR on Monday (11).

## TV Set Production Off Due to Easing In Demand, Not Gov't Cutbacks

Washington, Feb. 5.

Apparently more affected by demand than by cutbacks in supply of materials, the television industry is currently operating at a rate substantially below that of a year ago. Production of receivers in January, according to preliminary figures of the Radio-Television Manufacturers Assn., totaled 388,656, as compared with 645,000 sets in the same month of 1951.

If the present rate of output is maintained throughout the year the industry would achieve a production of around 5,000,000 sets. However, receiver output usually drops off considerably during the summer, and it is not anticipated that, even with adequate supply of materials, this figure will be reached.

Estimates as to 1952 output made by manufacturers at an RTMA conference last November averaged 4,400,000 sets. However, the Electronics Division of National Production Authority, which allocates materials to the industry, has estimated that the 1952 turnout will be between 3,500,000 and 4,000,000 sets.

Final figures for 1951, as issued last week by RTMA shows TV output at 5,384,000 sets, as compared with 7,463,000 sets in 1950 and 3,000,000 sets in 1949. Like TV, radio receiver output

last year declined, production totaling 12,300,000 sets, as against 14,590,000 sets in 1950. Turnout of FM sets was only 1,238,000 (including TV combinations), as compared to 2,228,000 in 1950.

## CBS SIGNS LEW PARKER FOR 'BIG STORE' TV'ER

With Walter O'Keefe having been signed to a long-term exclusive pact by NBC-TV, the rival CBS video web has tapped comedian Lew Parker for its projected "Big Store" audience participation. Kine on "Store," which was brainchild by Irving Mansfield, was lensed in N. Y. Saturday (2).

CBS is mulling the advisability of building "Store" into an hour show once weekly or a half-hour cross-the-board. Final decision will be made when program veepee Hubbell Robinson, Jr. returns from the Coast next week. Show is to be produced by Henry Tobias.

## Sues A&C for 22G

Los Angeles, Feb. 5.

Howard Dimsdale, writer, filed a \$22,094 recovery suit against Abbott and Costello, claiming the comedians owe him that amount for scripting and producing television shows.

## Now! WBAL Offers a Mighty Advertising-Merchandising Plan!

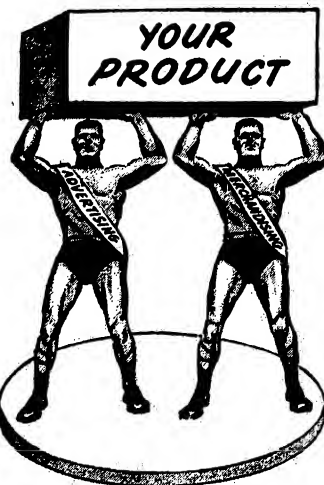
# "Operation Chain Action"

Strike twice at your customer with WBAL'S unique OPERATION CHAIN ACTION—at home with radio commercials, and at the point of sale. Food advertisers guaranteed powerful point of sale promotion in over 213 leading chain food stores, coupled with the unequalled power of radio advertising for mass selling. Give your product's advertising that needed, doubled-barrelled impact with CHAIN-ACTION. Complete details on request.

50,000 WATTS

# WBAL

NBC IN MARYLAND



NATIONALLY REPRESENTED BY

EDWARD PETRY & CO.

## Wall St. Coin in Vidpix

Continued from page 25

actually entered television yet, but owns its own station, KTLA, is eyeing the situation closely. United World Productions, U.S. subsid., is also studying various factors involved. One of the first steps taken by G. Ralph Branton, prexy of Interstate Television, Monogram subsidiary, when he took over the job, was to go to New York and talk with agency execs regarding the type of product they were interested in, and his production thinking has been guided by what Gothamites told him. Columbia, too, has been following TV actively via its subsid., Screen Gems, and is believed about ready to launch production of vidpix under the aegis of SG.

When the majors will take the deep plunge, probably won't be answered until additional video outlets are constructed. At the present time, with only 107 TV stations as compared to 20,000 theatres, the majority of studios feel it would be disastrous to embark into the television field. Aware of the terrific impact of TV, however, they are pursuing developments in video, and their interest is not a passive one.

### Money Men Dilemma

An L.A. banker described the dilemma of the money men briefly when he said, "Sure, we're interested in investing in television. But nobody comes to us with any decent deal; we've had surprisingly few requests for loans." This, of course, is due to the fact that the majority of vidpix deals are set up with sponsors who angel the product. What will happen to the all-important sponsor when majors invade the field, is another interesting point for speculation. Today he's dictator of the field and can name his own ticket, in most

cases even retaining all-important residual rights. In whispered breath, producers will grumble about the sponsor having the residuals "while we do the work," but these same producers, anxious about their meal tickets, are the first to say "don't quote me." There's little doubt that the majors would retain residuals if and when they enter the field, and entire picture will undergo convulsions then, when the sponsor will insist on his residuals, unless, of course, studios offer him a better break on prices.

## Wanted: Execs

Continued from page 27

creative administrative phases of the business.

In comparison to TV, they realize that radio programming was and is strictly a pushover, and while video suggests to the casual viewer a show biz glamor, to the behind-the-scenes operator it's nothing more than a round-the-clock succession of headaches in trying to keep abreast of ever-mounting problems.

The recent decision of Bob Healy to check out of the Colgate-Palmolive-Peet veepeeship as advertising kingpin, including the company's major stake in television, stems in great part from an awareness that not even the \$100,000 annual salary intake could compensate for the mental and physical drain occasioned by the multiplying problems and exertions since TV's advent. Around the agencies and networks the necessity to "get away from it all" on a two and three-times-a-year basis has become pretty much par for the course.

It's considered of more than passing significance that the drugstore on the ground floor of the NBC building in N. Y. says its sale of drugs and filling of prescriptions specifically for TV-harassed network executives is nothing short of phenomenal.

## Fairbanks

Continued from page 25

stated the volume of carpentry work was elastic in nature, and that the men had been laid off because of lack of work, and because of the initiation of a new policy of trying to distribute the work equally between the two unions. IA admitted it had asked the Fairbanks outfit to give its members work, but denied using pressure.

The NLRB examiner, pointed out that, from 1949 to spring, 1951, Louis Latham, then superintendent of construction on the Fairbanks lot, had followed a policy of giv-

ing work only to his fellow members in the Carpenters Union. From March, 1951, however, the company adopted a practice of "non-discrimination" between the rival locals, according to the findings. "That this decision may have resulted from pressure by IATSE is deemed immaterial," adds the Labor Board examiner.

The studio at one time had a contract with IA. When this terminal in 1949, it entered no other contract with any union.

## Miner

Continued from page 27

tempting to negotiate a new contract with CBS for the last, eight months, which would have given him the right to expand more into experimental and creative programming techniques. CBS, however, reportedly stalled on his demands. As a result, Miner met with NBC-TV exec veepee Sylvester L. (Pat) Weaver for the first time last Thursday (31). Two of them set a deal the spot.

CBS-TV's "Studio One" will continue under sponsorship of Westinghouse, meanwhile, with Donald Davis, that web's exec producer of dramatic programs, replacing Miner on the show. Davis will be assisted by his wife, Dorothy Mathews, former actress, who's been associated with him in producing the old "Actors Studio" on ABC-TV and "Prudential Family Playhouse" on CBS video.

## Silbert

Continued from page 31

being convicted of dodging the draft.

Silbert said he asked Contino how he felt about what had happened and that Contino replied he felt terrible, wished it had never happened and that he was going to be inducted in a couple of weeks.

Silbert said he wished Contino "luck" and commented that it "probably won't be easy for you to be in the Army after this."

As soon as he finished talking to Contino, Silbert got a call from an irate woman listener who, Silbert said, used obscene language in reprimanding him.

The next day, Silbert said, the unidentified woman called Harry Bannister, WWJ topper, and repeated her beef. Silbert was told shortly afterward that the program would be discontinued Feb. 15.

DeGroot in his statement said that the "Silbert show had been under surveillance for some time and we had concluded it would be best to replace it."

"Silbert was advised two or three times that some of the things done on his show weren't being done according to WWJ policy. When he transferred his show from another station (WXYZ) we thought we had an agreement that he would handle it somewhat differently from what he had been doing. Apparently he decided to keep it the same."

De Groot continued: "We question the judgment of a disk jockey discussing controversial subjects because we feel that a disk jockey may not be qualified to discuss a controversial subject."

## PHILLY TV STATIONS TO ROTATE BALLCASTS

Philadelphia, Feb. 5. Baseball games of both the Athletics and Phillies will be televised again this summer over all three Philadelphia stations—WPTZ, WFIL-TV and WCAU-TV. The TV schedule will only cover afternoon games this year, will shy off coverage of the second games of double-headers.

Co-sponsors of the baseball telecasts are the Atlantic Refining Co. and Adam Scheidt Brewing Co. Stations will cover on a rotating schedule. Byron Saam will be at the mike for 30 A's games. Gene Kelly will handle the 28 Phils games telecast. Claude Haring will assist both sportscasters.

Nothing definite has been set on the radio broadcasts of the ball games. WIBG and WPEN handled the American and National League games, respectively, last season. It is well known that the Phils president, Bob Carpenter has been getting feelers from other stations for the National League's broadcasts.

## Television Reviews

Continued from page 35

numbers offer a Hawaiian bit and an Afro-Cuban selection. David Brooks sings "Sleepy-Time Gal" and this is followed by Al Donahue's "Lonesome Road." Show has spot for guest pitches. The interval on this show was occupied by a young lady accordionist playing "Jealousy."

Camera work is fair enough, but production values are meager, surprisingly so, considering name of sponsor. One set consisted of table covered with checked cloth; another strung a clothesline loaded with wash across stage. Commercial are strongest part of program, with announcer Bill Johnson dressed as cabbie, doing a very convincing spiel. Lacking local interest as well as production requisites and names, Sunday matinee segment seems likely to furnish little opposition to network fare at same hour.

Gagh.

### ON THE SPOT

With Tom White, Dave Woods, Galen From, Mr. and Mrs. John Raine

Producer-Writer: Tom White  
Director: Sydney King  
30 Mins.; Sun., 2:30 p.m.  
Sustaining  
WBAL-TV, Baltimore

Tom White is the public relations director of WBAL-TV with a background of city desk experience on the News-Post. Together with Dave Woods, who handles publicity at Pimlico Racetrack, they have framed this current events quiz with White as interlocutor and Woods, permanent anchor man of a quartet of local celebs selected from various phases of local activity weekly. Current guests, Galen From, is a news commentator on WBAL, and John Raine, state's attorney for Baltimore County, along with Mrs. Raine.

News events of week are combed for queries with questions put by White or presented by film clips and photographs. Points are registered by winning participants and their total registered electrically, a twist contributed by the American Totalizer Co., a Dave Woods assist no doubt. White keeps pace smartly and Woods is a steady in-the-hole. Provides a decidedly strong local review of varied events and could build into a potent fixture.

Burn.

### HAL TATE'S TV DISK JOCKEY SHOW

With Zoo Tolson, Ed Meekin  
Producer-Writer: Alex Teitelbaum  
Director: Phil Bondelli  
30 Mins.; Sun., 12 Noon  
Sustaining  
WBKB, Chicago

Here's another attempt to transplant radio's deejay format to television, this time using for visual backgrounding the briefie films, "TV Toons," produced by Screen Gems, Inc., Columbia Pictures subsid. The switch of recorded music from sound only to the sound-plus-sight medium has so far been a tough hurdle for the TV entrepreneur seeking acceptable low cost program fare. Then too,

there is some thinking that because of the more or less passive audio reception of plattered tunes as background-music via radio little is gained by adding visual value via video which, if its use is to be justified, requires eye as well as ear attention.

There was little in the four tab pix unreel on the kickoff edition (3) to draw the viewers' attention away from his Sunday paper. Best of the lot, especially for the kiddies, was the animated cartoon which filled the screen during the spinning of "The Musiclans." Perhaps the cartoon format may eventually prove the most effective. Also mildly interesting was Mischea Auer's filmed Chaplinesque pantomime to "My Blue Heaven." The other two reels were routine dance sequences. Film quality was fair.

The live portions of the session had somewhat more punch, especially since the preem guest was Abbe Lane, featured singer with Xavier Cugat's band. Her miming to her own recording of "Co-Coco-nuts," although a trifle out-of-sync, may well have been the highspot of Dad's Sunday.

Hal Tate is okay as the host although his crack at a local AM nitery gabber was out of order. He's assisted by a hand puppet, worked by Ed Meekin, who pops up at random. Also on hand is artist Zoo Tolson who sketched a river scene while a record was playing.

Dave.

## ABC Religioso

Continued from page 30

noon "Old Fashion Revival Hour," and the Free Methodist Church of North American which pays the bills for the Sunday morning "Light of Life Hour." In the religious category but strictly non-denominational is Goodyear Rubber's Sunday afternoon "Greatest Story Ever Told."

Besides the above tele shows, there's the Thursday night "Song Time," sponsored by the Word of Life Fellowship and the Sunday night "Youth on the March," bankrolled by the Young Peoples Church of the Air.

WENB-TV, ABC's Chi o-and-o, beams the Sunday morning "America At Church," sponsored by the Bethany Reformed Church.

FORMERLY  
PUBLICITY DIRECTOR FOR  
DWIGHT DEERE WIMAN

**TOM  
WEATHERLY**  
Publicity  
Plays • Players  
Pictures • Television

152 W. 54th St. CO 5-0780



**Eileen BARTON**  
BILL GOODWIN SHOW

— NBC-TV —

Coral Recording Artist  
Direction: M. C. A.

## IN WFIL-ADELPHIA

## It's Not the Watts, It's What Watts Do!

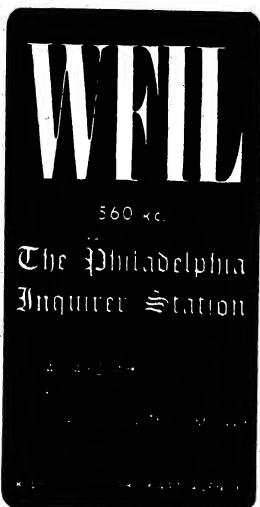
Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business... all muscle... blanketing the vast 14-County Philadelphia Retail Trading Area, and a terrific bonus zone with a powerful, selling signal.

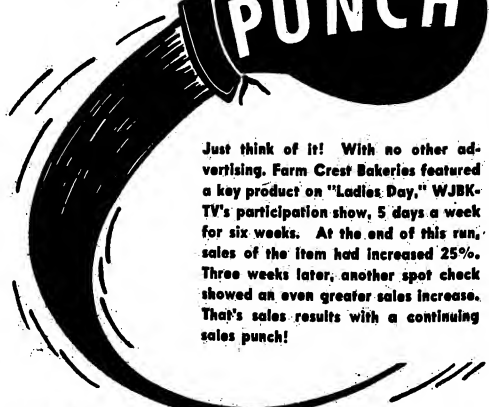
How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.



## WJBK delivers the Goods YOUR GOODS... WITH SALES PUNCH



Just think of it! With no other advertising, Farm Crest Bakeries featured a key product on "Ladies Day," WJBK-TV's participation show, 5 days a week for six weeks. At the end of this run, sales of the item had increased 25%. Three weeks later, another spot check showed an even greater sales increase. That's sales results with a continuing sales punch!

**WJBK-TV-DETROIT**

WJBK-TV—a CBS  
and  
DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS  
National Sales Headquarters: 488 Madison Avenue, New York 22  
Eldorado 5-2455  
Represented Nationally by THE KATZ AGENCY, INC.



## Towers in From London With Stuffed Briefcase On Radio-TV Projects

Harry Alan Towers, head of the Towers of London transcription firm, arrived in N. Y. this week with platters of "Noel Coward Show." Aired, which has been beamed in Canada and other English-speaking countries, features Coward reminiscing about his plays and songs, singing and emceeing. The 30-minute show features Mantovani and his 26-piece orch, Graham Payne, Joyce Greenleaf and Victoria Campbell.

Towers is also pitching a television film series to star Orson Welles and another vidpic project, "Orient Express," in which stories would take place on the famed train. Both shows would be lensed in Europe.

Due to return to England on Friday (8), Towers is also working on a deal for American airing of an hour-long classical disk jockey show starring Margot Fonteyn, Sadler's Wells ballerina, recently completed in Britain. He's also confabbing with the Yank distributors of his two Orson Welles shows, "Lives of Harry Lime" (released through Lang-Worth) and "Black Museum" (one of the MGM Radio Attractions carried by Mutual). He's also huddling with MGMRA on another of the series he produces for it, "Gracie Fields Show." Miss Fields, with whom Towers was recently in Germany where she played for Allied servicemen, is due here next week.

Towers, who was exploring the possibility of handling U. S. telepic for theatrical release on the Continent, said that a survey found little market for the vidfilm over there. Market for showing Yank product on foreign tele is opening up, but there'll be little coin in such deals, Towers said.

## GOODWIN PANEL SHOW AUDITIONED BY CBS-TV

CBS-TV auditioned a new panel show starring Bill Goodwin last night (Tues.) which it is grooving for the Friday night 10:30 to 11 period. Time is now occupied by the Endis-sponsored "Hollywood Opening Night," but it's an open secret that the bankroller is dissatisfied with that show, a vidpic series, and is looking for a replacement.

While no contracts have been inked, it's possible the new show may tee off this Friday (8) if the audition is successful. Show is titled "Take a Hint" and, with Goodwin as moderator, will have a permanent panel comprising Binnie Barnes, Robert Sterling and Joey Adams. Nina Foch was guest on the audition and will probably reprise that spot on the show's preem.

## Morey Amsterdam Into WNBT Breakfast Musical

Due to the impact of NBC-TV's "Today" stanza on early morning viewing, the web's Gotham key, WNBT, has hired Morey Amsterdam to star in its "Breakfast With Music," aired cross-the-board at 9-10 a.m.

Show, which immediately follows the two-hour-long Dave Garroway series, had its mail pull quintupled since "Today" premed last month. Amsterdam, who a couple of seasons back had his own stanzas on DuMont network, was picked because of his following in N. Y. and his experience on WHN (now WMGM) in the "Gloom Dodgers" morning ad lib stanza.

WNBT also sold its first local strip in the "Today" period, the 7:55 a.m. five-minute newscast with Tex Antoine. Sponsor is F. & M. Schaefer beer, via BBD&O agency.

## Chartoc Resigns Marfree To Open Own Agency

Chicago, Feb. 5. Shepard Chartoc has resigned his veepee post at the Marfree agency to launch his own ad shop. Moving with Chartoc is part of the DeCon account, heavy spot radio user, and the House of Television. Jim Sweeney, Fran Rickey and Will Gerson are anking Marfree to join the new agency.

Bert Neuberger takes over as head of Marfree here.

## Cities Service Jubilee To Reprise 'Salute'

"Salute to Cities Service," program beamed last November as part of NBC Silver Jubilee hoopla, will be reprised by the web on Saturday, Feb. 16 at 11:15 p.m. Special program will be a preliminary feature to the hour-long "Cities Service Silver Radio Jubilee" show to be aired on the 25th anni of the web's oldest continuous commercial stanza.

"Salute" features Ford Bond, emcee of the series for over 20 years, being interviewed by Ben Grauer on his reminiscences of Jessica Dragonette, Frank Black, Graham McNamee, Lucille Mannes, etc.

### KRCT's 16g Sale

Baytown, Tex., Feb. 5. FCC has granted transfer of KRCT here from C. Q. Alexander, O. J. Howell and Sylvia McKinstry to a group of five headed by W. B. Bates.

The group paid \$16,000 for 80% interest in the outlet.

## Westinghouse Knocks Off 'Studio One' In Pitt to Carry Cagers

Pittsburgh, Feb. 5.

Westinghouse has agreed to preempt "Studio One" locally next Monday night (11) so WDTV can televise basketball game from the Garden here between Duquesne University and St. Bonaventure College, as of now the only two undefeated floor teams in the country.

Sponsorship will be by Westinghouse and its Pittsburgh distributor, Danforth Co., although channel 3 will also have to preempt "Big Story" for Pall Mall Cigarettes and "Perfection Time" for Pittsburgh Brewing Co. in order to clear the two hours between 9 and 11.

Incidentally, it'll be the first basketball game ever televised in this city. Westinghouse announced it would bankroll the event because of the overwhelming public demand. Gardens capacity of 5,500 has been sold out for more than two weeks and an estimated 25,000 persons have tried without success to buy tickets.

## WNYC, Prepping 13th Annual Music Festival, Cops Koussevitsky Award

On the eve of its 13th annual American Music Festival, WNYC, N. Y., will get the first award of the Koussevitsky Music Foundation for public service in music.

Board of directors of KMF cited the municipally-owned outlet for "distinguished service to American composers and its outstanding contribution to the cause of contemporary music" and kudosed the festival for bringing "joy and beauty, in the form of fresh musical ideas," into the home.

This year's festival, which runs per usual from Feb. 12 to 22, will feature the preems of more than 50 works by American claffers, including George Kleinsinger and Eli Seigmeister. In addition there will be 16 free public concerts at Carnegie Hall, Town Hall, Brooklyn Museum, Cooper Union, etc.

In toto, WNYC will air over 100 programs devoted to American mu-

sic, from symphonies and chamber music to jazz and folksongs. Besides the special programs, the indie's regular airers will be turned over to showcase the output of native composers.

Seymour N. Siegel, WNYC topper, said, "In the past 12 years, more American composers have had their works performed on WNYC more times than on any other station in the country. Many compositions which premiered on the Festival have reached the status of accepted numbers in the repertoires of large orchestras."

### WWRL as All-Niter

WWRL, N. Y. multi-lingual indie, plans to go into all-night operation for the first time, with a Negro-slanted show originating from a Harlem nitery.

Program director Fred Barr is on lookout for a Negro disk jockey to handle the assignment.



Get this...he wants a "reasonably priced show with real big-time Hollywood production values." What shall I say?

Say yes...then call Consolidated and ask them to airmail us a print of "The Best Things in Life."

Right! "The Best Things in Life" does have the distinction of being a realistically priced telefilm series with major-studio quality.

And why not! Scripts are by Bill Roberts... a motion picture writer with two Academy Award nominations to his credit. Direction, casting and camera work are all supervised by top Hollywood craftsmen.

Story line? Emotional conflicts that sidetrack our pursuit of happiness. Adult drama to keep your viewers - or customers - at rapt attention from beginning to end.

"The Best Things in Life," a New World Productions release, is available as a 15 or 30 minute show... with a complete story in either case. An audition print and full information may be had by calling

**Consolidated Television Sales**  
A division of Consolidated Television Products, Inc.

Sunset & Van Ness, Hollywood 28, HO9-6369  
25 Vanderbilt Ave., New York 17, MU6-7543  
612 Michigan Ave., Chicago 11, MI 2-5231

# Jocks, Jukes and Disks

By MIKE GROSS

**Sammy Kaye Orch:** "Wheel of Fortune" - "Goodbye Sweetheart" (Columbia). Sammy Kaye's entry in the "Wheel of Fortune" handicap is a potent one. Kaye's orch gives the off-beat ballad a captivating rhythmic air and the vocaling of the Kayettes is impressive. Although late on the getaway, the Kaye etching is bound to run the earlier disks a merry chase. **Sunny Gale** and the **Eddie Wilcox** orch stress the blues quality of the tune for solid effect on the original indie Derby label version while the **Billy Williams Quartet** on M-G-M offers its stylized treatment for okay results. "Goodbye Sweetheart" should get a good ride via this typical swing and sway rendition.

**Margaret Whiting:** "Try Me One More Time" - "Foggy River" (Capitol). This coupling is strictly hill-born material which gets a good sendoff through Margaret Whiting's lively piping. Although thrush is a stronger bet on straight pop, she supplies enough bounce to the country bounce of "One More Time" to rate it spins on the juke level. "Foggy River" is in the same groove but has less potential.

**Rosemary Clooney:** "Did Anyone Call" - "Tenderly" (Columbia). Rosemary Clooney gets some highly dramatic piping into "Did Anyone Call" but it only serves to point up the pretentious quality of the number. It's too slow and wordy for consistent jock and juke spins. Her efforts the oldie, "Tenderly," give it added poignance and if the tune is to get a new lease on life this may be the side to do it. Percy Faith's orch backing is topgrade.

**Guy Lombardo Orch:** "Noodlin' Rag" - "Bundle of Southern Sunshine" (Decca). "Noodlin' Rag" is a cute novelty item which Guy Lombardo whips out in a brisk, catchy manner. **Kenny Gardner** adds to the gay flavoring with a bright vocal. Should click with the jukes. "Bundle of Southern Sunshine" is a mediocre number which even the Lombardo orch and Trio can't lift out of the so-so groove.

**Eileen Barton:** "Wishin'" - "When You're Near Me" (Coral). Eileen Barton's energetic workover of "Wishin'" gives the tune click possibilities. The dash of alfalfa added to the overall bouncy melodic line is the kind of seasoning that appeals to current wax market tastes. It's one of Miss Barton's most impressive sides in some time. Bottom deck is fair ballad but it's doubtful if it'll be able to hold up against the flock of stronger entries in the same genre.

**Richard Hayes-Cugat:** "More Than Love" - "Babalu" (Mercury). Teampup of Richard Hayes with Xavier Cugat in the Latino maestro's initial Mercury pressings since his switchover from Columbia makes for a good coupling that could have impact. Tandem creates lots of excitement with its neat blending of chile rhythms and vibrant vocals. The romantic flavor of "More Than Love" should rate it solid spins while the forceful "Babalu" becomes a juke natural via the Hayes-Cugat treatment.

**Cindy Lord:** "Wishin'" - "Goodbye Sweetheart" (M-G-M). Cindy Lord continues to impress as a young thrush (she's 16) with a bright wax future. Her workover of "Wishin'" displays enough warmth and charm to win a typical large contingent. Side is a good match for Eileen Barton's Coral version. Miss Lord echo chambers "Goodbye Sweetheart" nicely but the gimmicky dissipates her disk virtues. **Le Roy Holmes** supplies excellent backing on both sides.

**Sy Oliver Orch-Trudy Richards:** "Blacksmith Blues" - "Any Time" (Decca). Despite fast getaway of Kay Starr's rendition of "Blacksmith Blues" on the Capitol label, Decca's Sy Oliver-Trudy Richards tandem should give it a run for top honors. Oliver captures the blues heat with a driving intensity and Miss Richards matches it with solid vocal. Headeater for big time. Followed by a typical Oliver ride with Miss Richards' piping enhancing side's chances.

**Gergie Auld:** "Please, Mr. Sun" - "If You Go" (Columbia). Gergie Auld's slick tenor sax workover of "Please, Mr. Sun" should net big returns in areas where the instrumental's the thing and not the vocal. It's sure to follow the same profitable groove initiated by her saxing of "Manhattan." Auld's sax brings out the plaintive quality of the tune with unusual effect and the vocal backing of Jud Conlon's

Rhythmaires gives it an added filip.

**Lindy Doherty:** "Salt Water Tears" - "What's the Use" (Capitol). Although these sides won't raise Lindy Doherty's stock in the male disk sweeps, she impresses as a likable singer who's bound to come up with a top wax contender. "Salt Water Tears" is a spirited item which he sells with zest. He's also in good form on the bottom slice, another lively number. **Studs Stein** and the **Jelly Roll Four** assist with an excellent honky-tonk backing that should make it solid juke fodder.

**Gisele MacKenzie:** "Wishin'" - "Goodbye Sweetheart" (Capitol). Gisele MacKenzie handles "Wishin'" in a soft, intimate manner which will limit its potential. Thrush projects with plenty of warmth but the slow-tempoed interpretation holds it back. Miss MacKenzie's styling is much more effective on the Capitol reverse. The ballad is handled with taste and the gal is given topflight backing by the **Buddy Cole** orch.

**Dick James:** "Unforgettable" - "My Love For You" (Capitol). Dick James' fine baritone on "Unforgettable," a pleasant ballad, could have created some noise in the market if it had hit the stalls sooner. It's doubtful now, however, if it can compete with the runaway pace of **Nat (King) Cole's** Capitol etching. James displays top emotional projection and lyric understanding and looms as an important male vocalist contender. **Stanley Black's** orch supplies a rich backing. "My Love For You" is a disappointing item.

## Platter Pointers

**Sarah Vaughan's** etching of "A Miracle Happened" on the Columbia label has a good chance. **Larry Vincent's** honky-tonking of "All I Do Is Dream of You" on Penni could start a revival of this oldie. **Ray Anthony** orch has a top slice. "For Dancers Only" (Capitol). **Hawkshaw Hawkins** workover of "Everybody's Got a Girl But Me" on the King label may break away. **Sonny Burke** orch has a fine etching of "I Wanna Love You" (Decca).

**Jack Haskell** impresses on "Silver and Gold" (Coral). **Mary Mayo** breathes new life into the oldie "What's the Reason" (Capitol). **Percy Faith** orch has a class workover of "I Talk to the Trees" (Columbia). **Norman Kaye** is in top form on "I Was Lucky" (Capitol).

**Standout folk, western, blues, rhythm, religious, etc.** **Steve Garchar**, "My Dolly Polka" (Coral). **Stan Freberg**, "Tele-vee-shun" (Capitol). **Brother Rodney**, "Sweet Hour of Prayer" (Okeh). **Jess Williams**, "My Mail Order Mama" (Capitol). **Johnny Rector**, "Married By the Bible" (Coral). **The Trenlars**, "Taxi Blues" (Okeh).

## MARTIN RETURNING

### TO COCOANUT GROVE

Hollywood, Feb. 5. - **Freddy Martin**, once a fixture at this spot, is returning to the Coconut Grove July 8 for 16 weeks at a flat \$4,000 weekly in what may be a talent policy switch for room which has been using name acts and house band. Grove now has nothing booked beyond three weeks for **Connie Moore** and **Raye & Naldi**, starting Feb. 21.

It may shut down before the Martin opening for oft-remoted refurbishing. Spot has contract with **Frankie Laine** no date. Latter may cancel, as he has other dates.

## Laborites Hit Move

### To Disband BBC Orch

London, Feb. 5. - Decision of the British Broadcasting Corp. to disband its 63-piece opera orchestra was criticized by **Hardie Ratcliffe**, general secretary of the Musicians' Union, who characterized it as "another blow for British opera." He urged that the decision should be reconsidered.

Action of the BBC was taken because the aggregation not needed as frequently now for studio broadcasts, as many were made from foreign recordings of from relays from opera houses both in England and abroad.

**Kliver Music** chartered to conduct business in New York. Capital stock is 200 shares, no par value.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING FEB. 2

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

## TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	1	Johnnie Ray (Okeh)	{ Cry Little White Cloud
2	2	Four Aces (Decca)	{ Tell Me Why Garden in the Rain
3	3	Eddie Fisher (Victor)	{ Anytime Tell Me Why
4	4	Pee Wee King (Victor)	Slowpoke
5	5	Jo Stafford (Columbia)	Shrimp Boats
6	6	Eddy Howard (Mercury)	Si
7	7	Les Paul-Mary Ford (Capitol)	Tiger Rag
8	8	Ames Bros.-Les Brown (Coral)	Undecided
9	9	Arthur Godfrey (Columbia)	Dance Me Loose
10	10	Mantovani (London)	Charmaine

## TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	1	Cry	Mellow
2	4	Tell Me Why	Signet
3	2	Little White Cloud That Cried	Spier
4	3	Slow Poke	Ridgeway
5	5	Anytime	Hill-R
6	7	Shrimp Boats	Disney
7	6	Sin	Algonquin
8	8	Dance Me Loose	Erwin-H
9	9	Charmaine	Lion
10	8	Undecided	Leeds

## VARIETY

## 10 Best Sellers on Coin-Machines

Week of Feb. 2

1. LITTLE WHITE CLOUD (9) (Spier)	Johnnie Ray	Okeh
2. CRY (6) (Mellow)	Johnnie Ray	Okeh
3. TELL ME WHY (5) (Signet)	Georgia Gibbs	Mercury
4. SIN (17) (Algonquin)	Four Aces	Decca
5. SHRIMP BOATS (4) (Disney)	Eddy Howard	Mercury
6. SLOW POKE (13) (Ridgeway)	Savannah Churchill	Victor
7. UNDECIDED (14) (Leeds)	Jo Stafford	Columbia
8. ANYTIME (3) (Hill-R)	Dolores Gray	Decca
9. JEALOUSY (10) (Harms)	Pee Wee King	Victor
10. DANCE ME LOOSE (3) (Erwin-H)	Ames Bros.-Les Brown	Coral
	Eddie Fisher	Victor
	Frankie Laine	Columbia
	Arthur Godfrey	Columbia

## Second Group

TIGER RAG (Feist)	Les Paul-Mary Ford	Capitol
GARDEN IN THE RAIN (Melrose)	Four Aces	Decca
CHARMAINE (Lion)	Mantovani	London
BERMUDA (Goday)	Bell Sis.-H. Rene	Victor
PLEASE MR. SUN (Weiss-B)	Johnnie Ray	Columbia
A KISS TO BUILD A DREAM ON (Miller)	Louis Armstrong	Decca
STOLEN LOVE (Parliament)	Eddy Howard	Mercury
COLD, COLD HEART (16) (Acuff-R)	Tony Bennett	Columbia
I GET IDEAS (20) (Hill-R)	Tony Martin	Victor
BECAUSE OF YOU (23) (Broadcast)	Tony Bennett	Columbia
DOWN YONDER (14) (Southern)	Del Wood	Tennessee
DOMINO (6) (Pickwick)	Champ Butler	Columbia
SOLITAIRE (Broadcast)	Tony Marti	Victor
	Tony Bennett	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10.)



# ASCAP FEARS BMI B'CAST SURGE

## Band Remotes, Live Plugs Again Hit By WNBC Early A.M. Longhair Splash

Publishing firms and the band biz were struck another blow last week when WNBC, N. Y., turned over its midnight to 6 a.m. slot to recorded symphonic music. In the past, the first hour of the new series was an important outlet for pubby plugs via the station's band remote pickups. The WNBC switch now leaves only WCBS and WOR for remote broadcasts in the post midnight N. Y. metropolitan hour.

Although the recorded symphonic series isn't a network operation, pubs feel that the closing down of another New York outlet is making live song saturation in Gotham a tough proposition. WNBC used to pick up as many as four or five during the hour with most of the plugs coming in for their share of plugs. With remotes now going out over the network, the pubs won't know whether or not their tunes are being played because Accurate Reporting Service, on which they rely for airtime plug info, only tabulates the New York stations.

Orch leaders are also beefing over the diminishing remotes in the New York area. Town, at one time had a solid dance following, but with the increase of disk jock concentration on vocalist platters and the decrease of remote pickups, terp dates in the metropolitan areas have become a hit and miss affair. A band agency exec claimed that the only way to keep the band biz alive is to get the orch heard on the air so that it can develop a following.

## Cap in U.S. Symp Field; Pacts Pitt

Capitol Records' classical division stepped into the American symphonic wax sweepstakes yesterday (Tues.) with the signing of the Pittsburgh Symphony Orchestra to an exclusive long-term pact. It's the first U. S. symphonic pact to be nabbed by Capitol since the inception of its classical division three years ago.

Pitt symphonic will be under the direction of William Steinberg, who was recently named permanent conductor. Steinberg, former director of the Buffalo Philharmonic, takes over the Pitt podium next season. Deal was set by Richard C. Jones, director of Cap's classical division, and Edward Specter, manager of the Pitt symphonic.

With the recent switchover of the diskery's classical division from the Coast to the N. Y. headquarters, Jones plans to expedite the packing of American longhair artists and groups. Other additions to the classical stable have been pianist Leonard Pennario and the Hollywood String Quartet.

## Patti Page Inks New 1-Year Mercury Deal With 40G Guarantee

Hollywood, Feb. 5. Ending speculation about a possible shift in her plattery affiliation, Patti Page signed a new one-year deal with Mercury Records calling for \$40,000, a 1,000,000-sales guarantee. In the last three years with Mercury, she's sold 10,000,000 disks, 6,000,000 last year. Guarantee is one of largest given by any plattery in the last few years. Deal was set by her manager, Jack Rael, with Mercury prexy Irving Green.

Saturday night (2) she one-nited at Mission Beach, San Diego, exiting with \$1,200 after paying the Dick Pierce band \$500 for backstopping. She drew 1,900 payees at \$1.75.

## Ives Signs With Decca

**After Mercury Tiff**  
Decca Records last week inked folk singer Burl Ives to a long-term pact. Ives had been dicker with Mercury but negotiations reached a standstill over contractual points in the singer's pressing schedule. According to a spokesman for Mercury, Ives refused to stress the pop disk release plans which it laid out for him.

Ives, who was with Columbia, had been laying off on wax during the past few months.

## 45's Emerge As Key Disk Facet In RCA's Bally

Oiled by a steady RCA Victor promotion, the 45 rpm platters are continuing to build into a position of prime importance in the pop record field. Although only selling about one to five in comparison with the 78 rpm disks in 1950, it's estimated that the 45s climbed to almost 50% of the shellac disks last year.

Spread of the 45s is being pushed both by RCA Victor's campaign for its player attachments and the efforts of the jukebox industry in converting to the slow-speed disks. It's understood that Victor sold nearly 500,000 of its 45 rpm machines during December as part of the company's Christmas promotion. In addition, the 45s are getting circulation on the three-speed turntables now available in all modern radio-phonograph combinations.

Even more decisive is the big play being given to the 45s by the coin machine manufacturers and operators. In virtually every case new machines are geared for the 45 rpm speed while old machines are being converted to the new system. Juke ops are sold on the 45s because of the elimination of the breakage problem, more spins and easier installation. The jukebox market represents about 50,000,000 of the annual 250,000,000 pop records sold annually.

## Pic Co. Sues Remington Over Soundtrack Sets

An injunction to restrain Remington Records, Inc., from advertising, offering for sale or distributing platters cut from sound tracks of seven pictures is sought by Berna Films in a suit brought in N. Y. Supreme Court. Also a defendant in the action is Continental Records, Inc.

Continental assertedly entered into an agreement with Berna in March, 1950, whereby it was to record certain selections from the sound tracks and pay Berna 5% of the retail price as a royalty. But, in an affidavit submitted by the film company's president, he subsequently discovered that Macy's and the Liberty Music Shops, N. Y., were selling the disks under the Remington label.

No royalties accrued to Berna, the affidavit states, through the Remington sales. Besides the injunction, the suit also asks that Continental furnish an accounting of all monies allegedly due. Among the seven pictures involved in the case are "Fiedermus," "Polkas" and "Forellen Quinette."

## Atlantic Inks Gospel Singers

Augmenting its religious roster, Atlantic Records this week pacted The Rosettes and The Gospel Harmonaires. Groups' initial etchings for Atlantic will be released next month.

## YOUNG PUBS EYE '58 BARGAIN ROLE

A group of young far-sighted publisher-members of the American Society of Composers, Authors and Publishers has begun to show considerable concern over ASCAP's bargaining position in 1958 when the present pact with the broadcasting industry will run out. Down the line, they fear that ASCAP's potential of striking a favorable new deal with the broadcasters has been weakened by the recent powerful surge of Broadcast Music, Inc., in the music field.

Although six years ahead is generally more than most music men plan for, the younger publishers contend that now is the time to start worrying and to initiate counter-measures to buttress ASCAP's claims when the chips are down. It's pointed out that the income from the broadcasters, both radio and video, represents the crucial stake of over 75% of ASCAP's total revenue. Any significant loss in this field is seen as being a crippling blow to ASCAP's financial structure and membership morale.

Meantime, BMI, which is looked upon by ASCAPers as the brainchild and servant of the broadcasters, is conducting an aggressive, up-and-at-'em campaign in all fields of music performance. Promotion-wise, BMI has been hitting both radio and video programmers with rafts of material pushing its catalog.

**'TV Sketch Book'**  
In video, for example, BMI has come up with a "television sketch book" with suggested scripts built around BMI songs. On the basis of initial response, BMI will issue the TV sketch material on a regular basis. (Continued on page 49)

## Coral's Big Splash On Corn & Blues; Appoint Bradley

Coral Records, Decca's subsid., is prepping a major splash in the country and blues-and-rhythm market with a flock of artists recently added to its roster. Along with the expansion in these fields, Coral has named Owen Bradley as recording director for the folk and western division. Bradley will continue as musical director for WSM in Nashville where he'll headquarter.

In the last couple of weeks, Coral has inked numerous names popular in the southern and western territories. Artists include Johnny Rector, Danny Brown, Blackie Crawford, Joe Martin, Texas Bill Strength, Bell Carson, Marty Licklider, Rex and Eleanor Parker and Earl Songer. In the blues field, Coral has pacted Jimmy Scott, Miss Cornshucks and Jessie Allen while in the international division, Coral has added the Steve Garcher polka band.

At the same time, Coral is building its regular pop artists roster, having added Don Cornell, ex-RCA Victor vocalist, to its list. In recent months, Coral has pacted such pop names as Teresa Brewer, Eileen Barton and Johnny Desmond. Currently riding with the Ames Bros.-Les Brown slice of "Undecided," Coral has racked up the best January since its formation more than three years ago.

## Bob Miller to Coast For Pension Confabs

Bob Miller, Music Publishers Contact Employees prexy, left for the Coast last week for a series of huddles and board meetings with publisher's reps and contactmen. He'll discuss MPCE's upcoming contract with the pubs and the union's pension plan. He'll be gone about three weeks.

## Jukebox Industry Bucks Kefauver In D.C. Hearings on Royalty Bill; Ops Protest Attack on 'Small Biz'

### M-G-M Preps New 'Vadis' Music-Dialog Album

Hollywood, Feb. 5. Jesse Kaye, M-G-M Records' exec in the Culver City studio, has put together an edited version of "dialog and music" from "Quo Vadis," cut down from the original tape, which home-office executives now have in N. Y. to pass on for release. This is on top of the "Quo Vadis" score which M-G-M Records released some months ago when the spec was first shown on Broadway.

In effect the new album, which Kaye contrived, is a disk version of the spectacle, utilizing the voices of Robert Taylor, Peter Ustinov and Deborah Kerr.

## AFM Flatly Nixes Nasser Pitch For Vidpix Fund Deal

Hollywood, Feb. 5. American Federation of Musicians has nixed a pitch from James and George Nasser for an exemption from the recording trust fund tap on pix going into video. Next step is up to Nassers, who've said, via attorney George T. Goggin, that they'll have courts determine legality of the formula.

Attorney Leonard Horwi, rep'ing AFM, declared he's "authorized to state that we regard existing agreement with Nasser brothers as binding and will require written agreements for television." Nassers are seeking to force release of four pix they produced from United Artists for sale to video. Hearing on matter is slated Friday (8).

It's understood the basis of Nassers' behind-the-scenes pitch to AFM was that the studio still is in the red and felt they were entitled to an exemption under section of the bankruptcy act. AFM execs feel Nassers "haven't recognized agreement and disregarded it by moving ahead in seeking release of pictures to television without notifying AFM. We insist before any television distribution arrangements be made, the 1948 agreement be adhered to."

## Kill Hub Bill to O.K.

**Terping on Sunday**  
Boston, Feb. 5.

A joint legislative committee on mercantile affairs reported unfavorably last week on a proposed bill which would allow Sunday dancing in public halls throughout the state. Proposal, filed by America Federation of Musicians and Ballroom Operators Association received back by majority of local craft unions and appeared before the hearing took place, headed for success.

However, local clergy and women's organizations presented stiff opposition to the measure with result bill was killed before reaching the Legislature floor. With music biz at its lowest ebb it was felt passage of measure would help alleviate the slump, but Union execs have decided not to reenter the measure for further hearings with Sunday Dancing in state, for present at least nixed.

State laws allow sports events, nitery floorshows, vaude and pix performances to be presented on Sundays.

Washington, Feb. 5. Jukebox manufacturers and operators joined forces yesterday (Mon.) in an effort to defeat pending legislation which would repeal exemption of coin machines from copyright laws and impose a 2c weekly royalty on every two-sided disk played. Opposing them was Senator Estes Kefauver (D., Tenn.), who appeared before the House Judiciary sub-committee conducting hearings on the Kefauver-Bryson bill to urge that songwriters get full royalties from operators of the machines.

Kefauver, who was out of town last October when a succession of composers and publishers paraded before the committee in support of the bill, had asked permission to precede foes of the measure in today's (Tues.) session, the Crime Buster, co-sponsor of the proposed amendment, stated that only jukeboxes are exempt from carrying its full royalty load. He pointed out that "radio, television, restaurants, dance halls, hotels and every public place of entertainment but one that plays music for profit" is obliged to pay the tab required by the Copyright Law.

He stated that "small tavern owners" were protected by two provisions: (1) Exemption for all establishments with only one coin machine; (2) limit of royalty to 1c for each copyrighted tune per week, regardless of volume of biz. In urging passage of the bill, Kefauver drew upon his experience as chairman of the Senate (Continued on page 50)

## Cap's Big Three Top Jan. Sales

Capitol Records is off to a fast start this year with etchings by Les Paul-Mary Ford, Nat (King) Cole and Kay Starr racking up close to 1,000,000 disk sales in January. Cole and Paul-Ford combo led the diskery last year with about 10,000,000 platter sales to their credit.

The Paul-Ford etching of "Tiger Rag," which was released during the first week of January has already topped the 550,000 mark and is still going strong. Although Cole's waxing of "Unforgettable" was issued in November, it got off to a slow start but began picking up speed after the first of the year. The bulk of the 400,000 sales were gained after the Christmas season.

Miss Starr looms as another big seller for the diskery this year. Fast getaway of her "Wheel of Fortune" pressing indicates a big sales potential. In its first week of release, the disk topped the 50,000 mark. Thrush was also a solid seller last year with "Bonaparte's Retreat" sparking her waxings.

## Buddy Morris Files 114G Counter Suit Vs. Barry In Job Contract Hassle

Edwin H. Morris Music has filed a \$114,000 suit against Paul Barry, a former general professional manager for the firm, it was disclosed in N. Y. Supreme Court last week. Publisher seeks \$100,000 damages for Barry's alleged failure to devote his exclusive services to the company and wants \$4,000 on a stopped payment check plus \$10,000 in expenses paid.

Morris' \$114,000 act came to light when the publisher moved to examine Barry in regard to nature of the services he assertedly performed for others while in the company's employ. Meantime, Barry is partnered with Sammy Weiss in Barry-Weiss Music, an outfit set up shortly after the Morris schism.

**AS POLLED VIA LEADING U. S. DISK JOCKEYS**

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and sockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

VARIETY WEEK ENDING FEB. 2									
<p>This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Critics and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regularly.</p>									
Pos.	Pos. No.	Artist	Label	Song	Wk.	Wk.	Wk.	Wk.	Wk.
1	3	Four Aces	Decca	Tell Me Why	1	1	1	1	1
2	2A	Johnnie Ray	Okeh	Cry	1	1	1	1	1
3	8	Eddie Fisher	Victor	Anytime	1	1	1	1	1
4	10	Johnnie Ray	Okeh	Little White Cloud Cried	1	1	1	1	1
5	1	Johnnie Ray	Okeh	Tiger Rag	1	1	1	1	1
6	5	Les Paul-Mary Ford	Capitol	Shrimp Boats	1	1	1	1	1
7	6	Jo Stafford	Columbia	Unforgettable	1	1	1	1	1
8	12	Nat (King) Cole	Capitol	Tell Me Why	1	1	1	1	1
9	13	Eddie Fisher	Victor	I Wanna Love You	1	1	1	1	1
10	4	Ames Bros	Coral	Bermuda	1	1	1	1	1
11	5	Bell Sig-H. Rene	Victor	Slow Poke	1	1	1	1	1
12	10A	Pee Wee King	Victor	Sin	1	1	1	1	1
13	10B	Eddy Howard	Mercury	Tulips and Heather	1	1	1	1	1
14	12	Johnnie Ray	Columbia	Here I Am Broken Hearted	1	1	1	1	1
15	13B	Perry Como	Columbia	Please Mr. Sun	1	1	1	1	1
16	15A	Johnnie Ray	Columbia	Jealousy	1	1	1	1	1
17	15B	Frankie Laine	Columbia	Charmaine	1	1	1	1	1
18	17A	Arthur Godfrey	Columbia	Dance Me Loose	1	1	1	1	1
19	23	Eddie Fisher	Victor	Trust in Me	1	1	1	1	1
20	20A	Millie Bros	Decca	Be My Life's Companion	1	1	1	1	1
21	20B	Patti Page	Mercury	Come What May	1	1	1	1	1
22	50	Patti Page	Mercury	Retreat	1	1	1	1	1
23	1	Dinah Shore	Victor	Life Is a Beautiful Thing	1	1	1	1	1
24	21	Ralph Flanagan	Victor	Slow Poke	1	1	1	1	1
25	38	Eddy Howard	Mercury	Stolen Love	1	1	1	1	1
26	21	Ames Bros-Les Brown	Coral	Undecided	1	1	1	1	1
27	27A	Bobby Wayne	Mercury	Wheel of Fortune	1	1	1	1	1
28	18	Jeri Southern	Decca	You Better Go Now	1	1	1	1	1
29	16	Leroy Anderson	Decca	Blue Tango	1	1	1	1	1
30	1	Hugo Winterhalter	Victor	A Kiss to Build Dream On	1	1	1	1	1
31	29B	Eddie Fisher	Victor	Never Before	1	1	1	1	1
32	29C	Rosemary Clooney	Columbia	Why Don't You Love Me	1	1	1	1	1
33	34	Arthur Godfrey	Columbia	Slow Poke	1	1	1	1	1
34	38	Weavers-G. Jenkins	Decca	Wimoweh	1	1	1	1	1
35	1	Doris Day	Columbia	I'll See You in My Dreams	1	1	1	1	1
36	4	Georgia Gibbs	Coral	Cry	1	1	1	1	1
37	1	George Gueary	M-G-M.	Starway to Paradise	1	1	1	1	1
38	31	Ames Bros	Coral	I'll Still Love You	1	1	1	1	1
39	5	Tony Bavar	Victor	I Talk to the Trees	1	1	1	1	1
40	1	Bobby Wayne	Mercury	Yes You Are	1	1	1	1	1
41	1	Lee Barrett-J. Ward	Abbey	Goodbye Sweetheart	1	1	1	1	1
42	6	Dennis Day	Victor	Never	1	1	1	1	1
43	11C	Four Aces	Victoria	Sin	1	1	1	1	1
44	49	Richard Hayes	Mercury	River Stay Away My Door	1	1	1	1	1
45	31	Paul Weston	Columbia	Charmaine	1	1	1	1	1
46	3	Moose Jackson	King	Trust in Me	1	1	1	1	1
47	9	Freddie Martin	Victor	Down Yonder	1	1	1	1	1
48	38	Louis Armstrong	Decca	A Kiss to Build Dream On	1	1	1	1	1
49	13	Les Paul-Mary Ford	Capitol	Just One More Chance	1	1	1	1	1
50	26	Tony Bennett	Columbia	Cold, Cold Heart	1	1	1	1	1
51	8	Joe (Fingers) Carr	Capitol	Down Yonder	1	1	1	1	1



**VARIETY**

**The Billboard**

**THE CASH BOX**

*Retailers*

*Operators*

*Disk Jockeys*

*Everyone's PICKING PERRY'S NEW RECORD!*  
 \* BOTH SIDES HITTING \*

**TULIPS  
AND  
HEATHER**



**PLEASE  
MR.  
SUN**

★ ★ ★ ★ *Sung by* **PERRY COMO** ★ ★ ★

20-4453 (78 RPM)  
47-4453 (45 RPM)

the **BIG** *New* **HITS** are on...

RCA

**RCA VICTOR RECORDS**

# Col. Records, Armstrong File Suit In First Action Against Bootlegging

Marking the first major step to halt alleged bootleg operations in the disk industry, Columbia Records and Louis Armstrong filed joint suits in New York Supreme Court last week against Dante Bolletino, head of Paradox Industries, which has been releasing the Jolly Roger label. The complaint specifically charged that Bolletino dubbed six long-play disks from masters cut by Louis Armstrong for Columbia between 1925 and 1932.

Soon after the complaint was filed, Bolletino offered to make a settlement with the diskery. It's understood, however, that Columbia rejected all offers for an out-of-court settlement since it wants a court precedent to block any other alleged bootleggers. Both Columbia and Armstrong are asking for an injunction of further distribution of disks by Paradox, an accounting of the profits and damages to be determined.

Jim Conkling, Columbia prexy, pointed out that one of the difficulties in fighting the bootleggers is that pirating is not a criminal offense. Bootlegging, which is the dubbing of records onto different labels, is thus distinguished from the criminal practice of counterfeiting, or unauthorized duplication of a number on the original label.

Although no clearcut legal decision has been handed down in a similar case, Conkling said the

present instance was a clear violation of the diskery's property rights and Armstrong's privacy. Latter's interest in the case is that Bolletino has been paying him no royalties on the sides which they have been issuing. Conkling further charged Bolletino with flaunting "the origin of his releases by using a record label with skull and crossbones."

Columbia attorney Norman Adler stated that the disk company has a strong precedent for the present suit in the recent court decision against Wagner-Nichols Recorder Co. which was enjoined from making off-the-air recordings of the Metropolitan Opera broadcasts over the American Broadcasting System.

## Fox Audits Remington

Remington Records, which has been active in the pop field via its low-priced long-play disk line, is currently having its books audited by the major publishers as a check against the diskery's royalty payments.

Probe of the company's books is being conducted by Harry Fox, publishers' agent and trustee, as part of his office's spot checking of the indie companies' books.

Bigtown Music chartered to produce musical compositions, with offices in New York. Capital stock is \$5,000, \$50 par value.



- CASH BOX SLEEPER

AT LAST! AT LAST! (Duchess)—"A tune that's tailor made for the big voice of Tony Martin (Vic.) . . . contains the dynamic qualities of a hit tune . . . a must for ops." are terms used by Cash Box to describe this "Sleeper of the Week." Billboard makes it "PICK" of the week and Variety calls it "a lush ballad entry . . . an important contender for top juke plays."
- BILLBOARD PICK

SILVER AND GOLD (Blue River) RAGTIME ANNIE LEE (Ridgeway)—Pee Wee King and Redd Stewart (Vic.) have hit the jackpot again. Both tunes rate "Bullseye of the Week" in Cash Box and SILVER AND GOLD scores a positive PICK in Billboard. "Solid commercial bet," says Variety. Disc is worthy successor to the team's SLOW POKE.
- EARNS HONORS

MOUNTAIN LAUREL (Piccadilly)—Jane Turzy (Dec.) and Vaughn Monroe (Vic.) are competing for honors on this sentimental ballad. Variety, Cash Box and Billboard see extreme possibilities in both releases.
- SOCK POTENTIAL

REGULAR MAN (Porgie)—Frances Wayne and the Neal Hefti orch. (Coral) have found a piece of "sock material" aptly suited to the gal's styling. Variety considers it "a first-rate interpretation" with "a breakaway potential." Cash Box backs this opinion with its own strong recommendation.
- TOP FORM

GREEN ACRES AND PURPLE MOUNTAINS (Hollis)—Gordon MacRae's (Cap.) rich baritone is in top form as he delivers this effective lyric poem over a handsome haunting melody. Definitely a disc to watch.
- HIGH PRAISE

BABY WE'RE REALLY IN LOVE (Acuff-Rose)—Roberta Lee (Dec.) and Helen O'Connell (Cap.) each project another Hank Williams rhythm item in fine style. Each gal earns high trade paper praise. Both discs will be active.
- "BEST BET"

STOLEN LOVE (Parliament)—Eddy Howard (Mer.) strikes a solid "Best Bet" rating from Cash Box for this worthy follow-up to his smash "SIN" waxing. Billboard believes it will "get action in both the pop and c & w markets." Reviewed as "excellent" (88 points) for deejays.

# Songs With Largest Radio Audience

Survey Week of Jan. 25-31

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Garden In the Rain	Melrose
Anytime	Hill & R
Be My Life's Companion	Morris
Bermuda	Goday
Cry	Mellow
Dance Me Loose	Erwin-H
Down Yonder	LaSalle
Gloria	Life
Grand Central Station	Harms
How Close	Life
I Could Write a Book	Harms
I Talk To The Trees	Chappell
If You Catch a Little Cold	BVC
It's All in the Game	Witmark
Little White Cloud That Cried	Spier
My Concerto	Block
My Love	Life
Never Before	Paramount
Please Mr. Sun	Weiss-B
Shrimp Boats	Disney
(It's No) Sin	Algonqui
Singin' In the Rain	Robbins
Slowpoke	Ridgeway
Solitaire	Broadcast
Take Me Home	Remick
Tell Me Why	Signet
Trust In Me	Advanced
Tulips and Heather	Shapiro-B
Undecided	Leeds
Unforgettable	Bourne

## Second Group

A Weaver Of Dreams	Kassner
Always	Berlin
Baby Doll	Feist
Believe It Beloved	Broadway
Blue Tango	Mills
Charmaine	Lion
Come What May	Shapiro-B
Domino	Pickwick
Green Sleeves	Republic
If You Go	Pickwick
I'll See You In My Dreams—† "See You In Dreams"	Feist
Life Is a Beautiful Thing	Famous
Love Is Here To Stay	DeSylva-B-H
My Beloved	Famous
Never—† "Golden Girl"	Robbi
Night Train To Memphis	Peer
Oh How I Need You Joe	Cosmic
Sleigh Ride	Mills
Snowflakes	Lombardo
Until (Anema E Core)	Leeds
Would You	Robbins
You Better Go Now	DeSylva-B-H

## Top Songs On TV

Always	Berli
Any Time	Hill & R
Cry	Mellow
Down Yonder	LaSalle
I Only Saw Him Once	Roger
Please Mr. Sun	Weiss-B
Shrimp Boats	Disney
(It's No) Sin	Algonquin
Slowpoke	Ridgeway
Undecided	Leeds

## FIVE TOP STANDARDS

Charleston	Harms
Glow Worm	Marks
Goofus	Feist
Me and My Shadow	Bourne
St. Louis Blues	Handy

† Filmusical. \* Legit musical.

## Talent Batons for Monroe

Ziggy Talent, novelty vocalist with the Vaughn Monroe orch, will front the band at its four weekend dates at the Meadowbrook, Cedar Grove, N. J., during March while the maestro is filmmaking on the Coast.

Talent and the Monroe orch be-

gin their weekend engagements March 7-8. Some weekday assignments are currently being lined up. Monroe is filming "The Toughest Man in Tombstone" for Republic.

## Singers, Combos and Orks Wanted

To Record for New Label

WRITE:

TIN PAN ALLEY, INC.  
1650 Broadway  
New York 19, N. Y.

Week of Valentine's Day Program

"You're A Sweetheart"

Music by:

Jimmy McHugh

## Best British Sheet Sellers

(Week ending Jan. 26)

London, Jan. 29.	
Longing for You	Sterling
Loveliest Night Year	F.D.&H.
Because of You	Dash
Enchanted Eve	Williamson
I Love Sunshi	New World
Mistakes	Wright
Why Worry	Macmelodies
Shrimp Boats	Disney
At End of Day	Chappell
Rosaline	Rei
Allentown Jail	Bourne
Always Our House	Connolly

## Second 12

Domino	Leeds
If You Go	Maurice
My Liberty Belle	Dash
Oodles of Noodles	Cox
Love's Roundabout	Cinephonic
Down Yonder	Feldman
I Wish I Wuz	Maurice
Black and White Rag	F.D.&H.
Too Young	Sun
Beggar In Love	Cinephoni
It's No Sin	Morris
Kentucky Waltz	Southern

# Pubs, Artists Hit Diskers' Tune By-Pass

Practice of several diskeries to brush off tunes after they've been cut is seen developing a further rift between publishing firms and record companies. Publishers are squawking that many of their songs are being cut by diskers just to fulfill contractual side agreements with their artists and are being stuffed off without getting proper distribution or exploitation.

A number of firms, who've been checking on their waxed properties have discovered that frequently the platters haven't been sent out to disk jockeys, reviewers or distributors. In instances where the record has been sent out on a small scale pubs have been having a tough time getting the diskeries to go all out on their distribution setup. Pubs first got wind of the brushoff practice when tunes, etched by top artists, came through with ridiculously low royalty statements from the platteries.

Artists, too, beefing at diskery execs over the brushoff system. They claim there's no point in cutting a tune if the company isn't going to get behind it. Some disk artists have begun distributing their disks to the deejays themselves hoping that plays on the air might bring pressure on the company from the platter buyer and the distributor.

## M-G-M Picks Sanborn

In a move to strengthen its distribution setup, M-G-M Records last week named V. J. Sanborn as its Cleveland area distributor, replacing Bud Fisher, Jr.

Meantime, Charles C. Hasi, diskery's distribution topper, heads out on a tour of M-G-M distributors in the south and southwest. He'll be gone two weeks.

# A MERCURY ARTIST

Is Now on Concert Tour

# PATTI PAGE

## "COME WHAT MAY"

Coupled with

## "RETREAT"

RECORD NO. 5772

BROADCAST MUSIC, INC.

180 FIFTH AVENUE • NEW YORK, N. Y.

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Philadelphia • Los Angeles  
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*Breaking for a*  
**HIT!**

# "GREAT"

by MACK GORDON and HARRY WARREN

## RAM ANTHONY

*and his ORCHESTRA*



Exclusively

Vocal by

**TOMMY MERCER**  
and the  
**ANTHONY CHOIR**

1912 (78 rpm)  
F1912 (45 rpm)

Record Promotion, JIM MCCARTHY

On the Upbeat

New York

Broadway Records, indie label, bought out Empey Records. **Fee Wee King**, country singer, pacted by Associated Booking Corp. . . **Erroll Garner** into Embers, N. Y., Feb. 19 for five weeks. **Robert Marks**, E. B. Marks recording manager, to Chicago Monday (4) for huddles with Xavier Cugat on rumba leader's future Mercury Records waxings. . . **Ella Fitzgerald** opens at the Band Box, Chicago, Feb. 15 for three weeks. . . **Ralph Flanagan** orch played one-niter at Sky Club, Dallas, Feb. 9. . . **Sarah Vaughan** opens at the Celebrity Club, Providence, Friday (8). . . **Memphis Slim**, Negro blues singer, pacted by Associated Booking Corp. . . **Cy Walter** opens at the Little Club, N. Y., Feb. 11. **Bull Moose Jackson** orch into Apollo, N. Y., Feb. 22. **Lester Young** orch opens at the Show Boat, Philly, Feb. 11. . . **Sol Yaged**, clarinetist, heads up the Sunday jam sessions at the Lost Battalion, Queens, N. Y. . . **Ink Spots** open at the Casino Theatre, Toronto, Feb. 14. **Jack Ecoff**, sales mgr. of Mills Music, became a grandfather again.

Hollywood

**Louis Armstrong** and the All-Stars will play six concerts in Honolulu, starting Feb. 26 and entertain at service bases and hospitals while in the islands. **Lawrence Welk** orch hit capacity and a gross of \$5,000 in a one-night stand at Long Beach Auditorium. **Conrad Salinger** doing the score on Metro's "Carbine Williams". . . **Anna Maria Alberghetti** makes her debut as a concert soloist at the LA Philharmonic Auditorium Feb. 9. . . **Miklos Rozsa** composing a ballet number for "The Story of Three Loves" at Metro.

Chicago

**Stan Myers**, midwest BMI head, back from Rockford, Ill., trip where he pacted eight new accounts. **Larry Conti** of the Chicago BMI office has transferred

to Hollywood branch. **Benny Strong** band set for a month at Edgewater Beach Hotel Feb. 21. . . **Duke Ellington** received a silver cigarette case in honor of his contribution to the Negro race last week here. . . **Frankie Yankovic** is slated to reopen the Band Box, Loop spot, as a major dance niter April 12. . . **Bobby Wayne** does a repeat at the Towne Club, Milwaukee May 13. . . **Basin Street Six** inked for the Blue Note Feb. 22 along with European importation, The Hands.

**Muggsy Spanier** returns to the Colonial, Toronto, Feb. 4, for three weeks and then into the Sky Club, Cleveland, March 4, for a frame and then back to the Click, Philly for another stanza. . . **Fats Pichon** starts at the Airliner, Feb. 6. **Kirby Stone** group into Eddy's, Kansas City April 11 for two weeks and then pacted for the Park Lane, Denver, for the two following. . . **Bobby Lucas** north to the Elmwood, Windsor, March 17. **Hal Otis** band into the Kentucky Hotel Feb. 11 at Lexington, Ky.

Pittsburgh

**Charles (Red) French**, drummer with Luke Riley's Casino Theatre orch, back on the job again after suffering a heart attack. . . With **Ross Hall** organizing his own band for a Monte Carlo engagement, **Everett Neill** has replaced him on the organ with the **Baron Elliott** outfit. Neill is an ex-KDKA producer and later was a platter-spinner on WEDO in McKeesport. . . bandleader **Art Farrar** will take over the management of **Johnny Brown's** Club in East Liberty when it resumes week-end operation shortly. **Farrar** also will install his own 17-piece crew in there for dancing. . . **Brad Hunt's** band into the Vogue Terrace for an indefinite stay. . . **Bill Bickel's** Starliters at the Shamrock Room have just recorded several sides of Irish tunes for an indie label.

**Coronet Records & Productions** chartered to conduct music business in New York. Capital stock is 200 shares, no par value.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Feb. 2		TOTAL POINTS											
This Last wk. wk.		Artist, Label, Title		New York (Decca Stores)	Chicago (Hudson Ross)	Los Angeles (Denel's Mus. Shop)	Boston (Boston Music Co.)	Indianapolis (Pearsons)	Minneapolis (Don Leary)	St. Louis (Ludwig Music House)	Seattle (Sherman-Clay)	San Antonio (Central Radio Co.)	Kansas City (Jenkins Music Co.)	Omaha (A. Hospe Co.)	Detroit (Grinnell Bros.)
1	1	JOHNNIE RAY (Okeh)	"Cry"—6840	2	2	1	5	1	1	4	1	1	1	1	100
2	2	JOHNNIE RAY (Okeh)	"Little White Cloud"—6840	5	5	1	2	2	2	2	2	1	2	2	77
3	4	EDDIE FISHER (Victor)	"Anytime"—20-4359	6	3	3	4	4	6	3	3	7	3	3	75
4	3	FOUR ACES (Decca)	"Tell Me Why"—27880	1	1	5	2	3	4	4	4	2	5	2	72
5	5	PEE WEE KING (Victor)	"Slow Poke"—21-0489	7	4	3	3	4	5	5	5	4	5	4	40
6	11	LES PAUL-M. FORD (Capitol)	"Tiger Rag"—1920	9	10	5	7	7	6	6	6	6	6	6	32
7	9	MANTOVANI (London)	"Charmaine"—1020	5	5	5	5	5	5	5	5	5	5	5	28
8	12	EDDIE FISHER (Victor)	"Tell Me Why"—20-4444	1	1	1	1	1	1	1	1	1	1	1	27
9	8	ARTHUR GODFREY (Columbia)	"Dance Me Loose"—39632	7	1	9	6	6	6	6	6	6	6	6	21
10	6	JO STAFFORD (Columbia)	"Shrimp Boats"—39581	8	4	4	4	4	4	4	4	4	4	4	20
11	11	BELL SIS-H. RENE (Victor)	"Bermuda"—20-4422	10	6	10	8	10	8	8	8	8	8	8	19
12	13	NAT (KING) COLE (Capitol)	"Unforgettable"—1808	7	6	6	6	6	6	6	6	6	6	6	18
13	15	LOUIS ARMSTRONG (Decca)	"Kiss to Build Dream On"—27720	3	3	3	3	3	3	3	3	3	3	3	16
14A	14A	MILLS BROS. (Decca)	"Be My Life's Companion"—27889	4	4	4	4	4	4	4	4	4	4	4	11
14B	14B	LES COMPAGNONS (Columbia)	"Three Bells"—4105-F	6	5	5	5	5	5	5	5	5	5	5	11
15A	10	EDDY HOWARD (Mercury)	"Sin"—5711	7	7	7	7	7	7	7	7	7	7	7	9
15B	15	FOUR ACES (Decca)	"Garden in the Rain"—27860	2	2	2	2	2	2	2	2	2	2	2	9
16	7	AMES BROS.-L. BROWN (Coral)	"Undecided"—60566	6	9	9	9	9	9	9	9	9	9	9	8
17	17	LEROY ANDERSON (Decca)	"Blue Tango"—40220	4	4	4	4	4	4	4	4	4	4	4	7
18	18	JOHNNIE RAY (Columbia)	"Please Mr. Sun"—39636	8	8	8	8	8	8	8	8	8	8	8	6

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25

K. C. Symp Switches Policy: Accents Operas

Kansas City, Feb. 5. The 1952-53 season of the Kansas City Philharmonic Orchestra will be offered on an entirely new basis here following adoption of a new plan of concerts by the board of directors last week. Orch will give its bi-weekly concerts on Thursday and Saturday nights, instead of on Tuesday and Wednesday nights as it has done for several years. Orch also will vary the two programs, using the same artists, but giving a somewhat more popular tone to the Saturday programs. Thursday programs will be the more formal type, as has been the rule in the past with both Tuesday and Wednesday programs being identical.

Board also voted approval of a plan to end the next season in a flurry of opera, a two-week festival period with names from the Met opera in popular operas. Plan is to present at least two major operas, the works to be chosen from "Aida," "Carmen," "La Boheme," "Madame Butterfly," "Tosca," "La

Traviata," "I Pagliacci," and "Cavalleria Rusticana." The operas will be sung in English, another step in the association's campaign to popularize the orch and long-hair music.

Hans Schwieger, conductor, was offered a new three-year contract, and accepted the board's offer. He is currently serving his fourth year at the helm of the Philharmonic. Richard G. Roth, chairman of the executive committee, said the orchestra must raise about \$28,000 to meet its 1951-52 budget of \$110,000.

Wolpin to Coast

Eddie Wolpin, general professional manager of Paramount Music, went Coastwards last week to huddle with studio execs on forthcoming Far pix scores. Studio thus far has seven filmicals lined up. Wolpin expects to return to the

N. Y. headquarters by the latter part of this week.

William Fowler, Capitol Records veepee, out on a tour of the midwest. He's eyeing diskery's distributor setup.

BREAKING BIG! SINCE MY LOVE HAS GONE

TONY BENNETT.....Columbia  
ALLAN DEAN.....MGM  
RAY CURA.....Mercury  
Dartmouth Music, Inc.  
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AND HIS ORCHESTRA PLAY

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BLACKSMITH  
BLUES

MGM 11171  
K 11171

YOU'RE  
NOT WORTH  
MY TEARS

78 RPM  
45 RPM

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For Valentine Week  
Program

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and CARMEN LOMBARDO

WILL OSBORNE

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Flamingo Hotel  
LAS VEGAS  
NBC-MBS  
G.A.C.

'SILVER and GOLD'

RCA-VICTOR RECORD  
#20-4458

'PEE WEE KING'  
"SLOW POKE"

Another BMI Hit Song

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## Breakaway From Glenn Miller Groove Seen Healthy Factor in Band Biz Future

With the current crop of young orch leaders laying heavy stress on the development of individual musical styles, band agency execs and ballroom operators anticipate a bullish band biz year. Downbeat during the post-war years has been partially attributed to the monotonously similar styling which most of the new orchs adopted. For the last couple of years, the ghost of the late Glenn Miller has been apparent in the arrangements and books of the young music groups.

Currently, however, the bands are veering away from the Miller influence into a groove of their own. Hypocrite b.o. in one-niter and location dates indicate that the new sounds are being greeted with enthusiasm. As the top example, Tex Bencke, who carried the Miller mantle for some time, is in the process of developing different arrangement techniques.

Ray Anthony, who's been experimenting with the Miller and Jimmy Lunceford styles, is now concentrating on a blend of the two. Buddy Morrow is playing with his own sound blending while Neal Hefti's new orch is a throwback to the swing era. Billy May, whose new band is expected to hit the road in June, has been expanding on the Lunceford treatment in his Capitol waxing assignments. Jerry Gray, a one-time neo-Miller orch, has also segued into a different style. Ralph Flanagan, one of the main-offshoots of the Miller school, is still carrying it through for big returns.

According to ballroom ops this experimentation is reviving dance band interest. Terpers are coming out for each band date in greater numbers than has been seen in some years. The orchs now have something different to offer which is one of the healthiest hypos the band biz has had in years.

Twin Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.

### East St. Loo Proposes \$200 Bite on Jukeboxes

St. Louis, Feb. 5. A \$200 annual tax for jukebox distributors in East St. Louis, across the Mississippi from here, was introduced in the City Council last week and loud beeps are expected from about 10 distributors who would be affected. The proposed bill, an amendment to the city ordinance concerning operation of jukeboxes, would require distributors to purchase another license at the same price if more than 100 machines were involved.

The current \$25 tax stamp for each jukebox, levied annually, would be unaffected by the proposed amendment. A fine of \$10 to \$200 for violation of the proposed tax is embodied in the measure.

### DALLAS NITERIES IN BAND RIVALRY

Dallas, Feb. 5. C. A. "Pappy" Dolsen, owner and operator of Showland, local nite spot, has announced that Henry Busse orch will play at the spot on Feb. 8 and 9. Previously it had been announced that Busse and his band would appear at the Sky Club, operated by Joe Bonds.

The current battle among local club owners for band attractions has reached a highly competitive state, with the name band or attraction as the first prize. Bonds has announced that he has booked for a return engagement Ralph Flanagan on Friday night (9). Dale Belmont, mistress of ceremonies at the Sky Club, will sing with Flanagan's band for the one night.

Delaware Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, \$10 par value.

### Click of Small Labels In Pop Field Sparks Hunt for New Talent

With small diskers gaining entries into the pop field via click waxings, indie execs are hoping to keep the ball rolling by augmenting their pop artists stable. Heretofore limited to rhythm and blues areas, the diskers now see their vistas widening to the urban areas.

Big city disk jockeys, who've been brushing off the indie labels in the past, are now opening their turntables to their releases. With such left-field items as "Wheel of Fortune" and "Goodbye Sweetheart" breaking out on the indie disks, deejays claim that they've got to drop the barrier separating the indie and major labels. As one platter spinner put it, "There's no telling where a hit'll come from these days."

Abbey Records, which hit the big time via June Ward's "Goodbye Sweetheart," has recently inked singer Stuart Foster, orch leader Lee Barrett and the King Odum Quartet for pop concentration. Derby Records, which broke out with Sunny Gale's "Wheel of Fortune," just packed singer Jackie Brooks to bolster its pop artists fold. Other indies such as Rain-bow, with the Four Sensations etching of "Heaven Knows Why" breaking through in the pop market, are also on the prowl for new pop talent.

### Band Reviews

**TEX BENEKE ORCH (16)**  
With Shirley Wilson, Bill Raymond  
Cafe Rouge, Hotel Statler, N. Y.

This is the first New York date for the Tex Beneke band since it gave up the late Glenn Miller's library last year and adopted its own book. The transformation is all to Beneke's benefit, his current style costing to the slightly-tired Miller styling which has suffered recently from too much imitation.

Beneke's young crew of sidemen dish up a solid big-band sound in the groove of the best orchs of 10 years ago. Some Miller traces are still evident in the reed-accented numbers, but these are shuffled among a variety of standout arrangements with fresh rhythms and colorful instrumentation.

It's snappy swing style that maintains a clearcut dance beat for the customer hoofers, while avoiding any corny flavoring that would antagonize the hep band addicts, if any of the latter are still extant. The arrangements are played with hard-hitting precision by a conventional complement of five reeds, seven brass and three rhythm. A couple of first-rate sidemen, Eddy Andy on trumpet and Steve Cole on reeds, are frequently spotted in fine solo riffs for a neat change of pace. All in all, Beneke's new organization shows the potential to cash in on any band biz boom, if and when.

Additional assets can be chalked up in the two band vocalists, Shirley Wilson and Bill Raymond. Miss Wilson has a neat delivery on both rhythm and ballad tunes, while Raymond handles the crooning assignments with a smooth style and good pipes.

**CARL SANDS ORCH (7)**  
With LaVerne Libby, Ken Switzer,  
Joe Davis

Newcomers to this area, this group is neatly welded together with Carl Sands at the piano keyboard and a group of ace musicians, ably mixing pops and oldies, with the regular San Antonio standby of Latin rhythms, to please the local dancing customers.

This spot is one of the few in the city which books dance bands on a regular basis. This band has three saxes, one trumpet, string bass, drums, plus the piano. Sands is able to define what the crowd goes for and his unusual manner of tying together a group of tunes to form a dance set is pleasing the customers.

LaVerne Libby, pinchhitting for the band's regular vocalist, Gloria Glynn, who was hospitalized with a throat infection, filled the spot ably. She has a pleasing personality and can sell a song well. She was former vocalist with the Pierson Thal band.

From the sax section Joe Davis doubled in several vocals in the ballad-type songs while trumpet man Ken Switzer also was heard in several folk songs. Vocal-wise this band is about the best that has been at the spot in many weeks!

## Juke Ops Buck Kefauver

Continued from page 43

Crime Investigating Committee to charge that "many large jukebox operating concerns are controlled by some of the country's most vicious criminal elements." He cited many examples of such "strong arm" control uncovered by the crime probe, but wound up by emphasizing that "jukebox" industry is a legitimate one, affording very large numbers of people wholesome entertainment.

### Jukebox Rebuttal

Hammond E. Chaffetz, attorney for four out of the country's five manufacturers, who teed off the parade of eight witnesses for the opposition, protested that the bill "threatens disastrous consequences for the 10,000 odd 'small businessmen' who operate jukeboxes in restaurants, bars and taverns across the country."

Lawyer described the manufacturing end of the business as a "struggling" one in which few have survived, and urged the committee to take note of expert testimony on the "modest earnings" of operators. He also stressed fact that only one-half or less of the gross income from the machines goes to the operators. He stated that the "typical operator," a man who owns 50 machines, could not survive under an increase in operating costs.

Chaffetz told the committee that jukebox operators now pay, by the purchase of disks, "very substantial amounts" to the authors, composers, adding it was "false and misleading to assert that jukeboxes do not pay for the music they use."

Pointing out that jukeboxes are the biggest users of records, using 15% of total manufactured, or about 50,000,000 disks annually, Chaffetz insisted that composers "are presently well paid on the basis of any comparison you wish to make with income they receive from other users of music." He added that popularization of tunes via jukeboxes has been materially responsible for current big takes for records. He cited the hit tune "Because of You" as an example of a disk which owed its place as number two bestseller for 1951 to jukeboxes.

Other points made by Chaffetz: 1. The proposed bill, by imposing "new and unreasonable" hardships on operators will adversely affect the entire music industry, including the very composers whom bill seeks to aid. He said, small though the 1c per side royalty might seem, total was "substantial," and operator of 50 machines would be required to pay a minimum of \$1,560 annually in royalties.

A Club for ASCAP  
He charged that if the bill is enacted "Congress will be placing in hands of ASCAP a club which would enable them to collect from small jukebox manufacturers many times in excess of that which they were enjoined from collecting from theatre owners." He also stated that bill favors ASCAP members over composers who are not affiliated with it.

2. Despite testimony to contrary, the "ickel in the box" machines were in wide use at time of enactment of the 1909 Copyright Law which exempted them from the royalty provisions.

3. He attacked ASCAP's record in protecting the interests of songwriters, charging that there are "indications that very little of the money which would be collected under the bill would go to the poor author and composers," earmarked as beneficiaries of the measure. He also said that he knew of no vote taken amongst ASCAP members on their reaction to bill.

Albert S. Denver, proxy of the Automatic Music Operators Assn., and Sidney H. Levine, lawyer for the Music Operators of America, supported Chaffetz' testimony with additional data.

Theodore Herz, representing a

D.C. firm of accountants who prepared statistics on jukebox incomes compiled from answer to an industry wide poll, stated that 84% of the 1,598 replies received were from operators of one to 50 machines. Less than 2%, he said, own more than 300 machines each. Of \$63,000,000 collected by the 98,375 boxes represented in study, the owner operator received \$322, or not quite \$1 per day per machine, as his 50% cut.

Stern, Porter, Kingston & Coleman, New York accountants, computed that the country's top 32 tunes in the period December, 1950 through September, 1951 sold 53,533,551 records, with royalties totalling \$1,002,587. "Tennessee Waltz" topseller with 4,225,547 records in that period, chalked up \$79,580, in copyright fees.

He listed "Mule Train" second with 2,663,303 disks sold and royalty take of \$53,183, and "Some Enchanted Evening," with 2,565,514 in sales and \$51,205 in royalties next.

In addition to five operators from various parts of the country, reps from the Licensed Beverage Assn. and from the California Tavern Owners appeared. Former took no stand on the issue, stating the group would not oppose the bill if it could be assured that the individual tavern keeper would not be held for infringement and could not be tapped for the royalty, the California tavern operators opposed the bill.

### Hendler-Woods Set Emery

Chicago, Feb. 5. Russ Emery was pacted to personal management contract to the Herb Hendler-Bernie Woods firm last week. Former soloist of Hire's Root Beer radio program for 26 weeks will do nightclub dates and is expected to be set for record affiliation.

At present, he's doing teevee work in the New York area.

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## Lou Walters Peppers AGVA on TV Curbs for N.Y. Latin Quarter Acts

The controversy started by Lou Walters' edict that acts playing his Latin Quarter, N. Y., may not play other dates in New York for 30 days before and for four weeks after an appearance at his spot is going into high gear. Walters was accused of "attempting to legislate" for the American Guild of Variety Artists, by Jimmy Lyons, union's eastern regional director. In addition, talent agencies will fight the conditions imposed by Walters.

In a letter to Lyons, copies of which were sent to the major agencies, Walters declared that he spends considerable sums scouting new talent in Europe. He will not permit acts to play elsewhere since he depends on their novelty and freshness to bring in the custom.

He cited several examples which included the celebrated Jane Russell case at his cafe in Miami Beach. Miss Russell made an appearance at a benefit night previous to her opening and Walters says 50 reservations at his spot were cancelled.

Nitery owner declared he's not going to the expense of importing talent or buying expensive names in order for 15,000,000 tele viewers to see them for free before and during the run, or one day after they've played his spot.

### Wants Protection

"I stress the importance of the 'novelty' angle of our shows. I stress the importance of the fact that, if I commit myself as I did, for instance, in the case of Samia Gamal, Fernande Montel, Darvas & Julia, Freddie Bamberger, Trio Bassi, Ganjou Bros. & Juanita and Ashton Troupe, for huge sums, I should receive a reasonable amount of protection for my investment. For instance, the contract for the Ganjou Bros. & Juanita was for a period of 12 weeks and this is an expensive act and is of an unusual character, its uniqueness being a part of its value to our establishment. In the case of Darvas & Juli, I gave this act a six-month

(Continued on page 54)

## Wirtz Spikes Reports Of Offish B.O.; Looks To 225G Advance in Detroit

Chicago, Feb. 5.

Arthur Wirtz, owner of the "Hollywood Ice Revue," denied reports that business had tobogganed last week and that several dates were booked hastily because business was bad in any of the previous cities played. Wirtz claimed that with the exception of Milwaukee, opening stand, which has played six skating shows within the year, all operations were profitable, with most of them far ahead of last year when Sonia Henie was the star. He also pointed out that the route list was the same announced when show first opened, with the only change being the extended stay in Detroit.

Operator of the Barbara Ann Scott show said that as of Friday (1) the Detroit Olympia date had a \$190,000 advance, \$70,000 ahead of the same time last year. Show opens there Friday (6) and it's expected that arena will hit \$225,000 before the teoff. Blader was scheduled to close there Feb. 22, but has been extended until March 2.

Revue also is a possibility, for a Canadian circuit. The only thing preventing such a tour would be a playoff of the hockey series in the various arenas.

### Shapiro TV'ing for WM

Sol Shapiro, head of the William Morris Agency vaude department, will double into video. He'll continue to supervise vaude bookings and will work on special events such as the Canadian National Exhibition.

Harold Dobrow will continue to do most of the theatre bookings at the

## Habibi, Israeli Cafe In N.Y., Files Petition

Habibi Cafe, N. Y., has filed a petition for arrangement under Chapter XI of the Chandler act. Cafe lists \$46,114 liabilities against \$5,525 assets.

Max Nemeroff and other members of his family in whose name the nitery is listed are seeking an arrangement of 25c on the dollar, payable in five equal installments at six-month intervals.

Spot has been on an Israeli entertainment policy.

## Miami Diving; Names No Pull

Miami Beach, Feb. 5.

Tipoff on conditions in Miami Beach is seen with the ads in local papers by the Beachcomber which is advertising "no mi imum, no admission and no extra charges," along with a \$3.50 dinner and Lili St. Cyr headlining. It's generally conceded that this has been the worst season in years and bon-faces seem unable to solve the dilemma of the diving b.o.

Even top names aren't holding. For example, Lena Horne, at the Five O'Clock Club, isn't doing as big as anticipated. She's pulling no late biz. Jimmy Durante opened Wednesday (30) at Copa City and after a tremendous preem night, hasn't hit it high since.

Biggest business in town is being done by the Latin Quarter which has a \$26,000 nut. It's been hitting about \$40,000.

## 'Ice Capades' Gets Rights To 'Brigadoon' for Tab

Pittsburgh, Feb. 5.

Convinced that the inclusion of a condensed version of a hit musical or film has been responsible for the success of his "Ice Capades" the last few seasons, John H. Harris, producer of the frosted eclair, has just closed for "Brigadoon" for his 1953 edition. Deal with Alan Jay Lerner and Frederick Loewe, authors of the Scottish fantasy, which had been pending for some time, was signed last week. Metro owns the screen rights to that show.

In past seasons, Harris has used tabs of "Alice in Wonderland," "Student Prince" and "Snow White and the Seven Dwarfs" in "Ice Capades" for big payoffs. He'll have "Brigadoon" cut down to size and recorded on the Coast this summer by a hand-picked cast.

Procedure in the iceers is to have the skaters mouth the words coming over the loudspeakers from the waxings. Harris will use "Brigadoon" to close the first act, with the adaptation running close to an hour.

## Chevalier Scores On Tee-Off Date in Spain

Barcelona, Jan. 29.

Latest big show here was Maurice Chevalier's appearance at the Windsor. The 64-year-old entertainer returned 25 years after his first performance here when he was one of the cast in the musical, "Charivari," playing a lesser theatre.

The Windsor, usually used as a film house, which he played this time, was scaled from \$2.50 down to \$1. Chevalier's one-man show included 11 songs, and even then the public wanted more. He dedicated one in English to Paulette Goddard, and another to singer Raquel Meller, now retired, because both were in the audience. Chevalier gave two performances here, will do two in Madrid and then goes to Lisbon and Oporto.

## TV CONSUMPTION CUES OUTPOSTS

Search for new acts is reaching global proportions. Talent is being used up so rapidly on video that observation posts for spotting new acts are being established in most cities of Europe.

Larry Barnett, Music Corp. of America veepee, is currently in Europe setting up offices in several countries, including Spain, Holland, Belgium and Italy. Need for European offices has become so pronounced that expansion in London has been undertaken by MCA. Agency has shelled out \$50,000 to Metro ptx for lease of the building at Belgrave Square, London. That sum is for the balance of the lease, which has 15 years to run, and \$80,000 will be paid to the Duke of Westminster, owner of the property, for an additional 35-year lease. Barnett left for Paris two weeks ago for some talent deals, and will return to London to hire agents to man the MCA London vaude offices. It's likely that office will be the keystone of its European activities.

The William Morris Agency has been established in Europe for many years. The Harry Foster Agency has been acting as WM's British rep. In addition, the agency has worked through other European percenteries for many years.

The reverse has also been true. A British talent house has set up an American outlet in order to exploit the U.S. market. The Lew and Leslie Grade Agency of London has opened a New York office headed by Eddie Elkort. They have been spotting acts into Radio City Music Hall, the Ed Sullivan TV show and the Latin Quarter, N. Y., with regularity.

Situation among vaudeo producers such that they are willing to pay premium prices for fresh talent. Video prices are sufficiently high so that a few dates can pay for passage. There have been instances where the Morris agency has paid for round-trip transportation for the single appearance of a performer on video.

## AGVA Claims AFL Picket Aid in K.C. Hamid Circus Tiff

Kansas City, Feb. 5.

Unless a settlement is made between George A. Hamid and the American Guild of Variety Artists, the Hamid-Morton Circus skeddled to open here March 4 under the Police Benefit Fund, will be picketed by various American Federation of Labor crafts.

A month ago, AGVA had asked the Central Labor Union for approval of a picket line around the Municipal Auditorium during the circus engagement. CLU, which includes musicians, stagehands, teamsters, electricians and other craft setups, approved the picketing.

Local AGVA office claims it acted in good faith, informing police officials of the action more than a month ago, permitting them reasonable time to secure an alternate show.

Union officials say that a settlement of the difficulties is in the offing and may come off momentarily.

The AGVA-Hamid hassle stems from the fact that Hamid rebelled at paying the union's insurance charges to cover performers working for him. As a result of the refusal, Hamid's booking agency, George A. Hamid & Son; the circus and National Producing Co. were put on the unfair list.

Betty George, singer, has been signed for the Casablanca, Miami Beach, Feb. 13.

## 3 B'way Straight Pixers Moanin' Low, Renewing Gander at Vaudfilm Setup

### Boston Copley's New Sheraton Plaza Tag

Boston, Feb. 5.

The Copley Plaza, housing the swank Oval Room, which in former years showcased name attractions, has been renamed the Sheraton Plaza. In announcing the switch, Ernest Henderson, prez of the Sheraton Corp., stated "we hope to re-glamourize it and will start with the name."

Another contemplated change is the shifting of Oval Room's dining and dancing policy to the adjacent, but much-smaller, Sheraton Room, making the Oval available for private functions.

## Roxy May Book Ballet Theatre

Negotiations are reported hot between the Roxy Theatre, N. Y., and Ballet Theatre for an appearance of the noted dance troupe at the Gotham vaudfilm, with Roxy booker Sammy Rauch near to signing. Booking, primed for two to four weeks in April, would mark quite an innovation for both parties.

Ballet Theatre has never appeared in a vaude house on a four-day setup before, while the Roxy has never entertained an outside longhair terp troupe. House did have its own ballet group at one time, with Leonide Massine as ballet master there for two years from 1929.

Booking would settle a problem for Ballet Theatre. Troupe winds a 20-week U. S. tour in early March, to be followed by a two-week layoff, and then a week in Baltimore and Washington, with nothing thereafter. Outfit had planned going to Europe for a spring-summer tour, and had alternate plans of visiting Mexico and the Caribbean. European jaunt was nixed after the rival N. Y. City Ballet set up an extensive five-month, spring-summer continental trek.

Booking would also be a feather in the Roxy's cap, since Rauch has been looking for some time for suitable longhair novelties to hypo biz. Date, though coming soon after the N. Y. visit of Sadler's Wells Theatre Ballet at the Warner Theatre, won't be hurt by this fact, it's felt.

## Mull Gilded Cage, N.Y., For Tyrol Traipsers

Plan is being considered to reopen the Gilded Cage, N. Y., as a Tyrolean bierstube, with entertainers performing in that idiom. Yorkville-stipulated operation would be run by Abe Ellis, concessionaire, who has the chattel mortgage on the place.

Transformation of the Cage into a weingarten would entice the lower-priced trade. It's okay with Ellis since all plans to run this spot along more expensive lines have been unsuccessful.

## Switched from Midtown, Cop Busy in W. Philly

Philadelphia, Feb. 5.

Police Inspector John F. Driscoll, whose transfer to West Philadelphia in the current police shakeup was hailed by midtown cafe men, has begun activities west of the Schuylkill.

Driscoll raided the 421 Club, one of the city's largest liquor-licensed spots, Saturday night (2) and held six men and 14 minors allegedly found there. Several hundred patrons were ordered from the cafe. Held by police were the owners, Joseph Seidman and Milton Strauss, a doorman and three bartenders.

Broadway theatres that have switched from vaude to straight pix policies have been having a rough time for the most part since the changeover. They have come to the conclusion that once a house gets a reputation of being a stagershow centre, customers find the lesser fare doesn't give as much money's worth and, as the phrase goes, they stay away in droves.

The Capitol, Warner and Loew's State, N. Y., are in that category. They have had very few profitable weeks since dropping live talent. New lows have been reached at the boxoffice, and some observers declare that most of the houses have gone deeper into the red since the stages became untenanted.

The Warner, formerly the Strand, is seeking to return stage-shows following the run of the Sadler's Wells Theatre Ballet in March. The Capitol is reported to be similarly considering steps along this line although it's not likely to happen until the fall. There have been recurrent rumors about the State for several years. These rumors reached a peak when the house built an extra cubicle in the lobby which can be quickly converted into a boxoffice.

All houses have dived with the straight film policy. While most of these theatres haven't been getting top product, losses of the magnitude experienced were not expected. For the last nine-day run of "The Light Touch" the Capitol reported \$10,000, which is far below the theatre's nut. The Warner last week pulled \$14,000 which also isn't terrific for a second week of "Room For One More." The State did \$6,000 for last week of "For Men Only."

There had been a concerted effort by some within the Loew organization to put the State back on a stagershow standard when Judy Garland opened at the Palace. It was argued that many vaude fans that the Palace picked up were left homeless, and the house was in good position to pick up a healthy slice of trade. However, theatre toppers couldn't be sold.

Theatre men feel that losses under the stagershow regime were never so heavy as under a straight pix policy. It's argued that during the summer when there are many transients, tourists flock to stage-show houses because it's something many cannot see in their hometowns. Summer is generally the best time for staggers while pixers fall during that period.

Of course, the basic rub is the absence of headliners. Should enough suddenly turn up, the percenteries feel that they can get these houses open virtually overnight.

## Orchster Takes Layoff During Last Vaude Bill Of Chi Oriental; Sub Fronts

Chicago, Feb. 5.

Oriental Theatre here, which is switching from vaude to straight pictures Feb. 14, was caught in the middle last week when Brian Farnon, orch leader, on Friday (1) said that he must take his 12-day layoff right in the midst of the three-week vaude bill.

Theatre management was willing to pay him for time off at the end of the engagement, but pleaded that to find replacement for rest of the run was impossible. When house asked to have the drummer used, the idea was nixed.

Patching was finally done via having the comic, Mickey Sharp, doing the emcee chores while sub brought in at the last minute did the fronting.

Ft. W's Blackstone to Hilton. The Hilton Hotel chain has acquired the Blackstone Hotel, Ft. Worth, from H. Fuller Stevens. Hilton operates 15 inns in the U. S. as well as several abroad.



# Night Club Reviews

## Copacabana, N. Y.

Jan Murray, Toni Arden, Chandra Kaly Dancers, Elaine Dunn, Harry Snow, Sheila Arnold, Copa Girls (8), Michael Dursos's Orch, Frank Marti Band; no minimum, no cover.

The Copa has a sprightly, fast show currently in a layout that finds Jan Murray, Toni Arden and the Chandra Kaly Dancers as the new headliners in an otherwise holdover production. Beautifully costumed, excellently staged and notable for its complement of youthful, zingy performers, the Copa has a fitting successor to the Mitzi Green-Jackie Miles show immediately preceding.

Off to a slow start opening night, but thereafter finding himself, Jan Murray indicated when caught on the weekend that he's to be seriously reckoned with among the tonight comies. On opening night, after a couple of years' absence from the cafes in favor of the TV cameras, Murray was slow, and downright bad in spots, but when

caught again over the weekend he was a revelation, so startling was his improvement, Copa audiences are tough to warm up, but Murray now has a nifty faculty of winning over the audience with a keep-punching attitude and a rapier-like precision of funstering.

He has a hilarious satirical opening in which he comes out reading in a trial all TV comies being prompted while before the cameras. Then follow assorted jokes, stories, a prolonged satire on Hollywood film-making that is very funny, plus an equally sock prizefight bit. By the time Murray reaches the 30-minute mark he can do anything; at show caught he trailed off his act with a flock of oldies, but even these went over, so strongly entrenched had he become by this time.

Opening-night floundering could only be ascribed to one thing: there is nothing worse for a comic's timing than any protracted stay before the TV cameras with all their confinements. Murray is a forthright comedian who has emerged from his borscht background; and, what's more, he's clean. The difference between his first and fourth nights is something for the head-waggers.

Back for her third appearance at the Copa is diminutive Toni Arden with her songs, and she has never been better. However, Miss Arden needs some counsel in grooming; her grooming doesn't flatter her, nor does that coif. Otherwise, she's a sock saleswoman of rhythm tunes and ballads; overall, she's a must-hear with a voice surprisingly robust for one of such limited physical stature.

The Chandra Kaly Dancers, with Kaly the fulcrum for the interpretative terps, are socko as ever in two appearances, a good pace-changer from the rest of the bill. The leader is an object lesson in garnering attention, and keeping it, as his ever-expressive hands and feet go through a variety of movements assisted by the two boys and three girls.

The holdover bill comprises Elaine Dunn, the sexy-looking brunet youngster with her sock taps and songs; Harry Snow, production singer, who with Miss Dunn seems a sure bet for a must-comedy one of these days; Sheila Arnold, blonde production songstress, along with Michael Dursos's orch playing for both show and dancing, the Copa Girls, and Frank Marti's band for the Latin-beat terps.

## Eddys', K. C.

Kansas City, Feb. 1.  
Billy Vine, The Proctors (2), Tony DiPardo Orch (8); \$1 cover.

The three Eddys continue on their two-act policy which has been in operation for several weeks. This time they come up with a genuinely entertaining bill which should augur favorable biz for the two-week stand. If opening night is any indication, b.o. should be bullish what with turnaways. Loud mitting kept the show going well over an hour.

Teeoff is given unusual zip and develops instant interest through the dance entry of the Proctors. They take a quite different tack and fill their 12 minutes with a slickly done, original interpretation which readily raises the pulsations by its sensual music and mood. Theirs is a South Sea love fantasy in which they exhibit a pair of handsome bodies clothed in a wisp of exotic, zebra-striped costumes. Vivian, femme member, begins with native changings and is joined by partner George, who tosses her around in tarzanic lifts and adagios. The story is in episodes, done in borderline ballet style without breaks for applause, but garners an increasing response which rises to a sock hand as they bow off.

Mood then does an about-face as comic Billy Vine enlivens things with his sassy chatter, stories, dialects, drunks and impressions. After some initial kidding with the customers, he turns to his now-famous drunk for whom wedding bells is breaking up the old gang. Then switches to a salute to show business in which he demonstrates to a figurative Harry Richman the bits which have made famous such performers as Jackie Miles, Danny Thomas, Zero Mostel and Jolson.

All this proves a very light 40 minutes, with plenty of response, enough to call him back past the usual stint. For a closer he offers "Smoke Rings," cigaret-eating turn full of laughs and magic, again to hefty approval. Pudge comic works hard throughout, provides a generous share of laughs, genuinely wins the customers with his turn.

## Ambassador Hotel, L. A. (COCONUT GROVE)

Los Angeles, Jan. 31.  
Gordon MacRae, Eddie Bergman's Orch (12); \$1.50-\$2 covers.

Gordon MacRae has been asked to tord a large load for the next three weeks, at the Grove. It's flattery of a sort not to send out a warmup ahead, a device reserved for such bistro greats as Lena Horne and Tony Martin. Akin to laying cold hands on a warm body, once the temperatures merge on a normal level the room becomes warm and cozy and the artist is then on his own.

If opening-night enthusiasm means anything, MacRae won't need any bracer and may very well travel with the elite of the cover set. With boyish grin and snug-gel-ud intimacy; and with a voice that at times might well bring shouts of "timber," MacRae takes over and moves in for the better part of an hour. If he were a straight singer with the usual ingredients, there may have been squirming toward the finish of his over-dramatized vocalizing of "Soliloquy" from "Carousel," but he smartly parlays his other talents into a bright package of song, spoof, mimicry, hoofing and a few licks at the clarinet.

To disarm the critical, he makes bold that as a singer he can expect to get nowhere in television. With a voice backed by such a luminous personality he could get farther than most by just standing and singing. But there's a May date coming up at London's Palladium and the Grove may well be a break-in. The comies have done so well with Britishers that he doesn't want to miss out on this sure thing.

His mimicry of Arthur Godfrey, Bing Crosby, Chevalier and Bogart are what one would expect of a singer gone impressionistic, but good filler. His lip work on the licorice stick won't keep Benny Goodman awake nights and his hoofing is more Mickey than Pat Rooney. As a monologist and story-teller, there'll be no comparisons to Bob Hope. It's all good fun and serves well the purpose of varying a steady song diet.

For the Grove run MacRae has chosen a song repertoire to meet the taste of this clientele. First set savors of the upper-class musical, then into an international girl medley ("Charmaine," "Louise," "Annie Laurie," etc., which will comprise his Palladium opening with appropriate costume changes); and for the finale a Gershwin medley. He should guard against over-use of the lead-in, "it goes like this."

Van Alexander, his arranger, fronts the house band. Backed by his pictures, recordings and radio show, MacRae's popularity should be reflected in the stepped up tab count that might surpass expectations. Eddie Bergman's shakers keep the wax continually under foot.

## Flamingo, Las Vegas

Las Vegas, Jan. 27.  
Myron Cohen, Will Mastin Trio with Sammy Davis, Jr.; Ewing Sisters (2), Will Osborne Orch (10); no cover or minimum.

New Flamingo Room layout headlined by Myron Cohen and sparked further by Will Mastin Trio with Sammy Davis, Jr., should keep tables comfortably filled.

Deftly spinning his yarns, Cohen makes his material emerge as smooth as the silk he once sold to New York's garment industry. Occasional patterns of homespun humor add to the weave. From his career as salesman, he puts together a vast collection of anecdotes, many now familiar, but still unfrayed from countless retellings. Fave stories are in Yiddish dialect with occasional ours into other language idioms. In the best of taste, his 30-minute period is loaded with chuckles and many solid yocks.

Will Mastin Trio has the outstanding talent of Sammy Davis, Jr., to start tablers buzzing with amazement. From outset, when older pair — Will Mastin and Sammy Davis, Sr. — light into some challenge hoofing topped by Junior's legman, there's never a letup. Focal point of entire sequence comes when Junior etches impressions of w.k.'s. His Sinatra wins high approval, and caricature of Eckstine's meanderings brings chuckles. Tenors a Mario Lanza, breaking off to wow with a hilarious Jerry Lewis that breaks up house. Frankie Laine "Jezebel" is highly accurate. Trio terps furiously for sock finish.

Ewing Sisters preem in Vegas with light and politely melodic curtain-raiser. Gals are charges of arranger-conductor Van Alexander. Entrance is howdy "First Time for Everything," sequenced by bouncy

"Hep Train." Schmalitzky "We Remember Mama" is based on strains of "Golden Wedding," contrasted by followup, a hayseed plaint. With members of orch backgrounding square dance tempo and Will Osborne blowing jug, chicks bleat "You Never Know." Oriental lids hypo. oldie "So Long Oolong," with beat snapped up for special "Bugle Call Rag" tag.

Osborne orchesters sound off capably in pop medley overture, and respond all the way with top showbacks.

## Havana-Madrid, N. Y.

Roy Douglas (2), Lao & La Minerva, Harriet Lane, Ricky Hale, Kathryn Duffy Dancers (6) Emilio Reyes Orch; \$2.50 minimum.

The Havana-Madrid is set to undergo some gradual format changes shortly. The rumba with a somewhat de-accented with substitution of an all-girl orch for one of the Latin set-ups and there will be an effort to get a little more Continental instead of being confined to the Iberian axis.

The current session still leans toward the Castilian side, although there are other elements to put a cosmopolitan touch to the proceedings.

Top act for this stanza is Lao & La Minerva (New Acts) whose flamenco work is above par and who do passable rumba.

Comedy is by Roy Douglas, who has a technically good ventriloquist act. The lad's shortcoming is in his material, too much of it being lustreless. There are some amusing moments, the boy and girl dummies are handled excellently, and a femme assistant gives some good lifts to the act.

Another dance spot is by Harriet Lane, who shows a good line of acro antics. She's an energetic worker and throws in a good quota of tricks during her brief turn. Her straight dance passages could be made a little more interesting.

The Kathryn Duffy Dancers (6) do some picturesque production work. They are lookers and are nicely costumed. Ricky Hale does the production singing in a manner that indicates he can work into a single. Emilio Reyes does the show-backing competently.

## Ciro's, London

London, Jan. 28.  
"Turn of the Century," with Brenda Jagger, Sheila Jagger, Diana Monks, Aleta Morrison, Eleanor Fazen, Barbara Pearce, Colin Croft, Ruth Hilary, John Hewer, Bruce Merryl, Peter Hawkins. Produced by Cecil Landeau; choreography, John Hall; Ronnie O'Dell Orch, Francisco Chavez's Latin-American Band; \$5 minimum.

Cecil Landeau turns back the clock for his new Circo's revue to provide an entertainment in the Edwardian style which is packed with fascinating tunes and strong nostalgic appeal. He has fashioned an old-time entertainment with the slickness of a modern production, and 10 items in the bill are neatly dovetailed into a 30-minute program.

Production is gaily costumed, song numbers are staged in lively style and choreography for the terping routines blends nicely with the period. An experienced cast do their stuff with ample verve and vivacity.

For his opening number, Landeau has chosen the "Gibson Girls," introduced somewhat self-consciously by Brenda Jagger, but sung and danced with considerable charm by four of the gals, Diana Monks, Aleta Morrison, Eleanor Fazen and Barbara Pearce. The one attempt at re-creating an old-fashioned meller doesn't come off too happily. Both the script and production strain too hard for the right effect, which seems to elude the performers. A medley of Edwardian songs is a sure hit, as are other such evergreen numbers as "I Do Like To Be Beside the Seaside," "Everybody's Doing It," and "Get Out and Get Under."

Two dancing spots in the program are tastefully filled. In the first, Ruth Hilary does a peasant Spanish routine with grace and imagination; in the second, Bruce Merryl and Aleta Morrison have a pleasant, but simple, ballet exercise. Appreciably, show winds with a rollicking can-can, which was just making the grade in Britain in Edwardian days.

Show is booked for three weeks and club was doing stand-out biz when caught on Robert Burns' Night. Nitery introduced hep showmanship touch by providing special Scottish dinners, with Haggis ceremoniously piped in by the bagpipes. Ronnie O'Dell's combo does a solid backgrounding job for the production, as well as alternating for dancing with Francisco Chavez's Latin-American Band.

## Copa City, Miami Beach (FOLLOWUP)

Miami Beach, Feb. 4.  
Jimmy Durante and company are back at this biggest cafe spot in south Florida and the owners and patrons are happy, what with the sellout crowds flocking to see the Schnoz and to hear his load of new material.

He keeps them mitting and yock-ing from walk-on with a load of lyrics scripted in the main by Jackie Barrett and projected in the familiar dynamic style. Toppers are his "It's Kinda Hard to Put It in Words," "Dance of the Umbriago," "I Beep, When I Oughta Bop" and the general melange with piano, drummer, orch and line gals, for a boff.

Eddie Jackson joins him for the general mayhem and the song-struts; Candy Candido and his trick vocals are new and add impact, as does the biz with drummer Jack Roth. Had to beg off.

Rest of show is holdover and a sock supporter. In Billy Daniels' case, he belts them as usual with his more subdued lineup of pops and standards done in that kitsch-syesque style. With Benny Payne

(Continued on page 54)

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## AGVA Nears Wage Pact With RCMH

Radio City Music Hall, N.Y., is expected to sign an agreement with the American Guild of Variety Artists by next week. New terms call for a wage hike which would pay beginners \$70 weekly, \$75 after six months, \$77.50 after one year, \$80 after an additional six months and \$2 every six months thereafter until the highest minimum of \$87.50 is reached. Present scale is \$60 to \$77.50 for 28 shows.


Rehearsal hours during the first week of the show have been set at 15 hours from Monday to Thursday. On previous calendar weeks, terms are still to be finalized. Vacation terms are also set so that there will be equality in all categories, taking in Rockettes, Corps de Ballet and Glee Club. Latter has been getting less time off than the others. Normal vacations are two weeks off in nine weeks.

## Dallas Adolphus New Icer

Dallas, Feb. 5. New ice show edition for the Century Room of Hotel Adolphus here will follow Beatrice Kay's stand which ends March 5. Revue will have a circus theme.


Cast includes Peter Killam, Bill Jordon, Val Ray Kohner, Jeanine Brisbols and Ray Abney.

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## Seattle Olympic Sat. Try A Click; Nick Lucas In

Seattle, Feb. 5. Nick Lucas opened a week's stand in the Georgian Room of the Olympic Hotel here tonight (Tues.), and dance team of Harbors & Dale is pencilled in for near future. Bookings are a result of two experimental Saturday night spottings in the room, with big showing increase. Management is considering returning to consistent showcasing of talent in addition to dancing. Ramon Noval orch is current in the nitery.

## LONDON 'CRAZY GANG' IN U.S. BID AT 15G

London's "Crazy Gang" is being submitted for two-day vauders and legit houses at \$15,000 plus percentages weekly. One of the more potent top liners in British vauders, this group is set to make its first U. S. trip as a unit as soon as sufficient bookings are made by the Kenneth Later Agency.

They plan to remain in the U. S. for about six weeks only. "Gang" comprises Bud Flanagan, Norvo & Knox and Naughton & Gold.

## Josie's Benefit Concert Pulls 17G in Native St. Lo

St. Louis, Feb. 5. First concert appearance of Josephine Baker, native St. Louisan, Sunday (3), drew 6,200 persons for a \$17,000 gross to Municipal Auditorium. The singer's share was donated to the sponsoring Citizens Protest Committee on Overcrowding of Public Schools (Negro).

Miss Baker wore six gowns during the concert. House was scaled from 75c to \$9.15.

## Chi 'Horsemeat' Hassle Closes Blackhawk for 3

Chicago, Feb. 5. Blackhawk, one of Chicago's leading niteries, was shuttered for three days last week after a hassle regarding horsemeat allegedly found in hamburger patties.

Don Roth, owner, denied the charge and the Chi board of health cleared the restaurant. Operator paid the cast of long-run revue, "Laugh It Off," and band during layoff.

## Eddy Arnold's Cow Caper

Houston, Feb. 5. Current at Emerald Room of Shamrock Hotel is Eddy Arnold as star of a western-flavored bill in keeping with Houston Fat Stock Show underway here.

In addition to Arnold, room features Guy Willis & Oklahoma Wranglers and Little Roy Wiggins, with Henry King orch for dancing.

## Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., Feb. 5. Cornelius Clifford came up here from New York a very sick man. He regained his health at Gabriel Sanatorium and medico okayed him for vocational rehabilitation. He became a projectionist. Today he is a member of the Malone, N. Y., Local 749 and is relief operator at Pontiac Theatre here.

Audrey Lumpkin, daughter of James Brennan, v.p. of LATSE, in and out of the general hospital after mastering the thoracoplasty operation.

Jeff Clark, songster, and his wife, Jeanne Romer (Romer Sisters), both hit the jackpot here on the good health ledger, making the grade in 18 months.

Shirley Handler (Marion Powers), nitery entertainer, ended her six-month observation period and drew a green light.

Birthday greetings to Eugenie Reed Hayman and Charlie Aldebo, whose programs is tops.

Edward Davidson, of ABC, in from N. Y. to celebrate the extra good clinic received by his wife Grace.

Forrest "Slim" Glenn ended his period of observation and rest after a major operation.

Among the strictly in bed patients who are showing marked improvement with top clinic reports are Jesus (Gracia) Dominguez (Warner Bros., Havana); Peggy McCarthy (Rox, N. Y.); Helene Baugh (Warner Bros., Washington), and Stanley Nelson, legit and TV actor.

Write to those who are ill.

Ross & La Pierre into the Palladium, London, April 7.

## Herman Blumenfeld Exits Hamid for Frank Wirth

Herman Blumenfeld, who about a quarter century ago was a partner in the Wirth & Blumenfeld agency, last week joined the Frank Wirth agency as a booker. He had been with George A. Hamid for two decades and resigned that outdoor office several weeks ago.

Blumenfeld will book fairs and indoor circuses in his new connection with his former partner.

## Shortages Force Delay In Pitt Ankara's Fixup

Pittsburgh, Feb. 5. Town's No. 1 theatre-restaurant, Ankara, out on Route 51 about 10 miles from downtown, is staying open all winter—but more from necessity than choice. Room, clicko last couple of seasons with ice shows, had planned to shut down for at least two months to install its own rink and also to tear out the back to enlarge seating capacity.

In fact, notices had gone out that Ankara would be closed during February, March and part of April when owner Charlie Jamal discovered he couldn't get the material necessary for the changes. As a result, Ankara will keep right on going with the alterations set back a year.

Although Ankara has Whitey Scharbo's band for dancing nightly, it's running floorshows Saturday nights only. At Easter time another skating show will come back for a summer-long run.

## Antonio Sevenoaks Books Acts; Cugie & Co. in April

San Antonio, Feb. 5. A new policy has been instituted at Club Sevenoaks here by Col. B. F. Chadwick, owner. Floorshows will be presented in addition to the dance band. Currently booked are Josette & Walters, a dance team. Cliff Gillette band is providing the music.

Xavier Cugat orch and his package will play the spot for a week in April during the city's Fiesta de San Jacinto event.

## Jarmel Joins GAC

Vic Jarmel has joined the act and band department of General Artists Corp. to replace Don Seat, while latter goes on leave of absence.

Seat will leave for an indefinite period to take care of some personal business. He stated he will return to the agency.

## 1951 Recap Reveals 1,056,000 GIs Saw Camp Shows' Units Overseas

### N.Y. LQ's Liqueurless Run

Lati Quarter, N. Y., started a week's operation without its liquor license, Monday (4). Suspension was ordered by the State Liquor Authority because of a sale to a minor.

Boniface Lou Walters had appealed the suspension, which was originally slated to have started several weeks ago, but was refused.

## ALBANY VAUDER DROPS STAGE SHOWS FOR PIX

Albany, Feb. 5. The Colonial rang down the curtain Saturday (2) on vaudeville after six weeks of unprofitable operation. The uptown theatre inaugurated the policy late this season. Changed schedule, under operation of Dr. Henry Brown, with Charles Laube as resident manager, is film.

Termination here leaves Schine's Olympic in Watertown as the only uptown theatre east of Syracuse playing vaude weekly. That house presents five acts Thursday through Saturday.

Grade Agency Eyeing Eddie Lewis for Staff Deal is in the works for Eddie Lewis to join the Lew & Leslie Grade Agency. Lewis for many years worked with the late Clifford C. Fisher. He was in Paris for a long term and was responsible for the importation of many acts. He's currently handling Les Campagnons de la Chanson, who will go into the Palace, N. Y. Feb. 26.

Grade agency's N. Y. office is in the process of expansion. Parent office is in London.

## Autry's OK 10½G, Pitt

Pittsburgh, Feb. 5. Last-minute window sale for both performances enabled Gene Autry to get over the hump at the Gardens last week (29) and grab \$10,500 for afternoon and evening shows. Backers didn't figure on nearly that much, judging by the slow advance.

It wasn't up to Autry's take here a year ago, however, last week's bundle being about 20% under that.

USO-Camp Shows entertained 1,056,200 servicemen overseas during the past year, according to a report heard at the annual United Service Organizations meeting on Monday (4) at the Hotel Waldorf-Astoria, N. Y. Total number of men entertained was 1,085,275, which included remote installations in the U.S. and break-in shows of overseas units.

James Sauter, Camp Shows' prexy, was re-elected vicepre of USO. Abe Lastfogel, CS board chairman, and Lawrence Phillips, CS exec vicepre, were named USO directors, as were George Murphy, former Screen Actors Guild prexy; Frank Folsom, Radio Corp. of America president, and Y. Frank Freeman, Paramount study head.


Annual report also showed that Camp Shows gave 1,420 shows overseas and had sent out 26 units with 179 performers. There were 994 unit day services, with individual day services amounting to 5,386. Theatres included were Korea, Japan, Alaska, Europe, Iceland, Middle East and Caribbean.

Francis P. Matthews, U. S. Ambassador to Eire, addressing the meet, declared that "No one in this room will live to see the day when the services of USO to service men and women will not be needed." He declared that USO is an "indispensable" service to America and can't be regarded as a temporary organization.



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## Roxy, N. Y.

Johnny Johnston, George Tapps, Richard & Flora Stuart, Roger Carne, Andrew Zannis, Paul Ash Orch, Rozzyettes, H. Leopold Spitalny Chorus; "Phone Call from a Stranger" (20th), reviewed in VARIETY Jan. 9, '52.

Booker Sammy Rauch has collected a batch of entertainment industry staples for a sprightly session. The Roxy bill is well designed with some tasty production and it comes off okay generally. Topper is Johnny Johnston, late of "A Tree Grows in Brooklyn," who provides a personality surplus in his spot. There are some moments when he puts on the charm too heavily, but the house didn't seem to mind. During his turn, Johnston baritone a song series which goes over nicely. The major part of his turn, at show caught, was crooning to a pair of youngsters who came up from the audience. He handled the kids graciously and warmed up the house with these antics.

Another top standard is George Tapps, a skilled terper who combines cleft and ballet into some excellent choreography. Tapps sometimes has a tendency to get over-arty. This might be well for an intimate house, but in this situation, Tapps needs broad designs. However, these moments are few and he generally purveys an exciting brand of taps.

Some fancy cape swinging is by Richard & Flora Stuart. At show caught, there were occasions when the heavy garment seemed unwieldy, but there were many picturesque designs. As routine, they seemed to be too deeply integrated into the Castilian production number to be fully standout.

Roger Carne, a British import, is under New Acts.

The Roxy line sets off the acts nicely and the H. Leopold Spitalny choir put additional color behind the singing acts. A spot of production baritone is by Andrew Zannis.

## Michigan, Detroit

Detroit, Feb. 4.

Joan Caulfield, Tony Bennett, Four Aces, Don Saxon & Tim Herbert, Martin & Florenz, Bud & Cece Robinson; "Lucky Says No" (UA).

This variety show with Joan Caulfield who is starred in the accompanying film as headliner and featuring Tony Bennett and the Four Aces is packing them in at the Michigan, which hasn't had a stage presentation in about a year.

Blonde and well-gowned, Miss Caulfield contributes a sample of her dramatic ability in a monolog and impersonates Judy Holiday and Katherine Hepburn for well-earned plaudits.

Tony Bennett gets screams and whistles from the high school brigade, as he chants "Because of You," "Cold, Cold Heart," "I've Got You Under My Skin," "Blues in the Night," and "Solitaire." He's pleasant-mannered, and a few more appearances should round out his stage presence. Aside from minor technicalities, the response to his stylings was loud and long.

The enthusiasm remained at the high point for the Four Aces, who specialize in unusual arrangements aimed at highly dramatic effects. They did "Garden in the Rain," "Sin," "Tell Me Why," and "Begin the Beguine" for solid mittings.

Don Saxon, emcee, is joined for one spot by his comedian partner, Tim Herbert, for a nice round of yocks. Martin & Florenz, puppeteers, score well with skits featuring Jimmy Durante and Dagmar.

Bud & Cece Robinson are a couple of peppy dancers with clever routines and a loose-jointed rhythm that pleases. Ten.

## Olympia, Miami

Miami, Feb. 1.

Lon Chaney & Co., Betty Reilly, Wally Brown, Elton Britt, June Edwards, Les Rhode House Orch; "Double Dynamite" (RKO).

Variety is the word for the current layout here. In most phases it sets well with the stubholders, containing the ingredients that find a healthy and reaction somewhere along the lineup.

There's no definite topper here, though Lon Chaney, via movie rep, might be so labelled. Working with a male aide, he delivers a throwback to old vaude, the dramatic sketch. Construction of the act, that of two top pilots arguing over a dame, is reminiscent and doesn't quite come off.

Wally Brown emcees the rest of a good show. Handles the chore in top manner and clicks in own spot on the laugh side with his hanging gags, plus the special material, that is standard with him. Betty Reilly walks off with top

mitt honors. The Irish senorita is in a fifty foot here and belts them with a self-guitar accompaniment on her versions of Latino, American, Yiddish and specials, of which the outstander is "Molasses," plus her takeoffs on Margaret Truman, Sarah Vaughan and Bette Davis.

Contortion work of June Edwards is in the gasp-bringing class. Works from a high stand to raise the palms as she contorts down for the finale kerchief pickup. Elton Britt's "folk" songs are a good bet in this house, which caters to locals around the country, rather than to the vacationers across the bay on Miami Beach. Larry.

## Empire, London

London, Jan. 29.

Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), The Trampoloonies (2), Chevalier, George Melachrino's Orch; "The Wild North" (M-G).

Layout of Nat Karson's new Empire show follows the basic formula for the house with that slight variation to avoid a too rigid pattern. Although not reaching the peak standard of the past two productions, it's a solid 60-minute entertainment which fully capitalizes on available talent.

Entitled "Medley," show puts accent on music against a colorful circus background. With the Empire singers and ballet troupe serving as background, show tees off with a line rendition of Tchaikovsky fantasy by the Melachrino orch. Item is given additional punch by a trio of sketches in mime done by some of the dancers.

The first straight vaude act is Chevalier, who balances on a seven-foot standard, first on a couple of canes, then on one finger, and finally doing head balance on a special rest and a more intricate stunt on a rising ring. Gets solid audience reaction.

Current ballet item is "Circus Fantasy" which, apart from its seasonal flavor, is done with particular charm. The main big top characters are there, with the dancer, the clown, the tight-rope walker, the lion and the lioness. The other imported act, the renowned Trampoloonies, displays knockabout routine with slick timing and obvious comedy angles that make for sure-fire. The entire company, colorfully costumed, provides the familiar closing spectacle with song and dance, but not before a special plug is introduced for the upcoming film, "The Belle of New York." That provides that extra dash of showmanship for which this theatre is noted. Myro.

## Apollo, N. Y.

Gene Ammons Orch (12), Sazie Williams, Tom Parris Trio, Billy Wright, Dusty Fletcher & Co. (3), Steve Evans, Ella Fitzgerald; "David Crockett—Indian Scout" (U).

Ella Fitzgerald is sparking the current Apollo layout in one of its liveliest bills in some time. Show builds nicely with a neatly blended assortment of vaude turns leading to her sock closer. Pewholders are in her power from the moments she walks on to open with the Gershwin fave, "S Wonderful." Thrush can do no wrong from then on.

Farish changes pace for a warm-hearted rendition of "Angel Eyes" and wows with clever interpretation of "Frim Fram Sauce" a la Louis Armstrong that has house howling. It's an expert showmanship bit.

Gene Ammons' orch, comprised of three rhythm, five reed and four brass, tee off with a big, brassy rendition of "Topsy" and get little else to do but cut rest of show. Ammons' small crew, however, dishes out enough hot rhythm to please the jive aficionados. The seven-man combo—two reed, two brass, three rhythm—whip out an exciting musical set. Bes of the "Up and Down" and "Dawd," which features the torrid saxing of maestro Ammons and Sonny Stitt. It's an exciting instrumental challenge that wins a hefty mitt.

Saxie Williams, novelty tapster, clicks with his iron-jaw antics. Williams hyps his routine tapping chore by lifting tables and chairs with his teeth while terping. Gets solid mitt in windup as he carries off two tables and two chairs in his jaws. Steve Evans, white comic, nabs some yocks with his impishes of a drunk and carbons of assorted types of audience laughter.

Dusty Fletcher supplies the comedy antics in a fair sketch. Fletcher works with a guy and gal aide for moderate yocks. Humorous situation is dissipated by unnecessary patter and the weak blackout is disappointing. Tom Parris Trio, trampoline turn and singer Billy Wright are, reviewed in New Acts

## Paramount, N. Y.

Blue Barron Orch (14), with Betty Clarke, Jimmy McDonald; Harris & Shore, Denise Darcel, Jack Carter; "Las Vegas Story" (RKO), reviewed in VARIETY Jan. 9, '52.

The Paramount will cash in this sesh with its double helping of wolf-bait in the guise of Jane Russell, starring on screen, and Denise Darcel heading up the stage layout. Since both gals are similarly endowed, whistles, etc., get a full play.

In next-to-closing slot, La Darcel doesn't try to rely on her physical attributes to win house. Gal's set is well planned and expertly paced. She intersperses French and English patter in her songalog for smash results. Although not a top chanteuse, she projects a winning charm all the way. Mixes up the lingo in "Music, Music," a special-material item, dittos with "I'm In The Mood For Love." Works into an overlong narrative song about an American GI and a Frenchie in Paris. It gets sock yocks and a good mitt. Closes with a medley of romantic numbers which she sings to stooge, Lou Hearn. It's a smash windup.

Blue Barron's orch, comprised of four rhythm, four reed and five brass, open show with a breezy workover of "Down Yonder." Betty Clarke and Jimmy McDonald assist capably with their vocals. Trumphet Hal Greene comes on for some instrumental impishes. Clicks with carbons of Louis Armstrong, Clyde McCoy and Harry James. Orch comes back later for a vivid number in the Latino groove featuring Sal Valentine's exciting keyboarding.

Harris & Shore, comedy terper duo, get fair results from their dance parodies. Takeoff on a beguine step is a good opener, with gal walking yocks via some expert mugging. Turn bogs down in spot, however, due to their gabbing bits which are marred by vintage material.

Jack Carter closes bill with enough expert clowning to send the pewholders away happy. Carter's fast and funny and manages to keep his act in high gear with clever potpourri of one-liners, impishes and comedy songs. His carbons of Gen. De Gaulle, Winston Churchill and President Truman are etched in acid. All in all, it's a slick, rhythmic set. Gros.

## Casino, Toronto

Toronto, Feb. 1.

Jan August, Bobby Wayne, The Oliveras, Angel & Her Echoes, James & Ardine, Jimmy Cameron, Archie Stone House Orch; "Harlem Globetrotters" (Col).

Though it's in to light returns, Murray Little has assembled a neat 60-minute stage package with Jan August rating the only marquee lure. It's still a neat wrap-up, however, with all acts scoring once the customers are in.

August is his usual terrific self at the keyboard for his blend of classics and pops. His trademarked work on the trebles, ranging from Liszt's "Rhapsody" to "Cold Piano Roll Blues," rate a begoff.

Also in for neat returns are Angel, 9-year-old ventriloquist working three dummies; James & Ardine for their piquant taps and eccentricities; the Oliveras with their ballancing; Bobby Wayne for a couple of sets of songs that got over nicely. McStay.

## Armstrong Tour

Continued from page 1

at the Blue Note in Chicago, his 12th date at the Chi cabaret since organizing his small combo. Satchmo will then one-night his way to New York where he'll play his first date at the Paramount since 1941.

In September, he'll take off on the first leg of a world junket that will wind up in Australia sometime in 1952. On this swing, Armstrong will hit England where he was barred a couple of years due to a musicians union ruling. Armstrong, who will tour with Velma Middleton and a small rhythm unit, will now be classified as a variety act. In addition to vaude dates, Armstrong has also been pencilled in for a concert tour under the auspices of British National Federation of Jazz Clubs. Armstrong is also getting set for a pit to be shot in South Africa in 1953. John Grilerson, of the British Southall Studios, has a script and budget ready for a comedy film to be completed in 13 weeks, including concert dates in that area by Armstrong, Glaser and Ernie Anderson. Armstrong publicity list, will accomp the unit on the tour.

## New Acts

### QUEENIE LEONARD

Comedy

20 Mins.

Deauville, Hollywood

British comedienne

Queenie Leonard, making her cabaret debut in the U.S., fascinated a Sunset Strip audience in her opening with hilarious performance and repertoire. She had to beg off as the packed house shouted for more when her 20-minute stint ended.

Beginning with her parody on "Be My Love," winding with "Hurrah for the Hikers of England," charming Miss Leonard always has the aud with her. Material is gay and risque, perfect for an intimacy such as the Deauville.

She socks over "There's a Latin in My Life," "Cocotte Am I," and has 'em rolling with "Just Want You and Some Jubees," story of a retired stripper who yearns for the simple life.

British import knows how to deliver. End.

### LAO & LA MINERVA

Dance

14 Mins.

Havana-Madrid, N.Y.

Lao & La Minerva are equipped to do either a flamenco turn or a rumba session, and can elicit miting in either medium. They spit up their work into two sections with changes of costumes and sufficient breathing space.

Their flamenco work is energetic and lively. Youthful pair are sufficiently commercialized for work in most spots. The flamenco has exciting moments at various stages. Some of their dance conceptions aren't too imaginative, but they are well designed and get frequent midtime applause. The rumbas are fairly standard, but execution is okay. Jose.

### JOHN ATHERTON

Comedy

10 Mins.

Cafe Society Downtown, N.Y.

John Atherton is a comic with a fresh viewpoint, although he attempts material in a well-travelled groove. Atherton affects a New England viewpoint with references to his New Hampshire breeding. Some of it is bucolic, but much of it borders sophistication. The combination doesn't work out too well.

However, Atherton indicates that he can ultimately work himself into a substantial act which will fit him into the bill. He has a problem in getting material to fit his particular personality. Once he latches onto some solid bits, he'll have an act that should find favor in many situations. Jose.

### ROGER CARNE

Ventriloquy

8 Mins.

Roxy, N. Y.

Roger Carne, a recent British import, is one of the more ingenious ventriloquial acts. Carne does his work with a talking cat. He handles the feline excellently, both vocally and manually. The cat takes on a terrific personality during some parts of the turn. There's a brief sequence at the end where he does a duet with an elephant doll.

Carne, unfortunately, doesn't have the material for U. S. consumption. Major portions of his act can stand a rewrite if he's to enlarge his employment scope in this country. Jose.

### BILLY WRIGHT

Songs

7 Mins.

Apollo, N. Y.

Negro singer displays a good blues sense in his Apollo initialer, but needs to add a change of pace to his songalog before he can become an important vaude or variety factor. He sings 'em big and loud with a forceful drive that ekes out every bit of emotion. At times it becomes a little too much to take in one set. Some moderation in his blues chanting would help.

Lad's good looks and generally good stage deportment are plus values. Gros.

### LENORE KORMAN

Songs

8 Mins.

Cafe Society Downtown, N. Y.

Lenore Korman is a newcomer with a lot of vocal savvy. She has a big, well cultivated voice and an aptitude for the light classics.

Miss Korman is not at her best in rooms such as Cafe Society. It's fairly difficult for her to follow a jazz combo with classic renditions. She can work this room without benefit of loudspeakers, but she needs an audience that this type cafe doesn't attract. Jose.

### TOM PARRIS TRIO

Trampoline

5 Mins.

Apollo, N. Y.

Tom Parris Tri two guys and

a gal, impress as a sock bet for vaude and TV. White act works with ease and grace in their exciting five-minute turn. They get maximum results from sharply executed somersaults and body twists while on the trampoline bounce. Comic's dives and pratfalls are blended neatly.

Trio projects enthusiasm, winning house from start. They're an attractive group with plenty of appeal for the family trade. Gros.

## NPA Color TV

Continued from page 2

Committee. Johnson said he was certain the "arbitrary and discriminatory" M-90 order was issued without Wilson's consent.

Since Wilson replied to Johnson that the order was issued because of an antitrust question raised by the Radio-Television Manufacturers Assn. reports have been circulating that the Department of Justice has taken an interest in the situation. Whether color broadcasting will be resumed once the NPA ban is lifted apparently depends on CBS, which has the only color cameras for the field sequential system. However, regardless of what CBS does, Paramount told the FCC yesterday that Chromatic TV Laboratories, Par's 50% subsidiary, is prepared to "aggressively" develop the Lawrence tube.

Barney Balaban, testifying at hearings on Paramount's antitrust issues, said that only last Saturday he had been informed by Dr. Ernest Lawrence, inventor of the tube, that the last bug in the tube had been solved and that Chromatic is ready to go ahead with production.

McCoy will preside at Friday's NPA meeting, to which the following companies have been invited: Admiral, Chromatic, Color Television, Inc., CBS, DuMont, Emerson, Fada, General Electric, General Precision Labs., Halli-cravers, Hazeltine Electronics, Magnavox, Meek Industries, Motorola, Philco, RCA, Travler, Webster-Chicago, Wells-Gardner, Westinghouse and Zenith.

## Truman-Arnall

Continued from page 1

New York for the annual meeting of the Council of Motion Picture Organizations Feb. 20-21. Giving rise to the Washington job reports was a White House pow-wow last Thursday (31). President Truman dodged newsmen's questions at his press conference next day, but made it clear he held the Georgian in high esteem.

If Arnall takes a Federal post, he will, of course, be the second film topper with a year whom Truman has tagged for help. Eric Johnston was the country's first Economic Stabilization Director until his return to duties as prez of the Motion Picture Assn. of America last December.

## Hope-Crosby

Continued from page 1

rent contract. Comic is being offered on a \$55,000 half-hour time-and-talent weekly basis.

Chesterfield is also toying with a show idea based around name bands. They'll be making a pitch for younger listeners with the latter show.

Currently, the ciggie firm is not anticipating any video changes, with the possible exception of adding Berle to its already large stable. Inasmuch as it already has Arthur Godfrey, Perry Como, "Gangbusters" and "Dragnet," it's felt that the coverage in this medium is sufficient.

Reshuffling is still in the blueprint stages.

## Grosses Up

Continued from page 3

tor was relaxed curbs on dollar remittances from some abroad.

While all six corporations showed advances, particularly notable have been the gains experienced by Universal. U had been heavily in the black in the immediate postwar years, began its financial comeback in 1950 with net earnings of \$1,355,900 and has been consistently showing improve-



## Three Closings on B'way Last Week Nick Backers With \$120,000 Loss

Three closings on Broadway last week involved a loss estimated to have totalled about \$120,000. The shows included the Theatre Guild revival of "Saint Joan," starring Uta Hagen; the City Center revival of "Anna Christie," starring Celeste Holm, Art Smith, Kevin McCarthy and Grace Valentine, recently taken over by Harold Bromley for commercial presentation; and Herman Shumlin's production of "Gertie."

A final-week boxoffice spurt for "Joan," taking the gross over \$18,100, reduced the loss somewhat on the Guild offering. However, the deficit on the four-week engagement at the Century not only wiped out the approximately \$10,000 operating profit previously earned in 14 weeks at the Cort, but involved an additional loss of \$10,000, plus the original \$60,000 production cost.

Principal reason the show was kept running in the red at the Century was in anticipation of a road tour, with Jennifer Jones in place of Miss Hagen in the title part. Withdrawal last week of Miss Jones wrecked plans for the tour, however, at least for this season. Nevertheless, the Guild is storing the physical production and plans to send the show out next fall with another star.

### British Star For 'Joan'

Identity of the new title actress isn't disclosed, but Margaret Webster, who staged the revival with Miss Hagen, will go to London soon to confer with a British star about taking the assignment. The Guild reportedly figures that in limited engagements and on subscription, the Shaw play is a good prospect to regain a substantial portion of deficit on tour.

Although the "Anna Christie" revival was a boxoffice click in its regular 16-performance stand at the City Center at \$3 top, it failed to draw in its 14-performance commercial run at \$4.80 top at the Lyceum. It dropped an estimated \$10,000 on operation during its week-and-a-half run at the latter spot, which with the cost of moving the production to the new location, brought the total deficit on the commercial presentation to approximately \$20,000. The commercial presentation was financed with the approximately \$25,000 remaining from Bromley's \$50,000 production of "Glad Tidings."

"Gertie" increased the week's loss total by about \$50,000. The Shumlin offering, his third of the season, was financed at \$65,000, involved about \$40,000 production cost and dropped about \$4,000 during its tryout tour, the remainder of the deficit coming from operating loss on the five-performance run at the Plymouth, plus closing expenses.

## Busy Scriptor Caulfield Bicycling Two Plays As Two Others Prep Debuts

Playwright Edward Caulfield is using a helicopter instead of the traditional bicycle. Two of his scripts are being tried out simultaneously, one in the southwest and the other in New England. In addition, he's working on a new, untitled comedy, and two other scripts are making the managerial rounds.

Caulfield's "The Idea," which has been under option to several Broadway managements, is being tested at the Brattle Theatre, Cambridge, Mass., opening next Tuesday (12), with Albert Marre directing and the cast including Anne Revere, and Alexis Menotis, husband of Greek star Katina Paxinou, making his U. S. debut. The author's "Blind Spot" is being tried out, starting Tuesday (12), at Theatre '52, Dallas, under direction of Margo Jones.

"Stacey Jones," Caulfield's comedy about the Long Island R. R., which George Abbott dropped last season after a wreck on that line, and "An Innocent in Time," his play about Lord Byron, which was tried out last summer at the Provincetown (Mass.) Playhouse, are being circulated by agent Carl Cowl. Meanwhile, the author has partly completed a new script of undisclosed subject.

## Helen Harvey, Ex-MCA, Heads WM Play Dept.

Helen Harvey, formerly with Music Corp. of America, has switched to the William Morris agency as head of the play department. She had previously been with the legit managements of Carly Wharton, Martin Gabel, Alfred de Liagre, Jr., and the Playwrights Co. Her assistant at MCA, Alice Katz, goes along in the same capacity.

For the last few months, legit scripts have been handled by various members of the William Morris staff, with Martin Jurov in general charge.

## Metop Gets Another Sock Show With New 'Carmen'; Upped B.O. Nets \$28,960

"Carmen," fourth and last of the new productions the Metropolitan Opera has skedded for this season, had a boff preem in N.Y. last Thursday night (31), to shape up as one of the most striking productions in the Met repertoire. Combination of fortuitous circumstances was responsible—casting of Rise Stevens, Richard Tucker, Nadine Conner and Frank Guarrera as the leads; new sets and costumes by Rolf Gerard; fresh, dramatic staging by Tyrone Guthrie, and conducting by Fritz Reiner.

Although pacing was little leisurely here and there, overall impact was sharp and vivid. Guthrie, director of London's Old Vic theatre troupe, and fourth of a series of legit staggers brought in to pep up Met productions this year (Alfred Lunt, Garson Kanin and Margaret Webster were the others), brought out unusual dramatic values hitherto buried in "Carmen" presentations. Crowd scenes and vivid effective chorus tableaux, were standout, while the thespic performance of Miss Stevens was as dazzling as her vocal efforts were surefire. "Mezzo has probably never sung better in her life."

Performance was taken over by the Metropolitan Opera Guild as a benefit for the Met's Production Fund, with tariff upped from the normal \$7.50 top to \$25. Boxoffice take was therefore a hush \$28,960, with the Guild also getting in contributions from subscribers in excess of that amount. Bron.

## Treacher to Kick Off 1st Richmond Stock in 10 Yrs.

Richmond, Feb. 5.

First winter stock here in more than a decade will be initiated at the WRVA Theatre Monday (11) with the opening of a six-week series operating on a guest-star basis. Arthur Treacher's "Clutterbuck" will kick off the series, to be followed by Nancy Carroll in "Legend of Sarah," Iika Chase in "Over 21," Kay Francis in "Theatre," and two other guest-stars whose contracts are pending.

Bertram Yarborough, as director, has lined up a resident Equity company to feature Truman Gaige and Patricia Barclay, with Cynthia Latham, Lynn Kendall, Eugene Stuckmann, Mark Hopkins, Judith Paige and Mary Cooper also on tap.

Shows will play from Monday night through Saturday matinee. There will be no Saturday night performances, as the theatre is permanently booked as showcase for WRVA's airshow, "Old Dominion Barn Dance."

Series has been pre-sold on a subscription basis at \$12.50, but house is scaled at a \$2.50 top, thereby giving the sixth play, as a bonus to subscribers.

## Equity Shows

(Feb. 4-17)

"Blithe Spirit"—Lenox Hill Playhouse, N.Y. (13-17).  
"Pygmalion"—De Witt Clinton Community Center, Bronx, N.Y. (8); Bryant Youth & Adult Center, Queens, N.Y. (15-16).

## 50G Capitalization For Suski-Benson 'Josephine'

"Josephine," Thaddeus C. Suski's production of the Sally Benson dramatization of several F. Scott Fitzgerald short stories, will be capitalized at \$50,000. Perry Watkins will design the scenery, but selection of a director and cast will await final script revisions.

It's hoped to put the play into rehearsal the latter part of March and open it on Broadway about the end of April, after a short tryout tour.

## Metop Sets Big \$1,185,000 Tour

The Metropolitan Opera will undertake one of the most extensive tours in its 87-year history when it goes out on its annual trek next month. Trip, to last seven full weeks, will run two weeks longer than last season's. It will bring the Met to Montreal for the first time since 1911 and to Toronto for its first visit since 1901. Tour will take in 18 cities in 12 states, two Canadian provinces and District of Columbia; will cover 7,418 miles, and include 55 performances, only six less than on the longest tour the Met's ever made (1949).

Probable gross on the tour will run around \$1,185,000, with the Met's share of it estimated between \$900,000 and \$950,000. The Met may make about 10% profit on its share, but it's too early to say yet, as all railroading and other costs haven't been ascertained. Last year the Met took in about \$600,000 on its share of the five-week tour, with an estimated profit of \$65,000 to \$70,000.

The Met will take between 300 and 325 people on the tour, utilizing two trains, and from 20 to 22 baggage cars. Troupe will give two performances at the Lyric, Baltimore, March 25-26, and formally begin the trek in Cleveland April 14, staying a week. Tour will end in Montreal May 31. According to Francis Robinson, the Met's tour director and subscriptions head, "we're going as late as the thermometer and artists' commitments will permit."

### Using Big Arenas

In several cities the Met will be returning after some years' absence. It has taken advantage of large arenas, rather than smaller theatres or concert halls, in those cities to hypo the take. Chicago, which was visited last year, is being bypassed this spring because its Opera House capacity is too small, and the margin of profit not big enough. St. Louis was included instead (its Kiel Auditorium seats 10,000, as against Chi Opera House's 3,600).

Tour sked calls for Cleveland (with its 9,000-seat Public Auditorium), week of April 14; Boston, April 21 week; Washington (Capitol Theatre), April 28-29 (first visit since 1931); Richmond, April 30; Atlanta (Fox Theatre), May 1-2-3; Birmingham, 5-6 (first time in 10 years); Memphis (5,000-seat Ellis Auditorium), 7-8; Dallas (4,000-seat Fair Park Aud.), 9-10-11; Houston (City Aud.), 12-13; Oklahoma City (Muney Aud.), 14; Des Moines (4,400-seat KRN'T Theatre), 15; Minneapolis (Northrup Aud.), 16-17-18; Bloomington, Ind., 19-20; Lafayette, Ind., 21; St. Louis, 22-23-24; Toronto (14,500-seat Maple Leaf Gardens), 26-27-28, and Montreal (its ice-arena Forum), 29-30-31.

Toronto's Gardens is also an ice-hockey arena. Its management advises that it is building a special bridge to take the Met's scenery, utilizing 40 tons of steel.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

"Collector's Item" (C)—Roger Clark, prod., dir.  
"Curtain Going Up" (R)—Mervyn Nelson, prod., dir.  
"Flight Into Egypt" (D)—Irene M. Selznick, prod.; Elia Kazan, dir.  
"Little Evil" (C)—H. Clay Blaney, Leonard Altobell, prods.; Altobell, dir.; Henry Hull, star.  
"Long Watch" (C)—Anthony B. Farrell-Charles, Coburn, prods.; John Larson, dir.  
"One Bright Day" (D)—Howard Lindsay-Russell Crouse, prods.; Michael Gordon, dir.

## Inside Stuff—Legit

Wood Soanes, who panned Olivia de Havilland's performance when her touring "Candida" played San Francisco earlier in the winter, wrote in the Oakland, Cal., Tribune last week, "I, for one, wish her well and look to the day when I can write an enthusiastic, or even amiable, review of her work as a stage personage." Referring to reports that despite unfavorable notices in Chicago, the star had done near-capacity business there, Soanes said, "Just why, with nothing at stake, she has chosen to leave the movies and invade a field that is strange to her, I cannot say; but now that she has made the choice, her determination to rise above criticism and carry on is certainly to her credit. One must always admire the shoemaker who declines to stick to his last and insists on his right to achieve equal fame as a hairdresser. This is, after all, a free country. I admire, too, Miss de Havilland's ability to keep her temper. Lesser lights, chastised by professional playgoers, have snapped back at their 'persecutors'. She has maintained a dignified silence, and gone on about her business."

Following apparent audience confusion at the tryout premiere, the billing in both programs and billboards is being changed for this week's engagement of "Mrs. McThing" at the New Parsons, Hartford. Preliminary advertising and the program for the Monday night (4) opening referred to the Helen Hayes starrer as simply a "play by Mary Chase," identifying the latter as the author of "Harvey." That seemed to lead first-nighters to expect an adult play in somewhat similar vein to Miss Chase's click farce of several seasons ago. However, new programs were printed and all billing was revised to present "Mrs. McThing," just as it was when given its initial tryout last summer at the Barter Theatre, Abingdon, Va. At that time it was called "Mrs. Thing" and was billed as "a fantasy for children—of all ages."

## Legit Bits

Mike Sloane, co-producer with Paula Stone (Mrs. Sloane) of "Top Banana," expects to go to the Coast this week to powwow with Paramount about a film deal on the show, also to discuss a new musical.

Bob Corris, manager of the Auditorium, Rochester, N. Y., is also a city councilman. Met Opera star Patrice Munsel may appear in a revival of "A Night in Venice" being mulled by Edwin Lester for presentation this summer on the Coast and subsequent national tour.

Theatrical attorney L. Arnold Weissberger was kept busy early this week receiving congratulations (including singing telegrams) on the wedding Sunday (3) of moving-storage executive I. Arnold Weissberger to actress-singer Sandra Deel, but the limit was reached when presents started arriving at his home. What has increased the confusion of the two unrelated Arnold Weissbergers for some years is the fact that both are sons of Harry Weissbergers, one an ad agency exec and the other the founder of the moving-storage firm.

Al Goldin is general manager, with Frank Hall stage manager and Charles Wood and Bill Miller assistants on "Curtain Going Up."

Stanley Woolf, currently touring condensed versions of "Darkness at Noon," "Voice of the Turtle" and "Heaven Can Wait," is readying a portable edition of "Brigadoon" to have a two-piano accompaniment and travel by bus.

Joyce Hill, who as stage manager was the only femme in the "Stalag 17" company, left the show to sail yesterday (Tues.) for a legit assignment in France. Sidney Blackmer, Carol Goodner and Bethel Leslie will be in the cast of "Brass Ring," for which Forrest Haring will be general manager and Philippa Hastings stage manager.

Bramwell Fletcher has taken over the part of Burgess, father of the 33-year-old heroine in the Olivia de Havilland revival of "Candida," replacing Berry Kroeger, who withdrew to undergo a throat operation. "Jeezabel's Husband," comedy by Robert Nathan, has been acquired by Roger L. Stevens and William F. Powell in partnership with the Playwrights Co., with which they are associated. It's slated for production next season.

Peter Davis, business manager of the Theatre Guild, is company manager of "Jane," with Joseph Heidt and Reginald Denenholz pressagents, George Greenberg stage manager and Al Collins assistant. James Murnan, former treasurer of the Lydia Mendelsohn Theatre, Ann Arbor, has been appointed manager, succeeding U. of Michigan professor Herbert Kenyon, retired. The proposed London production of "Where's Charley?" has been postponed by Cy Feuer and Ernest H. Martin until George Abbott is available to repeat his original staging.

Robert Porterfield, operator of the Barter Theatre, Abingdon, Va., last week sent cards wishing his friends Happy Ground Hog Day. "Red Letter Day," new play by U. S. author Andrew Rosenthal, whose "Third Person" is a current London hit, will open Feb. 21 at the Garrick in the West End. Alfred Stern, formerly associated with various local and industrial fairs and shows, will be the director of a new department of community and industrial showman-

ship of the American National Theatre & Academy.

Kermit Bloomgarden, producer of Lillian Hellman's "Autumn Garden," is talking of revival next season the same author's first hit, "Children's Hour." "Danger Signal," by Anne Ellis, has been optioned by Irving E. Bizman and Julie Marvin for production next season. Victor Moore will play his original role of vice-president Throttlebottom in the Chandler Cowles-Ben Segal revival of "Of Thee I Sing." Eddie Dimond will be stage manager of "Shuffle Along." Charles Harris will be company manager and Arthur Cantor pressagent of "Fire Sale."

After a lapse of 10 years, Karl Nielsen is back with the Theatre Guild as production stage manager for Christopher Fry's "Venus Observed," co-starring Rex Harrison and Lilli Palmer. Nielsen's first show with the Guild was "Philadelphia Story" and his most recent, before "Venus," was "As You Like It." Ben Kranz has been engaged as stage manager for "The Grass Harp," the Truman Capote play which Saint Subber puts into rehearsal Feb. 16. Julian Caffrey, who acted in "Caesar and Cleopatra" with Cedric Hardwicke and Lilli Palmer, now conducts her own TV program, "Woman's Club," on WABD-Dumont, daily, at noon, Mondays through Fridays.

Marshall Migat operates the Sal Creek Summer Theatre at Hinsdale, Ill., and not the Chevy Chase Summer Theatre at Wheeling, Ill., near Chicago, as erratum last week. Phil Tyrrell operates at Chevy Chase.

Jack Schlissel, company manager of "Autumn Garden," is due back in town Feb. 25 after the Fredric March-Florence Eldridge starrer ends its tour in Washington. "Fourposter," currently in its 15th week on Broadway, has just paid a 50% dividend, representing the initial profit distribution on the \$40,000 venture.

Olivia de Havilland, who played her 200th performance Jan. 24 in "Candida" (87 during the balance tour last summer, and the balance tour on her current road trek), will soon set a new record for number of times any actress has done the role. New Dramatists Committee tossed a beer party last Thursday night (31) for their member who made good, Joseph Kramm, author of "The Shrike."

Jan Keith will be guest actor for Malcolm Atterbury's presentation of "Pygmalion" at the Playhouse, Albany, March 11-22, and in "The Velvet Glove," there Feb. 26-March 8. Judson Pratt, who last appeared on Broadway in "Captain Billy Budd," has finished another film for the Army Signal Corps. Roberta Jonay, his wife, is preparing to go out on tour in "Rose Marie" and "Showboat." Jacqueline Holt replaces Peggy Conners as femme understudy to Maggi McNamara in the Chicago "Moon Is Blue" company.

## London Legit Bits

Leontine Sagan, German legit and film director, back in London after two years in South Africa. She will probably do the next Ivor Novello musical which was found among his effects after his sudden death, with show to be presented by Tom Arnold.

Al Rosen's "Mary Had A Little," produced in the West End Nov. 27, is to be revived by Jack Warner early in March for the Syndicate Halls.

# Legiters Seen Chilly to Telecasts Following 'Anna Christie's' Quick Fold

After the quick fold of the "Anna Christie" revival on Broadway last week, following a network telecast of the play, legit circles are inclined to be chilly to tele use of current stage properties. The proposed NBC-TV presentations, over a closed circuit for large-screen theatre viewing, of the current Laurence Olivier-Vivien Leigh revivals of "Caesar and Cleopatra" and "Antony and Cleopatra," will be carefully watched for possible indications of subsequent public interest in the legit originals at the Ziegfeld, N.Y.

For the present, at least, the unions are going along on the closed-circuit proposition, on the assumption that a single-time showing on a charged-admission basis may not hurt the stage edition and might even boost public interest by word-of-mouth comment. On that basis, the Fact Finding Committee representing the various unions last week okayed the proposed TV shows provided all classifications are paid according to the standard Actors Equity formula. That is, one week's pay for each day's work, including rehearsal. The "Cleopatra" telecasts are expected to originate from the Ziegfeld stage.

Although the example of a single show may not be conclusive proof that a regular network telecast of a play is fatal to a current legit version, the case of "Anna" is regarded as strong evidence in that direction. It's noted that the TV edition of the work was done the same night that the stage revival reopened at the Lyceum, N.Y., following its successful two-week stand at pop prices at the N.Y. City Center. There was reportedly indication of public interest in the commercial presentation of the show until the telecast, after which the response was negligible.

Since regular TV shows, in contrast to closed-circuit offerings, are available for gratis home viewing (Continued on page 60)

## Stock Companies Seen As Aid to Pix Nabe Problem; St. Louis Setup Watched

St. Louis, Feb. 5. Winter stock company experiment at the midcity Empress Theatre, two miles from downtown St. Louis, has aroused much attention through the midwest. Joseph C. and Louis K. Ansell, chain film operators, asked Robert E. Perry, summer stock operator from Andover, N. J., to come here, organize the season and direct. Good notices boosted the first bill—Gene Raymond in "Voice Of The Turtle"—to 85% capacity for this 1,500-seat house. Moderate notices reduced the second week's bill—Arthur Treacher in, "Clutterbuck"—to 65% capacity.

The Ansells have received numerous inquiries from film operators in midwest cities, who wonder whether the installation of stock companies with name leads may solve a critical real estate problem—what to do with the neighborhood house.

Cost of launching the venture, and renovating the old Empress, which last gave live shows 20 years ago, gives the Ansells a sizable stake in the future of drama in St. Louis. Empress is legit union throughout backstage, with full pit band, and non-union in front. Scaled to gross near \$12,000 a week, theatre could prosper, despite heavy cost of railroading each week's star and paying name-leads, such as Treacher, \$1,500 a week plus percentage.

These costs would be materially reduced if a circuit of five or 10 midwest cities developed through talks the Ansells are now having with Kansas City and other interests.

Strong matinee trade and balcony sale is one of the major developments for this suburban St. Louis stock try. Audiences appear pleased with the return to legit, and the \$2 top is big lobby discussion. Little competition exists in this city for stock, since community theatre activity is virtually non-existent in St. Louis. Only legit is the downtown American Theatre, which has frequent dark weeks.

## 3d Major Summer Drama Due for North Carolina

Greensboro, N. C., Feb. 5. Another historical drama will be on the North Carolina scene this summer. The newest is "Horn of the West," an outdoor "symphonic drama" about Daniel Boone and early settlers in western North Carolina. Sponsored by the Southern Appalachian Historical Assn., it will have its premiere June 27 at an open-air theatre on the Blowing Rock highway near the town of Boone.

"Horn" was written by Kermit Hunter, who also authored "Unto These Hills," a pageant of the Cherokee Indian which plays each summer at Cherokee, N. C. The state's third major summer drama is "The Lost Colony," presented at Fort Raleigh and authored by Paul Green.

## Contract Snarl Delays 'McThing'

In order to get the ANTA Play Series management off a contractual hook, the current tryout of "Mrs. McThing" will probably be extended a second week at the New Parsons, Hartford. The matter is to be decided today (Wed.).

Necessity for keeping the Mary Chase play, starring Helen Hayes, out of town an extra week stems from the terms of the author contract for "Desire Under the Elms," ANTA's current show at the ANTA Playhouse, N. Y. Apparently due to an oversight, a deal with Eugene O'Neill was signed providing that "Desire" cannot be moved or closed unless the gross drops below \$12,000. Last week's take was over \$14,100.

"Mrs. McThing" had been scheduled to open a week next Tuesday (12) at the ANTA Playhouse, but with "Desire" lodged there indefinitely regardless of Play Series management wishes, it would have been necessary to book the Mary Chase play into another house. Since that would involve considerable confusion about substitute locations for series subscribers, with various additional costs for advertising, etc., the management will probably gamble on "Desire" dropping below the \$12,000 level in time to allow the Hayes show to occupy the Playhouse a week later than originally planned, the night of Feb. 19 or 20.

Fortunately, "Mrs. McThing" is selling out this week in Hartford and can presumably stay there a second stanza without running into a big loss.

## 'WAGON' BACKERS GET 1ST \$35,000 PAYMENT

First payment of \$35,000 was made last week to backers of "Paint Your Wagon," Cheryl Crawford's production of the Alan Jay Lerner-Frederick Loewe musical. That represented the overall on a total investment of \$210,000.

The capital return was made from total operating profits of \$52,277 through Jan. 12, including \$26,756 net return for the five-week period ending that date. It left \$203,293 of the \$255,570 production cost still to be regained.

Sale of the film rights last week to Louis B. Mayer for \$200,000 plus 5% of the picture's gross after repayment of double the negative cost, will bring a minimum of \$72,000 to the legit production, the usual 60% going to the authors. (Further details in Picture section.)

Bristol Old Vic in "Verona"  
London, Jan. 29.

With the presentation of "The Two Gentlemen of Verona" at the Old Vic on Feb. 19, the Bristol Old Vic Co. will be making its debut at the parent theatre. Company is headed by Laurence Payne and Pamela Alan.

"Verona," which is set for two weeks only, will be followed by "King Lear."

## Band Singer Baird to Sub As Nat'l 'SP' Lead 2 Weeks

Eugenie Baird, understudy to Janet Blair, star of the national company of "South Pacific," takes over the lead for two weeks when the show leaves Chicago. She'll do the two-week stand at St. Paul and Minneapolis, starting Feb. 25.

Miss Baird, a former band singer, had given her notice effective when the show closed in Chicago, Feb. 23, but decided to continue during Miss Blair's vacation, and will then leave the show for nitery and TV dates.

## Seek 200G to Complete D.C. Amphitheatre; Run Of 'Fathers' Looks Okay

Washington, Feb. 5. Washington will have a permanent outdoor amphitheatre suitable for any type of large-scale show or concert, if requests for an additional \$200,000 to complete the Carter Barron Memorial Amphitheatre are granted. Expenditure has been requested by Paul Massman, exec director of the Sesqui-Centennial observance. Massman stated that funds would be used to condition the \$642,000 outdoor structure for almost any type of entertainment production before it is turned over to the National Capital Parks Division of the Dept. of Interior. Transfer is scheduled for Dec. 31, 1952, when the Sesqui Commission is terminated by law.

Such improvements as an acoustical shell, a permanent lighting system, curtain, traveler and an improved sound system are sought. This would expand use of the amphitheatre, named for the late Carter Barron, Loew's Washington head, for commercial as well as civic use. Since the Sesqui Commission has a balance of \$1,400,000, chances for the appropriation are considered good.

Expenditure for the amphitheatre would in no way affect a bipartisan move, started in the House of Representatives recently by Reps. Roy W. Wier (D., Minn.) and Carroll Kearns (R., Pa.), to transfer the Sesqui balance to start a national civic opera house and theatre.

Meantime, although no final action was taken by the Sesqui Commission, prospects for an additional season's run of the Paul Green historical pageant, "Faith of Our Fathers," seemed assured. At a White House meeting of the Commission Jan. 15, the President joined such members of the group as Speaker of the House Sam Rayburn, and Sen. Margaret Chase Smith (R., Me.) in kudosing the production. Their enthusiasm has encouraged Massman to start spade work on plans for the coming season. These entail a run from July 1 through Labor Day. Budgeted at \$110,000, the show has a revenue potential of \$155,000. Last year, with a nut of \$87,000, the show wound up slightly in the black with \$90,000 in the till.

Massman stated that he would welcome commercial offers for the 4,000-seat outdoor theatre for the month of June.

## 'Blondes' \$23,215 Profit Jan. 19 Week Biggest Yet

"Gentlemen Prefer Blondes" had an actual profit of \$23,215 for the week ending Jan. 19, when the gross was \$81,127, the highest in the musical's Broadway and touring history. That is revealed in the accountant's report for the engagement, which included seven performances at the 4,000-seat Municipal Auditorium, St. Louis, and one at the 4,139-seat KRNT Theatre, Des Moines. The Herman Levin-Oliver Smith production had a profit of \$4,712 the previous week on a \$47,291 gross at the Orpheum, Kansas City.

According to the accountant's report, the grosses for the Kansas City stand and the Houston engagement the week before were incorrectly quoted. The actual figure for Houston was \$23,335 for three performances, with profit of \$3,016.

Hans Schwieger has signed a new three-year contract as director of the Kansas City Philharmonic Orchestra, beginning next fall.

# 'Jane' Reception Brings Theatre Guild Ray of Sunshine After Extended Slump

## Stock at Jamaica, B.W.I., Mulled by J. D. MacArthur

John D. MacArthur, publisher of Theatre Arts mag, is mulling the idea of presenting a stock company this winter at Tower Isle, in Jamaica, B.W.I. During his current vacation there, he's discussing the proposition with Abe Issa, owner of a hotel where the venture would be located. Plan would call for flying stars from New York for weekly changes of bill, with a resident company of Equity players. Similar setup is now in its second season under the management of Philip Langer and Marti Manulis at Nassau, Bahamas.

MacArthur, a Chicago insurance executive, is the brother of playwright Charles MacArthur.

## Ford's in Balto Eases Race Bar

Baltimore, Feb. 5. Gov. Theodore R. McKeldin's Commission on Interracial Problems and Relations provided the out, in solving the problem of segregation that has plagued the local legit scene at Ford's here for years. In a brief statement issued by house-manager John Little, which reversed a policy in existence since 1871, the house recognized the Commission's findings that the "climate of opinion in our community is changing in direction of removal of discrimination between races," and accepted the recommendation "to lift such discriminatory practices as now exist."

Dropping of the color line means the end of the picket lines that have paraded in front of the legit landmark of several seasons, causing several attractions and stars to refuse local dates and hampering bookings generally.

Theatre Guild, which with the American Theatre Society has been promoting subscription setups of six to seven weeks a season, now has to come up with four weeks for balance of current season.

This year has been the slimmest in the house's history, with only a few meagre weeks played to date. A three-day dating of the Shuberts' "The Merry Widow" is set for Feb. 14, with "The Cocktail Party" and "A Member of the Wedding," mentioned for March.

## CHURCH IS URGED TO GET BACK INTO LEGIT FIELD

Chicago, Feb. 5. Legit and pictures got support from an unexpected source here last week when Rev. James Clarke of St. Louis, addressing 1,000 delegates to the National Council of Presbyterian Men's meeting here last week, asked that the church get back in the drama field where it was a major factor until Shakespeare's time. Minister said the Protestant church needed drama again, and pointed to the resurgence of morality plays, old and new, especially the church productions of Christopher Fry's "A Sleep of Prisoners."

He also praised the picture industry's contribution of high-class Biblical and church films, which he claimed have revolutionized the religious educational programs of all major denominations of America.

## Gerard Plans Legiters At H'wood Las Palmas

Hollywood, Feb. 5. Hal Gerard took over Las Palmas Theatre here for a series of legit productions, opening with "Three for Tonight," consisting of three original one-act plays starring his wife, Ge Ge Pearson.

Schedule calls for a four-week run, to be followed by other original plays, each to be budgeted at \$7,500. Jack Present was signed as general manager.

Click opening of "Jane" last week at the Coronet, N.Y., apparently ends a severe production slump for the Theatre Guild. Although its still too early to predict major financial success for the comedy, it's evident that the Guild's long succession of costly flops is at least temporarily over. Also, with the scheduled opening next week of the promising "Venus Observed" production, starring Rex Harrison and Lilli Palmer, things are looking better than at any time in years for the Guild.

While "Jane" got only an even split in the first-string notices, it drew favorable reactions from the critics who are regarded as having the most potency at the boxoffice. Outstanding in this connection was the rave from Brooks Atkinson, of the Times, who is rated the most influential with the playing public, particularly the vital broker trade. Moreover, the tone of the reviews tended to stimulate trade for the show.

At its estimated break-even nut of \$14,000, the S. N. Behrman comedy, "suggested by" a story by W. Somerset Maugham, can net around \$7,000-\$8,000 a week at capacity, which would enable it to get into the black in about six weeks or so. It thus may prove to be the Guild's biggest money-maker since "I Know My Love," the Lunt-Fontanne starrer adapted by Behrman from the French of Marcel Achard. It was produced in the 1949-50 season and ultimately earned about (Continued on page 58)

## All's Not So Wellich At Met as N.Y. Crix Pepper Diva for Scene-Chewing

New York's music critic fraternity had something of a field day last week, following the performance of "La Boheme" last Wednesday (30) at the Metropolitan Opera. Ljuba Wellich, flamboyant, hefty, red-haired Viennese soprano who was a sensation three years ago in her debut at the Met in "Salome," was portraying the Musetta role in "Boheme," for her first time in N. Y. Her scenery-chewing performance had the boys so steamed up that they really let the lady have it next day, flailing away in a blunt, personal fashion rare in legit circles and almost unheard of in the plushier purlieus of grand opera.

"What her Musetta did to Puccini's opera," said the N. Y. Times music ed, Howard Taubman, "had to be seen to be believed. One has seen hamming and hokum at the Met in the past, but never quite a shambles like this." The portrayal, added Taubman, "was so exaggerated, that the bounds of credibility and indulgence, even for an opera house, were left far behind." Her singing never made up "for the damage she did to the opera as a whole."

The Herald Tribune critic, Virgil Thomson, referring to Miss Wellich's "powerful interference" with the opera, said that "one was obliged to pinch oneself from time to time" to believe that such things were really going on in a serious performance.

"One has not seen such a hilarious piece of female impersonation since the days of the late (and immortal) Bert Savoy." Staged in a review, Miss Wellich's number (Continued on page 60)

## Cincy Dramatic Famine Now Turning Into Feast

Cincinnati, Feb. 5. Cincy's dramatic famine, ended by the settlement of wage disputes between the Shuberts and union musicians, stagehands and treasurers, turns to a feast beginning Feb. 11 when "Bell, Book and Candle" unfolds in the 1,300-seat Cox for a week's engagement at a \$4.31 top.

String of bookings to follow almost unbroken succession includes Cornelia Otis Skinner in "Paris '90," week of Feb. 18 in the Cox at a \$3.69 top; "Gentlemen Prefer Blondes" in the 2,500-seat Taft, week of March 2, to be followed by a Theatre Guild four-show package, and other attractions.



## Plays Out of Town

### Three Wishes for Jamie

New Haven, Feb. 5.  
Albert & Arthur production of musical in two acts (19 scenes) with book by Charles O'Neal and Abe Burrows, lyrics by Ralph Blane. Stars Anne Jeffreys, John R. Raitt; features Bert Wheeler, Robert Halliday, Malcolm Keen, Jeff Morrow, Ralph Morgan, Peter Conlon, Charlotte Rae, Royal Dano. Directed by Burrows. Choreography, Eugene Loring and Ted Conroy; settings, George Jenkins; costumes, Miles White; lighting, Feder; orchestral arrangements, Robert Russell Bennett; choral arrangements, William Elfeldt; conductor, Joseph Littau. At Shubert. New Haven, Feb. 4, '52; \$4.50 top.

Walter Burke  
Cassidy Wilton Clary  
Old Dan McMuir Richard Scott  
Kate McMuir John R. Raitt  
Bridgie Quinn Michele Burke  
Tim Shanahan Robert Halliday  
Tina Shanahan Charlotte Rae  
Owen Rose Tavish Bert Wheeler  
Maeve McMuir John R. Raitt  
James Harrigan Anne Jeffreys  
Angie Bie Grant O'Malley  
Randal Devlin Jeff Morrow  
Sue Proddy Royal Dano  
Shirley Haines Robert Halliday  
Dennis O'Ryan Peter Conlon  
Fether Kerrigan Ralph Morgan  
Bridgie Quinn Robert Halliday  
Sheriff Haines Dick Foote  
Kenneth Francis Bud Flanagan  
Johnny Finley Jackie Schell  
Dorley Boy Donny Alfano  
Little Patrick Martin Walker  
Dancers: Sandra Zell, George Foster  
Doris Atkinson, Estelle Aza, Mary Kay  
Lorna Del Maestro, Mary Hayward, Mildred Ann Mauldin, Janet Savers, Buddy Berman, James Harrigan, Jerry Newby, Greg O'Brien, Joe Stember.  
Singers: Leigh Allen, Michele Burke, Claudia Campbell, Marie Gibson, Ellen Lane, Anne Jeffreys, Ralph Morgan, Towers, Robert Blair, Jerry Cardoni, Clifford Pearl, Robert Lamont, Richard Scott, Donald Thrall, Richard Vine.

Apparently Albert and Arthur Lewis believe in the old bromide, "If at first you don't succeed, try, try again." After a last summer tryout of "Three Wishes for Jamie" on the Coast, an effort that just didn't jell, they withdrew the musical for a diagnosis of its ailments.

Retaining some of the technical artisans (Eugene Loring on choreography, George Jenkins on settings, Miles White on costumes, Robert Russell Bennett and William Elfeldt on arrangements), the doctoring job was turned over to Abe Burrows, who, as chief surgeon, did complete revamp of the book and restaged the overall production.

This time they have come up with a potential winner, whose current major stumbling block is its length (three hours and a quarter). It's a pleasing blend of tune, terp and tale. Last-named being the department in which the production is somewhat overboard.

Score gets an excellent workout, both solo-wise and ensemble. In his first double-duty stage musical, Ralph Blane has cooked up a generally bright set of lyrics to accompany his widely-varied tunes. Hitting the scales with range running from ballad to country numbers, the composer impresses as a versatile clefter. "My Heart's Darlin'," "Goin' on a Hayride," "It Must Be Spring" and "It's a Wishing World" have pop hit earmarks; "Love Has Nothing to Do With Looks" is a comedy click, and same goes for "I'll Sing You a Song," "Trottin' to the Fair" is a sprightly number that provides a terp smash. "The Army Mule" is a stirring act-two opener, and "The Girl That I Court in My Mind" gets the show off to an early vocal bang.

Burrows' revise of the Charles O'Neal novel opens with a wake in Ireland in 1896. The corpse at the wake is Jamie McMuir, who really wasn't dead, but who took his supposed drowning as means to get to America to fulfill three wishes granted by a fairy. First wish is to travel, second is to meet and marry a girl he will love. Third is to have a son.

Second wish comes in the person of Maeve Harrigan, daughter of the chief of a band of Irish horse-traders operating near Atlanta, Ga. Third wish comes a cropper when Maeve is unable to have a child, but dramatic impact is provided when the pair adopts a much-lad who gains powers of speech through an old Irish custom of wishing for it at just the right moment.

Choreography emphasizes lively stepping, featuring ensembles rather than individuals. Exception to this is a clever solo, "Expectant Father," danced by Peter Conlon with outstanding effect. Sandra Zell and George Foster also rate program mention as contributing hoofers.

Anne Jeffreys sparkles her way through her lighter numbers, handles her dramatic moments well and is a generally fine choice as femme cast topper. Vocally, she fits excellently. John Raitt sells himself handsomely adding capable acting talent to stand-out voice that registers heavily.

Bert Wheeler is right at home as an old Irish matchmaker and he does surprisingly well in a semi-straight role. Good support is added by Robert Halliday, Malcolm Keen, Jeff Morrow, Ralph

Morgan and Royal Dano. Charlotte Rae rates a substantial nod for her comedy antics. Billy Chapin does a capable bit as the mute moppet.

There's color in the sets; color in the lighting, color in the costumes, and when the three get together, it's quite a rainbow. Also, there's color film musical material in "Jamie." Bone.

### Mrs. McThing

Hartford, Feb. 5.  
ANTA presentation of comedy-drama in three acts (five scenes) by Mary Chase. Stars Helen Hayes; features Jules Munshin, Brian Brandon de Wilde, Enid Markay, Paula Trueman, Irwin Corey, Mildred Chandler. Directed by Joseph Buloff; settings and lighting by Lester Polakov; costumes by Lucinda Ballard. At New Parsons. Hartford, Feb. 4, '52; \$4.50 top.

Mrs. Howard V. Larue II. Helen Hayes  
Carrie S. Mary Michael  
Sylvia J. Paula Trueman  
Ernest Lewis Enid Markay  
Maude Lewis Marga Ann Deighton  
Grace Lewis Mildred Chandler  
Ernest Lewis Mildred Chandler  
Boy Brandon de Wilde  
Chief Iggle Wolington  
Waller William Irwin Corey  
Dirty Joe Fred Gwynne  
Stinker Polson Eddie  
Polson Eddie Polson Eddie  
Mimi Lynda Reed  
Mrs. Schellenbach Minnette Barrett  
Jef Policeman Solen Barry  
2nd Policeman Robert Sagalyn  
Crone Elsa Freed  
Fairy Ann Buckles

"Mrs. McThing"—the second ANTA offering of the season—is a comedy fantasy that might be classified as an American "Peter Pan." By the time it embarked at Hartford's New Parsons, the play had had several names. Originally sketched to be a two-act, it wound up as a last-minute three-act.

Although Helen Hayes is the magnetic lure that draws the auditors through the wickers, a very capable cast aids and abets her in selling the divertissement. Usual opening-night looseness was much in evidence last night (Mon.), but this will be taken care of in short order.

The play is expected to shatter all sorts of records for the short history of the house, by the time it winds up Saturday after eight performances. It's expected to gross better than \$25,000 for the week's stand. Tonight's opening was SRO.

Show deals with an exacting ivory-tower mother who expects her son to be a perfectionist. For this desire, a witch switches the son to a skid row dive, where he becomes a dishwasher. In his place the witch gives the mother a perfectionist son, the acme in manners, dress, poise, culture and wit. Eventually the mother joins the son in the skid row beanery as floor sweeper-dishwasher, as a result of the witch's doings, while she is replaced by a duplicate in her ultra-tower. The son, in the interim, has become a mobster. Eventually, both mother and son regain their rightful place in the homestead, and the other undergoes a change of heart, making her a person of warmth, displacing a heart of chill and exclusion.

The Mary Chase comedy is well scripted and loaded with heavy hunk of laughter. The three old-maid colleagues of the mother are faintly reminiscent of Macbeth's trio of caustic cronies. They are all characterized. Direction by Joseph Buloff is skillful and helps the comedy department pay the highest dividends. Choice of characters here is excellent in the variance of the personalities.

Miss Hayes, as the mother, displays her high-calibre range of emotions and vivacity. Brandon de Wilde is also top-drawer in his duo role of the normal and perfectionist son. Jules Munshin turns in a grade-A comic performance as skid row restaurant owner and mob leader. Successfully aiding Munshin in this department are Irwin Corey and Fred Gwynne. As the three hags, Enid Markay, Marga Ann Deighton and Mildred Chandler are top-notch.

Lydia Reed, a moppet, turns in a first-rate job as the daughter of the witch. Others who do commendable jobs are Mary Michael, Paula Trueman and Iggle Wolington. Elite morning room and skid row restaurant settings by Lester Polakov are also in the okay department.

Whether Broadway takes to this depends on whether it is in the mood for fantasy. With Miss Hayes on the marquee, the b.o. selling job will be very much eased.

### 'Starfish' for Workshop

"Starfish," by William Nobel, will be given a studio production and be the subject of subsequent discussion Feb. 12-13 as the first such event of the New Dramatists Workshop, in New York.

An invited audience will be present and participate in the subsequent confab.

## Williams, Laughton Click Reading from Classics; Latest Show Biz Rash

First of all, the only question about the commercial potential of this offering is how large a public there is for dramatic readings at a \$4.80 top. The show is a cinch for at least a moderate run on the basis of an intense following and, with its relatively low production and operating cost, will mop up even on a limited run. It's scheduled for six weeks, with a likelihood of being extended to at least eight, and is to be resumed next fall with a revised list of selections.

Distinctive angle of this presentation is that London playwright-star Emlyn Williams, instead of appearing as himself, is giving a performance of Charles Dickens reading from his own novels and stories. Since Dickens is supposed to have regarded himself as an actor (and apparently convinced a huge paying public that he was), Williams presumably has justification for overdramatizing these selections, since no one can say authoritatively that Dickens didn't do so. Actually, these are recitations, with the actor making brilliant use of different voices, gestures and body movement for the various characters presented, and not even a pretense of reading the material.

Despite the occasional overdramatization, the failure to let the text speak more for itself, Williams generally gives an eloquent interpretation of the Dickens writing and provides an absorbing show. And, if intermission com-

### Emlyn Williams

S. Huron presentation of Emlyn Williams as Charles Dickens in a program of selections from his novels and stories from the novelist's works. At Golden. N. Y., Feb. 4, '52; \$4.80 top \$6 opening.

Includes: "Moby Dick" from "Our Mutual Friend"; "Paul" from "Domby and Son"; "Mr. Bob Sawyer gives a Bachelor Party" from "Christmas Stories"; "The Sign of the Cross" from "Christmas Stories"; "Mr. Chops" from "Christmas Stories"; "The Fancy Ball" from "A Tale of Two Cities."

ment is any indication, local bookstores had better brace themselves for a run on the novelist's works.

In comparison with the recent "Dust of Hell" presentation by Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, this Dickens show is highly, almost flamboyantly theatrical. Williams makes artfully stagey use of the actor's tricks, not only being made up to look like the Dickens seen in portraits and wearing dress clothes of the period, but making a stylized entrance, elaborately removing his white gloves, examining the backs of the volumes on the leading desk (a replica of the one actually used by Dickens), and riffling through the pages to find his place, and in countless little ways establishing atmosphere and theatrical tension. He appears against medium-dark blue drapes and the stage lighting is good.

This is extremely effective. Also, the dramatic delivery is well suited to such selections as "Mr. Chops," the poignant excerpt from "Christmas Stories," in which the narrator is a cynical but kindly freak-show manager. It is also expressive, though to a lesser extent, where the story-teller is a fictional character, as in "Bob Sawyer Gives a Bachelor Party" from "Pickwick Papers," and "The Sign Man," from "Christmas Stories."

On the other hand, Williams gives a skillfully restrained reading of the ominous "The Fancy Ball" excerpt from "A Tale of Two Cities." But where the actor is impersonating Dickens relating the yarn, as for example in "Moving in Society," from "Our Mutual Friend," and "Paul," from "Domby and Son," his treatment seems exaggerated and tends to make the Dickens irony seem slightly cruel. These portions of the readings also seem slightly drawn out, with nothing thrown away or underplayed, as if the audience was presumed to be a bit slow on the uptake, or lacked a sense of selection. Invariably, however, Williams' intelligence, versatility as an actor, and his vitality and authority make the readings an enthralling and even compelling show. Hobe.

### Charles Laughton

Charles Laughton, having recently concluded a good run with the First Drama Quartet in the four-part reading of George Bernard Shaw's "Don Juan in Hell," featured with a masterful performance in the same genre last Friday night (1). It was a click one-night stand artistically and financially, pulling a capacity audience in this 1,500-seater at a \$3.60 top.

A vet hand in this difficult, (Continued on page 60)

## Plays on Broadway

### Jane

Theatre Guild production of comedy in three acts by S. N. Behrman, suggested by an original story of W. Somerset Maugham. Stars Edna Best, Basil Rathbone, features Howard St. John, Irene Browne, Philip Friend. Directed by Cyril Ritchard; scenery and costumes, Elfin of Kintow; Miss Best's gowns, Valentina. At Coronet. N. Y., Feb. 1, '52; \$4.80 top (\$5.40 Friday, Saturday nights; \$6 opening).

Tower..... Adrienne Corri  
Peter Crewe..... William Whitman  
Butler..... Al Collins  
William Tower..... Al Collins  
Millie Tover..... Irene Browne  
Jane Fowler..... Edna Best  
Maid..... Sarah Marshall  
Lord Froisher..... Howard St. John  
Gilbert Dabney..... Philip Friend

"Jane" is a mass of contradictions. It has a droll premise, an awful lot of talk and considerable wit, but isn't much of a play. It's expertly played and deftly staged, but it frequently seems pretty hollow. Its characters appear to be rather shallow, but they're mostly inclined to be likeable at heart. The show itself should have a moderately good run, but isn't likely to have mass popularity.

In style and treatment, "Jane" is characteristic of its authorship. It is dramatized by S. N. Behrman ("suggested by," the program expresses it) from a story by W. Somerset Maugham, and is a suave, amusing but strangely synthetic yarn that never quite manages to achieve concrete form or reality. But artful handling makes it palatable, if not superlative entertainment.

The story, somehow not entirely credible, is about a dowdy, middle-aged Liverpool widow who marries a penniless young architect, blossoms out in glad rags and becomes the rage of the London smart set on the novelty of her directness instead of the usual small talk. After that diverting start, however, "Jane" becomes somewhat murky in plot and characterization, and is less satisfying theatre.

As title actress and top star, Edna Best gives a superb-comedy performance that is primarily responsible for saving the show. Her bland, deceptively mild style of comedy playing is hilarious and, teamed with the crisp manner of Basil Rathbone, her co-star, or the emphatic impact of Howard St. John, is irresistible. Rathbone gives definition to the role of a sardonic foreign correspondent-novelist-playwright (said to be at least a semi-portrait of Maugham), while St. John is funny if not too convincingly self-satisfied or arrogant as a self-indulgent newspaper magnate.

Irene Browne presents a shrewdly comic portrait of a fashionably feline divorcee and Philip Friend gives a genuinely skillful performance in the difficult part of Jane's "young man." Among the non-featured parts, Adrienne Corri is believable as a rather stereotype heroine, William Whitman is plausible as her impractical fiancé, and Al Collins and Sarah Marshall (the latter the daughter of Miss Best and ex-husband Herbert Marshall) are acceptable in bit assignments.

Cyril Ritchard's staging is perceptive and has an infectious flavor. The Elfin of Kintow drawing room setting has the traditional look like the sort of interior a normal playgoer is ever apt to see outside a theatre. Valentina's gowns for Miss Best are scrumptious. Hobe.

### Gertie

Herman Shumlin production of comedy in three acts (four scenes) by Enid Bagnold. Stars Enid Bagnold, Basil Rathbone, features Polly Rowles, Alan Napier, Patricia Wheel, Robert Duke. Directed by Shumlin; setting, William and Jean Eckart; costumes, Hazel Roy. At Plymouth. N. Y., Jan. 30, '52; \$4.80 top (\$6 opening).

Bianca..... Anita Cooper  
James..... Robert Duke  
Gertie..... Basil Rathbone  
Sarah..... Patricia Wheel  
Mr. Ritchie..... Alan Napier  
Mrs. Candice Kaufman..... Polly Rowles  
Rev..... Albert Dekker

There are two principal points of interest in "Gertie." It offers the U. S. stage debut of British legit film star Glynis Johns, who impresses for Broadway and/or Hollywood. And it's producer Herman Shumlin's third London import of the season, but apparently no better boxoffice prospect than were "Lace on Her Petticoat" or "To Dorothy, A Son." It's doubtful screen material, too.

"Gertie," the work of English authoress Enid Bagnold ("Serena Blandish," "National Velvet," etc.), is an insubstantial comedy which might have gotten across if effectively presented, capitalizing on the unobtrusive British humor. But its story of the level-headed, determined younger daughter who capitalizes on the visit of a big-shot Hollywood agent and a predatory Broadway producer, to promote a New York break for her-

self and her neurotic playwright-sister, never comes to life in this insensitive production.

Primarily, this seems to stem from the approach, which appears to substitute earnestness for humor. Thus, not only are there only a couple of mild laughs in the potentially amusing first act, but the hurried playing leaves no opportunity for comedy. Moreover, the performance, as a whole, seems curiously static and lacking in emphasis. For example, one of the play's key scenes, involving an illuminating clash of wills between the heroine and the visiting producer, is played all the way upstage, partly obscured by a large armchair, and in a ruinously understated tone.

Despite the fact that she's practically on her own, however, Miss Johns registers as an unusually winning actress. Not only does she make the heroine a believable person, but her quietly expert comedy playing provides virtually the sole texture and color of the yarn. In addition, she has star authority and personality. As the flamboyant Hollywood agent, Polly Rowles also has conviction and gets the laughs in a relatively direct role.

Albert Dekker, who has secondary star billing, gives a confused impression as the not-too-scrupulous Broadway producer; Alan Napier contributes a competent performance as the heroine's impractical scientist-father; Patricia Wheel lets the part of the over-emotional sister get away from her; Robert Duke is acceptable as the complacent brother, and Anita Cooper is passable as an Italian servant girl.

Perhaps in quest of something "important" in the play, Shumlin's staging misses what might have been a saving humor, while the single setting by William and Jean Eckart seems suitably lived-in for a rural English home, but cluttered with exits. The Hazel Roy costumes appear authentic and in character.

(Closed Saturday night (2) after five performances.)

### 'Jane'

Continued from page 57

\$75,000 profit, which the Guild had to share with the stars and producer John C. Wilson.

### Profit-makers

Other minor profit-makers of recent years for the Guild have included the Katharine Hepburn revival of "As You Like It," the Jose Ferrer starrer, "Silver Whistle," and "Come Back, Little Sheba," in which Shirley Booth and Sidney Blackmer won critical raves, although the production got into black only from the film sale proceeds. Previously this season the Guild has lost heavily on the revival of "Saint Joan," starring Uta Hagen; "Legend of Lovers," starring Dorothy McGuire and Richard Burton, and "Lo and Behold."

Last season it had only three offerings, two of which, "The Relapse" and "Curious Savage," were flops, while the sole hit, "Lady's Not For Burning," netted only about \$40,000, which was split with Wilson. During the same season that "I Know My Love," "As You Like It" and "Come Back, Little Sheba" were produced, the Guild also had a major flop in "Arms and the Girl."

The favorable reaction to "Jane" apparently surprised almost everyone connected with the show. Behrman was said to have been especially elated, remarking that it was the first enthusiastic notice he'd ever had from Atkinson. Recalling that in the past the critics have always tended to compare each of his plays unfavorably with the previous one, giving the latter a better reappraisal than in the original review, the author told associates that he intends to keep a clipping of Walter Kerr's notice of "Jane" (in the Herald Tribune) in his wallet, as a guide for future revisions of the script.

Although "Jane" may prove hypo, if not quite a life-saver, for the Guild, it obviously won't ever approach "Oklahoma" in that regard. At the time the Rodgers-Hammerstein musical was produced the Guild was at the lowest ebb in its history, heavily in debt and with little resources for raising production finances. As of the end of last season, the \$90,000 venture had distributed \$4,425,600 in profits, nearly half of which was retained by the Guild.



# Chi Legit B.O. Continues Bright; 'Cocktail' \$17,000, 'Moon' \$21,300

Chicago, Feb. 5. Chicago legit boxoffice continues bright, with the two longrun attractions proving the best money-makers. "South Pacific" is going into its final three weeks. "Moon Is Blue" is now in its 40th stanza, and both are doing very well. The notices were brutal for "Cocktail Party," but the first stanza of the four-weeker was moderate.

**Estimates for Last Week**  
**"Cocktail Party,"** Erlanger (1st wk) (\$3,800; 1,334). Although it got bad reviews, T. S. Eliot comedy was fair with \$17,000.  
**Jose Greco Spanish Ballet,** Blackstone (1st wk) (\$4,500; 1,358). Shubert show doing moderately, \$16,000.  
**"Moon Is Blue,"** Harris (40th wk) (\$4,400; 1,000). Still as strong as when it first began, with fancy \$21,300.  
**"South Pacific,"** Shubert (84th wk) (\$5; 2,100). Closing Feb. 23 and looks staunch with \$45,300.

# 'Garden' \$14,600, 'Widow' 19G, Hub

Boston, Feb. 5. "Autumn Garden," in its second week at the Colonial, and the revitalized "Merry Widow," at the Shubert, continue to hold up fairly well. There are no newcomers this week, but "Three Wishes for Jamie" is scheduled for a three-weeker at the Shubert next Monday (11), with the Henry Hull star. "A Little Evil," set for a week at the Plymouth, bowing in the same night.

**Estimate for Last Week**  
**"Autumn Garden,"** (Colonial) (1st wk) (1,500; \$3,600). Satisfactory \$14,600 for first week, with second frame expected to be about the same. Final week current.  
**"Merry Widow,"** Shubert (1st wk) (1,700; \$3,600). Okay reaction with near \$19,000. Final week current.  
**Emlyn Williams,** Plymouth (1,200; \$3,600). Got rave reviews and drew a sock \$14,200.

# 'BELL' RINGING \$27,000; 'ROSE' \$13,800, DETROIT

Detroit, Feb. 5. Favorable reviews in all three dailies pushed the Rosalind Russell starrer, "Bell, Book and Candle," to a big \$27,000 in its first week at the Shubert.

"Rose Tattoo" equaled its first week take of \$13,800 in the final week at the Cass. Current attraction is "Moon Is Blue," in for a week.

# 'Darkness' Okay \$19,200, 'Gramercy' \$7,000, St. Loo

St. Louis, Feb. 5. "Darkness at Noon," featuring the first appearance of Edward G. Robinson on stage here in 21 years, excited the natives, and the piece wound up a one-week stand at the American Saturday (2) with an estimated gross of \$19,200, for swell biz. Top at the 1,700-seater was \$4.27. "Gramercy Ghost," at the 1,000-seat Empress for one week at \$2, got good notices, but copped only a fair gross of \$7,000.

"The Rose Tattoo," with Maureen Stapleton and Eli Wallach, teed off a two-week stand at the American last night (Mon.). Lon McCallister and Carol Hill open in "The Hasty Heart" at the Empress tonight (Tues.).

# 'Sleep' 6G, Cleve.

Cleveland, Feb. 5. "Sleep of Prisoners," at the Hanna last week, after a tour of the church circuit, didn't turn out to be such a hot experiment. Christopher Fry's allegorical drama tagged only a very indifferent \$6,000 at \$3 top for eight performances.

Heavy British import was caught between two steamrolling hits, "Bell, Book and Candle," which preceded it, and the current "Guys and Dolls." Latter sold out nearly a week in advance of opening Monday (4), racking up what should be a great \$100,000-plus for the two-week stand.

Argentine actress Pepita Sorrao completed a four-month run at Teatro Potalba and has gone to Sevilla for eight weeks.

## Current Road Shows (Feb. 4-16)

**"Autumn Garden"** (Fredric March, Florence Eldridge)—Colonial, Boston (4-9); Gayety, Washington (11-16).

**"Bell, Book and Candle"** (Rosalind Russell, Dennis Price)—Shubert, Detroit (4-9); Cox, Cincinnati (11-16).

**"Candida"** (Olivia de Havilland)—Hartman, Columbus (4-5); Virginia, Wheeling (7); Colonial, Akron (8); Palace, Youngstown (9); Nixon, Pittsburgh (11-16).

**"Cocktail Party"** (Dennis King, Estelle Winwood, Julie Haydon)—Erlanger, Chicago (4-16).

**"Curtain Going Up"** (tryout)—Forrest, Phila. (14-16).

**"Darkness at Noon"** (Edward G. Robinson)—Orpheum, Kansas City (4-6); Aud., Colorado Springs (8); Aud., Denver (9); Biltmore, L. A. (11-16).

**"Dear Barbarians"** (tryout)—Walnut, Phila. (4-16).

**"Gentlemen Prefer Blondes"** (Carol Channing)—Wisconsin, Milwaukee (4-9); Shubert, Detroit (11-16).

**"Guys and Dolls"**—Hanna, Cleveland (4-16).

**"Little Evil"** (tryout)—Playhouse, Wilmington (8-9); Plymouth, Boston (11-16).

**"The Long Watch"** (tryout)—Shubert, New Haven (13-16).

**"Member of the Wedding"** (Ethel Waters)—Fox, Spokane (4-5); Aud., St. Paul (8-9); Lyceum, Minneapolis (11-16).

**"Merry Widow"**—Shubert, Boston (4-9); Metropolitan, Providence (11); Bushnell Aud., Hartford (12); Court Square, Springfield, Mass. (13); Fords, Baltimore (14-16).

**"Mister Roberts"** (Tod Andrews)—Biltmore, L. A. (4-9); Aud., Santa Barbara (11); Aud., Pasadena (12-13); California, San Bernardino (14); Aud., San Diego (15-16).

**"Moon Is Blue"** (2d Co.)—Harris, Chicago (4-16).

**"Moon Is Blue"** (3d Co.)—Cass, Detroit (4-9); Victory, Dayton (11-13); Hartman, Columbus (14-16).

**"Oklahoma"**—Lyceum, Minneapolis (4-9); Davidson, Milwaukee (11-16).

**"Paris 90"** (Cornelia Otis Skinner) (tryout)—Gayety, Washington (4-9); Cass, Detroit (11-16).

**"Rose Tattoo"**—American, St. Louis (4-16).

**"South Pacific"** (Janet Blair, Webb Tilton)—Shubert, Chicago (4-16).

**"Student Prince"**—Nixon, Pittsburgh (4-9); Blackstone, Chicago (11-16).

**"Three Wishes for Jamie"** (Anne Jeffreys, John Ralitt) (tryout)—Shubert, New Haven (4-9); Shubert, Boston (11-16).

**"Venus Observed"** (Rex Harrison, Lilli Palmer) (tryout)—Shubert, Phila. (4-9).

**"Mrs. McThing"** (Helen Hayes) (tryout)—New Parsons, Hartford (4-9).

## 'BLONDES' \$50,100 HELPS SET RECORD IN MPLS.

Minneapolis, Feb. 5. All local boxoffice records for a single week were broken last week (Jan. 28-Feb. 2), when two legit attractions, playing in opposition to one another, copped a tremendous \$77,800. This compared to approximately \$49,000 for all eight loop first-run pix houses.

Of the \$77,800, "Gentlemen Preferred Blondes" brought \$50,100 into the Lyceum for seven nights and one matinee. The balance of \$27,700 was accounted for by two nights and a matinee of "Fledermaus" at Northrop Auditorium at a \$4 top.

The Metropolitan Opera's "Fledermaus" presentation wound up here with the tour's best week, a gross of \$67,500. Three nights and a matinee in Winnipeg brought in a boff \$36,300. A Fargo, N. D., one-nighter hit \$3,500, plus the hefty \$27,700 garnered here.

## 'Moon' \$18,200, St. Pete

St. Petersburg, Fla., Feb. 5. "New Moon," second offering of the season at Pat Hurley's Operetta here, turned in a neat gross of \$18,200 last week, topping the opener's take. Victoria Sherry, Lawrence Brooks and Bob Smith played the leads.

"The Red Mill" opens tonight (Tues.), with Kaye Connor and Yolanda Dennis joining the resident cast.

## 'MOON' BEAMING \$19,000 IN SECOND PITT WEEK

Pittsburgh, Feb. 5. "Moon Is Blue" knocked down a sock \$19,000 last week at Nixon, to give the comedy a spanking \$44,000 for the fortnight here.

Nixon currently has "Student Prince." It looks like another sizzling session, since at a top of \$2.50 it had an advance sale of nearly \$12,000 before the opening last night (Mon.). Olivia De Havilland in "Candida" follows.

## 'Venus' \$35,900, 'Paris' 14G, Philly

Philadelphia, Feb. 5. This week's sole newcomer is "Dear Barbarians," which opened a two weeks' stay at the Walnut last night with a good if not outstanding advance. The Forrest and the Locust are both dark this week.

**Estimates for Last Week**  
**"Venus Observed,"** Shubert (1st wk) (\$4,550; 1,870). Despite exceptionally sharp divergence of opinion, this new Fry play got almost \$35,900 in first of two weeks. It's the first offering of a second series of three ATS subscription plays. With an extra matinee this Friday, comedy with Rex Harrison and Lilli Palmer figures to go well over \$40,000. House gets "Merry Widow" Feb. 18.

**"Jane"** (Walnut (3d wk) (\$3,900; 1,340). Last of first ATS subscription series held over for extra three days (four performances) not on subscription and got a meagre \$3,700. "Dear Barbarians" opened last night (Mon.) for two weeks.

**"The Student Prince,"** Forrest (one week only) (\$3,250; 1,760). Brought back for this additional stanza on strength of sellout biz just previous at Shubert. Got a satisfactory \$18,000. House gets "Curtain Going Up" as preem Feb. 15.

**"Paris 90,"** Locust (one week only) (\$3,900; 1,580). Cornelia Otis Skinner monodrama got good notices from second stringers and hit \$14,000, plenty profitable.

## 2d 'Dolls' Toronto Week Sets New Mark: \$48,100

Toronto, Feb. 5. National company of "Guys and Dolls," with Allan Jones and Pamela Britton, broke its own record on the second week here, for a smash \$48,100 a complete sellout with consistent turnaways. First week of "Dolls" here racked up \$47,300, with a few Wednesday matinee seats unsold, with the Royal Alexandra (1,525-seater) scaled at heavy \$6 top including tax.

On the first week, the engagement took the 45 year record of this house, formerly held by Sadler's Wells Ballet, set last January for just under \$45,000, with "Dolls" then breaking its own record here for the second week.

## 'Oklahoma' \$32,200 In Three-Way Split Week

St. Paul, Feb. 5. "Oklahoma" kept on rolling along last week. The Rodgers-Hammerstein perennial grossed a total of \$32,200 in a three-way split, playing Monday-Tuesday (28-29) at the Orpheum, Sioux City; Wednesday-Thursday (30-31) at the Coliseum, Sioux Falls, and Friday-Saturday (1-2) at the Auditorium here.

Theatre Guild production is in Minneapolis all this week.

## 'Roberts' \$17,400, L. A.

Los Angeles, Feb. 5. California sun came out after a spell of inclement weather, and result was a neat \$18,000 second week for the town's only legit, "Mister Roberts," at the Biltmore Theatre. Figure stacks up well over the break-even of around \$13,000, and represents a neat up-sweep from the first week, which barely hit the profit side.

"Roberts" closes with the current third week, and will be followed at the Biltmore Feb. 12 by "Darkness at Noon," with Edward G. Robinson.

## Waters \$22,300, Seattle

Seattle, Feb. 5. Ethel Waters in "Member of the Wedding," at the Metropolitan, grossed close to \$22,300 here last week.

House, seating 1,500, was scaled from \$3.75.

# B'way Continues Hot, But Spotty; 'Joey' Up to \$39,900, 'Shrike' \$26,700, 'Jane,' Williams Look O.K., 'Gertie' Out

Business continued strong on Broadway last week, but was a trifle spotty. Receipts at most shows held up about even with or in some instances topped the previous week's powerhouse pace, but others declined, in some cases sharply. Business was reportedly down sharply last Monday night (4).

The total gross for all 25 shows last week was \$746,800 or 87% of capacity for the corresponding week last year the total gross for the 26 current shows was \$736,500, or 85%, the same as the week before.

Week before last the total for all 23 shows was \$745,700, or 91% of capacity, an increase of 4% from the previous week.

Of the new openings, last week's "Jane" drew a good "boxoffice" press, with plenty of attractive quotes from the important critics, but "Gertie" was "panned" and flopped out, while Monday night's (4) entry, the Dickens readings by Emlyn Williams, drew generally enthusiastic notices, with several all-out raves, and should clean up for its limited engagement.

**Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical Drama), O (Opera).**

Other parenthetic designations refer, respectively, to top price; ("indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

## Estimates for Last Week

**"Affairs of State,"** Music Box (71st wk) (C-\$4.80; 1,012; \$26,874) (June Havoc). Nearly \$17,000 (previous week, \$16,000).

**"Anna Christie,"** Lyceum (4th wk) (D-\$4.80; 995; \$22,845) (Celeste Holm, Art Smith, Grace Valentine, Kevin McCarthy). About \$10,500 (previous week, \$10,500); closed Saturday night (2) after 30 performances (16 at City Center and 14 here), at a loss of around \$20,000 on the commercial engagement at the Lyceum.

**"Call Me Madam,"** Imperial (68th wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Over \$51,800 (previous week, \$51,700); Richard Eastham succeeds Paul Lukas as featured male lead, effective today (Wed.).

**"Cleopatra,"** Ziegfeld (7th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Repertory of "Caesar and Cleopatra" and "Antony and Cleopatra" topped \$59,500 (previous week, \$59,500).

**"Constant Wife,"** National (9th wk) (C-\$4.80-\$6; 1,173; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Almost \$24,900 (previous week, \$28,200).

**"Desire Under the Elms,"** ANTA Playhouse (3d wk) (D-\$4.50; 925; \$27,000). First week without subscription drew over \$14,100 (previous week, \$21,700); extended indefinitely.

**"Fourposter,"** Barrymore (15th wk) (C-\$4.80; 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Nearly \$24,400 (previous week, \$25,300).

**"Gigi,"** Fulton (11th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Almost \$21,100 (previous week, \$21,900).

**"Guys and Dolls,"** 46th Street (63d wk) (MC-\$6.60; 1,319; \$43,904). The attendance limit as always, \$44,400.

**"I Am a Camera,"** Empire (10th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Julie Harris). Nearly \$24,700 (previous week, \$24,700).

**"King and I,"** St. James (45th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). With the star out sick for seven performances and the male lead, Yul Brynner, absent all week, refunds reduced the gross to a little over \$51,400; Miss Lawrence due back later this week (previous week, \$51,700).

**"Moon Is Blue,"** Miller (48th wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Almost \$20,600 (previous week, \$20,700).

**"Paint Your Wagon,"** Shubert (12th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Over \$43,500 (previous week, \$45,200).

**"Pal Joey,"** Broadhurst (5th wk) (MC-\$6.60; 1,160; \$39,584). All the house will hold; over \$39,900 (previous week, \$39,700).

**"Point of No Return,"** Alvin (8th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Consistently getting standee trade at all per-

formances; nearly \$38,200 (previous week, \$38,300).

**"Remains to Be Seen,"** Morosco (17th wk) (D-\$4.80-\$6; 912; \$25,700). Almost \$19,300 (previous week, \$21,900).

**"Saint Joan,"** Century (18th wk) (D-\$3.60; 1,645; \$30,000) (Uta Hagen). Attendance spurt for the final performances zoomed receipts above \$16,100 (previous week, \$9,800); closed Saturday night (2) after 14 performances, at a loss of about \$70,000; may tour next season with another star.

**"South Pacific,"** Majestic (146th wk) (MD-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Bettered \$48,700 (previous week, \$47,600).

**"Stalag 17,"** 48th Street (39th wk) (C-\$4.80; 912; \$21,547). Over \$16,000 (previous week, \$17,000).

**"Top Banana,"** Winter Garden (14th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Nearly \$50,700 (previous week, \$50,800).

**"Two on the Aisle,"** Hellinger (29th wk) (R-\$6; 1,527; \$49,563) (Bert Lahr, Dolores Gray). Topped \$32,000 (previous week, \$37,600); continues indefinitely here unless a more intimate house in 45th Street becomes available, in which case it will move to make way for the incoming "Three Wishes for Jamie."

**"Come of Age,"** City Center (2d wk) (D-\$3; 3,090; \$38,000) (Judith Anderson). Over \$37,000 (previous week, \$36,500); extended an extra week through next Sunday (10).

**"Gertie,"** Plymouth (1st wk) (CD-\$4.80; 1,033; \$29,019) (Glynis Johns, Albert Dekker). Opened Wednesday night (30) to one enthusiastic notice (McClain, Journal-American) and seven pans; closed Saturday night (2) after five performances, grossing about \$5,000; production involved a loss of around \$50,000.

**"Jane,"** Coronet (1st wk) (C-\$4.80-\$5.40; 1,027; \$30,000) (Edna Bland, L. B. Hobone). Opened Friday night (1) to four favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun) and four negatives (Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post); first three performances drew almost \$9,200; brisk window sale and broker call since the preem.

**"Shrike,"** Cort (3d wk) (D-\$4.80; 1,058; \$27,700) (Jose Ferrer, Judith Evelyn). Nearly \$26,700 (previous week, \$25,000).

## OPENING THIS WEEK

**"Collector's Item,"** Booth (C-\$4.80; 900; \$20,235). Roger Clark in association with Lloyd Isler production of play by Lillian Day and Alfred Golden; financed at \$50,000, production cost about \$40,000 (excluding \$8,000 in bonds; no tryout) and can break even at around \$12,000 gross; opens Friday night (8).  
**Dickens Readings,** Golden (D-\$4.80; 776; \$19,195) (Emlyn Williams). S. Hurok presents the British playwright-star in a recitation program; production cost around \$12,000, (including two-way transatlantic message, preliminary advertising, etc.) and can break even at around \$11,000 gross; opened Monday night (4) to six potent boxoffice notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Watts, Post) and two pans (McClain, Journal-American; Pollock, Compass).

## 'CANDIDA' FINE \$25,500 IN THREE-STAND SPLIT

Dayton, Feb. 5. Hungry for stage fare, Daytonians filled the Victory Theatre for three performances of Olivia De Havilland in "Candida." Jan. 29 and 30, and piled up a gross of \$9,700.

"Candida" did \$4,200 in a single at the Auditorium, Louisville, Monday (28), and \$11,600 for four at the Murat, Indianapolis, Thursday through Saturday (31-2), for a fine \$25,455 week.

## 'Barbarians' 6G in 4, Yil.

Wilmington, Feb. 5. "Dear Barbarians" grossed a passable \$6,000 in four break-in performances at the Playhouse here last Thursday-Saturday (31-2). The Gail Gail production continues its tryout tour this week in Philly.

## Plays Abroad

### Summer and Smoke

London, Jan. 25.

Tennent Productions Ltd., production of drama in two parts (12 scenes) by Tennessee Williams. Stars Margaret Johnston, Directed by Peter Glenville. At Duchess Theatre, London, Jan. 24, '52; \$2 top.

Alma Winemiller.....Margaret Johnston  
John Buchanan.....William Sylvester  
Rev. Winemiller.....Allan Jayes  
Mrs. Winemiller.....Megs Jenkins  
Dr. Buchanan.....Wendley Pithay  
Rosa Gonzales.....Ingeborg Wells  
Nellie Ewell.....Sheila Shand Gibbs  
Roger Doremus.....Peter Young  
Mrs. Bassett.....Jean Young  
Papa Gonzales.....Reginald Dyson  
Vernon.....Sheldon Allan  
Rosemary.....Maria Brinleva  
Mr. Kramer.....Harry Towb  
Pearl.....Barbara Graley  
Dusty.....Gaylord Cavallero

Whatever favorable response the London public accords this latest Tennessee Williams' play will be due in no small measure to the superlative performance of Margaret Johnston in the leading role. The expressionist treatment, skillfully directed by Peter Glenville, fully brings out the pathos of the entwined lives of the chief characters. The mental and moral deterioration of a girl and the regeneration of a boy are unfolded with a restrained sensitivity that holds interest.

The trio of stage sets that are always visible detract occasionally from realism, but the defects of construction are more than compensated for by the high quality of the acting. This type of play is not universally popular, but it should achieve a measure of success on the star's brilliance and the author's "Streetcar" reputation.

The tragic story concerns a frustrated girl, daughter of a minister, hopelessly in love with the doctor's son, next door. Instead of conscientiously following his father's example, the boy is a wastrel who goes on gambling jaunts, ignores night calls in his father's absence and mocks at the girl's pathetic

attempt to win his love. He jibes at her ideals of spiritual love, coarsely driving home to her the stronger carnal side.

Meanwhile, it is apparent that the girl is going the way of her mother, a witless nonentity. The boy is shocked into reformation by the killing of his father by one of his drunken friends, and goes away to complete his clinical research. On his return, he gently repulses the girl's advances and announces his engagement to a mutual friend.

Miss Johnston conveys with an intelligent sincerity the opposing sides of a sheltered woman's nature, with a natural mating urge in conflict with her sedate upbringing. Surmounting all this is the incipient mental derangement that the actress so movingly portrays. William Sylvester is equally convincing as the bad boy who makes good, with far less opportunity to shine. Of the admirable supporting cast, Allan Jayes and Megs Jenkins give sterling performances as the girl's parents while Ingeborg Wells is an alluring temptress whose passion results in murder. Sheila Shand Gibbs is like a breath of fresh air as the carefree youngster who finally wins the young doctor. Clem.

### Sunset in Knightsbridge

London, Jan. 24.

London Mask Theatre production of drama in two acts by Ireland Wood; based on the novel, "An Avenue of Stone," by Pamela Hansford Johnson. Directed by Charles Hickman. At Westminster, London, Jan. 23, '52; \$2 top.

Lady Archer.....Olga Lindo  
Claud Pickering.....Anthony Ireland  
Charman.....Jenny Laird  
Evan Sholto.....Bryan Coleman  
John Sholto.....Nora Nicholson  
John Field.....John Wood  
Dilly Olney.....Marian Spencer

The weakness of this play can be laid at the door of its book ancestry. It is all so obviously intended for leisurely enjoyment via the printed page. The dramatic

highlights are too long in developing and are then rather anaemically unfolded, with humurous flashes spaced between pathos and drama leaving it patchy, and not wholly convincing.

Story centers on a titled widow, once a noted actress, clinging to her daughter and stepson to retain her hold upon youth. They all share an apartment, until the girl returns to her own home to await her husband's return from abroad, and her stepson leaves on a business trip. Just before he goes he invites a down-and-out ex-army friend to stay until he fixes a job.

When he returns a month later he finds his buddy well established, fetching and carrying for milady and reduced to the status of a gigolo. The stepson, disgusted at the turn of events, shames the younger into leaving. This so distresses the woman, who is determined to keep her lapdog, that it is her own boy who clears out instead. The interloper is really weak-willed and takes the line of least resistance. The widow loses when an old flame of her husband's turns up, who lures the young man to join her in business. Suddenly bereft of all young companionship the woman sinks to her real age level, losing all her vivacity. The stepson calls to tell her he has been offered a good post in India, but, touched by her lonely condition, he turns it down to remain at her side.

Olga Lindo makes the most of her varied opportunities as the elderly woman while Anthony Ireland gives a clear-cut performance as the sympathetic stepson. Jenny Laird makes an unobtrusive little mouse of a character as the daughter. Marian Spencer gives a vivid depiction of the disillusioned ex-mistress. John Wood makes an agreeable personality of the spineless "lodger" while Nora Nicholson and Bryan Coleman competently round out the cast as the girl's mother-in-law and husband respectively. Charles Hickman gives the piece spirited direction. Clem.

### Drab Paris 'Salesman'

Paris, Feb. 8.

Francis Gerome's French adaptation of "Death of a Salesman," which was given a single performance here by the Belgium National Theatre at the Theatre de Paris, was considered well acted but adjudged unduly drab. The Denis Martin set also overstressed the poverty.

"Salesman" was considered not as good as an 1880 play on a similar theme penned by George Ancey, titled "La Dupe," meaning a chump.

### Legiters Chilly

Continued from page 57

in the heavily concentrated set-owning area of New York, it's figured most prospective audiences would stay home to see the video edition, rather than pay the \$4.80-per-person scale and make the physical effort to attend the stage production. That is particularly true since, in many cases, the tele sponsors may be able to afford bigger name leads (who may or may not have the dramatic ability to play the show on the stage).

### Potential Buildup

It's noted that in the case of radio shows, legit never has attempted to compete with broadcast versions of current stage vehicles. The live studio audiences for both radio and TV programs are admitted free and no one would expect them to pay \$4.80-per-person to attend. Presumably TV is a tremendous potential for the buildup of star personalities, who may hypo the boxoffice of legit shows in which they're cast, as demonstrated, for example, by the big grosses consistently drawn by Imogene Coca in summer stock.

But after the "Anna" fiasco, there's little prospect of legit managements or authors permitting tele editions of their plays until the stage runs are completed. The "Anna" telecast is understood to have been okayed by the author's agent before the O'Neill drama's shiftover from the City Center to the Lyceum was arranged. Harold Bromley, who took over management of the show for the commercial run, either wasn't aware of or underestimated the effect of the scheduled telecast.

From the standpoint of effect on the boxoffice, legit observers make a clear distinction, of course, between telecasts of complete shows as against excerpts of same. Where the former are now figured to be absolute poison, the latter have apparently had a beneficial effect on legit attendance. A particular example was "The Number," which took a sharp if temporary boxoffice upturn after it had been trailerized on Ed Sullivan's "Toast of the Town" tele series. Results are being watched this week on the response to the Sunday night (3) scene from "Fourposter" on the same video series.

In connection with the "Anna" incident, it's recalled that Richard Rodgers and Oscar Hammerstein 2d, co-authors and co-producers of "South Pacific," refused even to discuss an offer of \$350,000 minimum for a single-time telecast of that musical while it was at the height of its popularity. That was in accord with their standard policy of withholding all subsidiary rights to their legit properties.

### Readings

Continued from page 58

moribund\* and now lively stage form, Laughton again scored in a varied program of readings that transfixed his listeners for well over two hours. It was a bit of theatrical magic, altogether a tour de force by a skilled actor, working on a bare stage, but evoking distant places by sheer verbal power.

Although billed as readings, the long program was in fact recited by Laughton from memory, and he acknowledged that the texts which he held in his hands were only props. The repertory ranged from some classical limericks to extended passages from the Bible, Shakespeare and Dickens' "Pickwick Papers," with Laughton interpolating his own informal comments between readings. Laughton only showed hambone tendencies in speaking his own lines somewhat cutely; the actual texts were delivered with rigid discipline.

Two regular Laughton repertory pieces, the Christmas party scene from "Pickwick Papers" and the Shadrach Bible story, were the

program's high points. Laughton also was fine in a couple of scenes from "Midsummer Night's Dream" and a long passage from Thomas Wolfe's novel, "Of Time and the River," in which the speech rhythms recreated the sound of a railroad train traveling across America.

Laughton also delivered a couple of scenes from his films, "Muttiny on the Bounty" and "Rembrandt," plus some short fables by Aesop and James Thurber and, as the closing piece, Lincoln's Gettysburg Address. Laughton also read a letter written by an artist-friend to a newspaper, but could do little with this dull religious tract. It was the only weak piece in an otherwise brilliant program. Herm.

### Not So Welitch

Continued from page 57

would have brought down the house, as Marie Dressler's travesty of "La Traviata" always did." Thomson finished the diva off with a reference to her "preoccupation with show business on its lowest level."

Douglas Watt, in the News, called Miss Welitch "the strangest of forces," adding "Like everything else she has done at the Met, Miss Welitch played this part her own way. Musically, she handled it very well; physically she tore it to shreds. And in the final pathetic scene, there wasn't a touch of genuine sympathy in her portrayal."

The Post's critic, John Briggs, stated that "personally, I did not quite know what to make of Miss Welitch as Musetta. My one certainty is that I have never seen a Musetta like it." Briggs also referred to maestro Alberto Erede, who "conducted with the resigned air of a man condemned to a lifetime among opera singers, and unlike the general public, not exhilarated by that prospect."

The Times' Taubman also let Paolo Silveri, who played Marcello, have it, declaring that "he should be asked to stand in a corner with his back to the class for the next week, too." Taubman elaborated on the stage business between Miss Welitch and Silveri, how "they teetered on a chair for a dreadful instant like a couple of bears on a tight rope," and objected to the one moment when "Musetta rode Marcello piggyback."

P.S. The audience, or at least a portion, loved it. "The standees," Thomson reported, "went wild. At Miss Welitch's every move, they roared with laughter." The Met management, it was learned next day, wasn't amused.

### Future B'way Schedule

(Theatre indicated, if set)

- "Collector's Item," Booth, Feb. 8.
- "Mrs. McThing," Feb. 12.
- "Venus Observed," Century, Feb. 13.
- "Little Evil," Feb. 18.
- "Dear Barbarians," Royale, Feb. 19.
- "Curtain Going Up," early March.
- "Three Wishes For Jamie," week of March 3.
- "Paris 90," week of March 3.
- "Women of Twilight," Lyceum, week of March 3.
- "Golden Boy," ANTA Playhouse, March 12.
- "Flight Into Egypt," Music Box, March 13.
- "Line Between," early March.
- "One Bright Day," Royale, March 19.
- "Long Watch," March 20.
- "Brass Ring," March 26.
- "Grass Harp," Beck, March 27.
- "Don Juan in Hell" (return), Plymouth, March 30.
- "How to Fly with One Feather," late March.
- "Danger Signal," late March.
- "Salt of the Earth," April 3.
- "Deedee and the Brave," early April.
- "Of Thee I Sing," week of April 13.

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—MURPHREE, DENVER POST, Nov. 29, 1951

"The largest crowd ever seen at a Salt Lake Civic Music event gathered to see the wonders of Ballet Theatre."

—FITZPATRICK, SALT LAKE CITY TELEGRAM, Nov. 27, 1951

"A company and accomplishment of which Americans may well be proud."

—FISHER, SAN FRANCISCO NEWS, Nov. 17, 1951

"The finest all 'round dance aggregation touring the country."

—OLIVER, LOS ANGELES HERALD EXPRESS, Nov. 1, 1951

"Still the dance company of which America can be most proud."

—LEONARD, CHICAGO JOUR. OF COMMERCE, Jan. 6, 1950

"Unbiased critics report that Ballet Theatre is even greater than England's famed Sadler's Wells. The Americans have a much finer and more varied repertoire, the experts report."

—KUPCINET, CHICAGO SUN-TIMES, Jan. 6, 1950

"Ballet Theatre, in polish, strength of stars and calibre of its modern repertory, dwarfs its highly-publicized and glamorous British rival."

—HERTZ, MINNEAPOLIS TRIBUNE, Dec. 13, 1951

"Come on, let's be invidious. The Sadler's Wells paragon showed nothing in the shorter ballet line to equal our native Ballet Theatre, whose richness and variety of repertoire cannot be duplicated by any other organization."

—ROSENFIELD, DALLAS NEWS, Feb. 10, 1950

"An evening which will be treasured by theatregoers for a long, long time."

—DOUBNA, WISCONSIN STATE JOURNAL, Dec. 10, 1951

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# Literati

**ACLU Defends Time vs. McCarthy**  
The American Civil Liberties Union this week came to the defense of Time magazine which was "threatened with reprisal action by Sen. Joseph R. McCarthy because of an article it published criticizing his activities." The Senator had said he would let Time advertisers know of the weekly's failure to correct alleged misstatements about him.

ACLU sent a letter to the 44 Republican senators, including McCarthy, who had signed a manifesto on freedom of the press last October. The manifesto was issued as a criticism of Truman's security information order and included the pledge of defending "any person against whom reprisals are directed as the result of the exercise of his constitutional rights of freedom of speech."

Calling McCarthy's statement "violation of the spirit of the First Amendment," the ACLU letter said that if McCarthy were libeled "proper recourse is to the courts" and not to "a single Senator acting as prosecutor, judge and jury."

**Authors League Finances**  
Authors League of America financial statement for the fiscal year ending Sept. 30, 1951, shows an increase in dues collections, from \$44,400 to \$47,400. At the same time, income from assessments and contributions declined from \$68,200 to \$62,900. Writers' union showed assets of \$17,200, a decline of \$3,000 over the previous year, with liabilities of \$51,600, an increase of \$3,000. With a total income of \$141,910 for the fiscal year, ALA spent \$146,817.

The Authors Guild, one of the constituent guilds in the League, recently voted to increase its annual dues from \$15 to \$25. In a report on the AG's financial status, Robert J. Landry said key to the union's health is securing new members.

**New Friends Column**  
Ted and Dorothy Friend, Frisco VARIETY muggs, are byliners of a new feature column in the San Francisco Chronicle. Tabbed "This is the Life," the once a week "Sundays" pillar is devoted to wine, food, persons and places. The column, anchored in the society section, bowed last Sunday (3).

Personalities surveyed in first three columns include Winston Churchill, Gorgeous George and Kathryn Forbes. Preem of feature was backed by much advance exploitation. Ted Friend, former amusement editor of the New York Mirror, and wife Dorothy Kay, former Broadway flack, are joint byliners.

**Ebony's Circulation Climbs**  
Ebony mag, Negro monthly, has packed 12 new national advertisers for its March issue. At the same time, mag is heralding fact its circulation has climbed above the 500,000 mark. Six-year-old publication has 100,000 more copies monthly than it did a year ago. Circulation of Ebony and its sister journals, Tan (for women) and Jet (pocket-sized weekly), tops 1,000,000 figure.

**Greek Daily Votes Guild**  
Following a National Labor Relations Board election, employees of Atlantis, a Greek-language daily in New York, last week named the Newspaper Guild of N. Y. as its bargaining agent. Vote was 11 to 2.

Organization of Atlantis' editorial and commercial workers got under way a couple months ago. As a result of the Guild's triumph in the balloting, the union is preparing a contract proposal to be submitted to the management.

**Chatter**  
Bill Watters appointed Hollywood editor of Theatre Arts mag. Alice Thompson, publisher-editor of Seventeen, off on two-week hop to St. Louis and Texas. Frederic Wakeman's new book, "The Apple Came First," will be published by Rhinehart in autumn. Ray Brennan, Chicago Sun-Times crime reporter, knocked off a 6,000-word yarn on the Michael Moretti murder trial for True Police Cases mag.

Sol Lesser's adventure picture, "The Lost Emeralds of Illa-Tica,"

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will be published in book form by Doubleday, Doran & Co. when the film is released.

Roy Kammernan and David Tracy, psychologist who traveled with the St. Louis Browns, collaborated on a book, "How To Sleep Without Pills." It's published by Sterling Press.

Julie Haydon, currently featured in the Chicago company of "Cocktail Party," has penned a book, "Beneath the Stars," which Whittlesby House will issue this spring.

Emmett Dedmon, Chicago Sun-Times drama and book critic, has been switched to assistant editor post, and will also finish a book, "Incredible Chicago," a history of the bawdy life of the Windy City of the past. Herman Kogen, feature writer and author, takes over the drama and book posts.

## 'Editorial Cameras'

Continued from page 1

represents editorializing just as much as though a speaker had followed MacArthur to the stand to either berate or uphold his statements.

TV execs are aware, as a result, of steering clear of all such camera coverage during the conventions for fear of influencing the voters. In the same way they're aware of the fact that, if the cameras possibly pick up a convention delegate sleeping or reading a newspaper while a candidate is speaking from the floor, viewers may be influenced to thinking that the speaker is dull, or a non-promising candidate. And, the TV newsmen realize that some shady-minded politicians, realizing TV's power to react in this way, may hope to rig such stunts merely in the hope that the cameras will pick them up.

Even more important than these factors, however, is the care that must be exercised in the sidelight shows, which all webs are planning to do to bolster their coverage of the convention itself. Ratings taken during the 1948 conventions indicate that pickups from the traditional "smoke-filled rooms" and the guest interview shots pulled many more viewers than did the pickups from the floor. Thus, the very fact that the commentators may choose to interview a dynamic personality, rather than some politico with a dull personality, will also influence votes either for or against the candidate he's backing.

Primary reasons for such fears, of course, is the fact that an estimated 60,000,000 people will tune into the conventions on TV.

## Contempt Citation

Continued from page 2

that Buchman had been guided "by practitioners whose activities ought to be looked into by the bar associations of which they are members, and whose actions indicated complete contempt for the orderly processes of the United States." Walter, an attorney himself, has been openly critical of behavior of Buchman's lawyer, consistently referred to as "a legal representative," adding, "I won't call him lawyer."

**Every Possible Courtesy**  
Walter charged that, despite fact that the committee had accorded Buchman "every possible courtesy," the "paper was dumped on the committee's desk without even the courtesy of being accorded advance notice" that court relief was being sought. He added that the court had already "recognized limits of its power to interfere with processes of another branch of government" by turning down a motion for a temporary injunction.

Joining forces with Walter in urging the House to adopt the resolution were Reps. Velde (R., Ill.), Kearney (R., N.Y.), Potter (R., Mich.) and Jackson (R., Cal.). Velde, who was not part of the sub-committee which heard Buchman's testimony in Los Angeles, stated that the main reason Buchman refuses to testify is "either he is afraid of retaliation from his ex-comrades in the party or he fears the consequences of further disclosing his manipulations when he was a Communist."

Rep. Jackson told congressional colleagues that "while the name of Sidney Buchman does not ring a bell in this House, he is well

known in the film world, that great industry which was the target of a Communist plot." Buchman, he said, was "not a small fry, and therefore probably had access to much more information during his Red affiliation than the average party member."

Rep. Potter charged that Buchman, by his action, gave the impression that "because he was a big man in Hollywood he considered himself above the law." He also gave the opinion, in answer to a question from the floor, that he doubted if Buchman could "now get a day's work in Hollywood if his life depended on it."

Virtually every member of the committee as well as all key members of the staff were present during the proceedings.

## Buchman Explains

Continued from page 2

and, when I finished, both the Committee and its counsel said there were no more questions," Buchman said in answer to that. "I told them all I know."

While Buchman and Siegel deny there was any plan in Buchman's refusal to reappear beyond his abhorrence of further buffeting by the Committee, it appears that by this step he may be in a better position in a contempt trial than if it were a mere matter of not answering the names question.

The latter point would be pretty much an open and shut one of a witness refusing to reply, on the refusal to reappear altogether, however, Siegel can bring in the highly-complicating factor of motives for recalling Buchman.

With the power of subpoena and cross-examination, the attorney may well have the opportunity of forcing Jackson to open up before a jury, explain why he walked out and where he was, and tell of Committee deliberations leading to Buchman's recall. Siegel might also be able to force Walters to explain what the new line of questioning was that he wished to institute and force Committee Counsel Frank S. Tavenner to recount various conversations that Siegel claims he held with him.

The major point in this line of reasoning, however, is doubt as to whether a Congressman can be forced to testify. While the law is clear that a member of Congress can't be subpoenaed during sessions, some attorneys feel that they can be called at other times and that the defendant would be upheld in asking a trial postponement until such time.

## Buchman 'Assumes'

### His Pact With Col

### Is Still in Effect

There has been no communication whatsoever between Columbia and Sidney Buchman since the producer-writer appeared before the House Un-American Activities Committee in Los Angeles last September. That was stated by Buchman to VARIETY this week in answer to a query concerning his relationship during the past five months with Col prez Harry Cohn and the studio.

"Since the corporation which I head has a contract with Columbia for three more pictures and I have not been notified to the contrary, I assume the contract to be in force," he explained.

Buchman, associated with Col for 17 years, appeared to have little illusion, however, that his 20-year career in Hollywood was not at a crucial point. With one-year due the studio under his contract, he said that the next pic would ordinarily be delivered in August or September. He admitted at the same time that it was highly unlikely it would be—or that Col would protest.

Buchman has been in the east continually since his September committee appearance. Last co he drew from the studio, he said, he was in August or September, since his salary was customarily charged against the specific pic on which he was working and he has not been active since that time.

He said he has no plans at the moment beyond going ahead with his fight on a contempt of Congress citation for failing to make a re-appearance before the House committee last week.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Feb. 5.

To meet a renewed demand for original stories, the Scully Hatcheries have been spawning plots like salmon again. Here's a new batch which have been released to all whose riparian rights have not been washed to sea by the recent floods.

## OLD TITLE

"Come Back, Little Rhea"

## NEW TITLE

"Get Lost, Little Rhea"

Rhea Crayfish was a hard-working little wife who tried to cure her husband Jeff of drinking. Her way was to ask him not to drink so much. This infuriated him. He called it "nagging." So he went off to a bar where a bunch calling themselves "Old Soaks Synonymous" used to gather and work out new synonyms for intoxication.

There Jeff met a cute little wench who was quite inexpensive as a drinking companion. She already had an \$8,000 mink coat, and two drinks was all she could stand without wanting to sell the coat to the lowest bidder. Jeff bought the coat once for two bucks to take it off the market. That night he lost her to some other low character who beat him at name-calling. He came home with the mink coat instead. His wife asked him where he got it.

This he took as nagging at its worst. So he went after her with a meat axe and just as he was about to strike when a vision of a congressional committee came before his blood-shot eyes. He dropped the axe, horror-stricken.

He sobbed Jeff up so much that he never took another drop. After that he became a pretty dull fellow and when he died they extolled him as a fine family man and a good provider. Then they buried him in an old mink farm. As they were digging the grave they found the \$8,000 mink coat, but by then statute of limitation had placed a cloak of charity over the whole horrible business.

This is a picture with a moral. It could teach minks to stay away from people.

## OLD TITLE

"A Horse Named Hard Tack"

## NEW TITLE

"Dog Biscuit"

Beery Fitzremens, an old jockey, an old soak, and, secretly, a royalist, is judging steeplechase races at the Dublin track. Caught obviously throwing a steeplechase race to a jockey who is his nephew, Beery has to be escorted from the track by the constabulary, known in Ireland as "the people-chasers." His nephew gets killed in the riot.

Fitzremens and his surviving niece, Surly Plimple, escape to America. They can't stand the sight of anything green any longer, so they head for Kentucky where even the grass is blue.

There Surly's haughty demeanor is further debased by an off-and-on brogue that particularly fetches a jockey named Allen Lead (pronounced "led"), who is put in the plot to keep it from floating away altogether. A character more dour than Fitzremens and Surly, if that is possible, Lead falls in love with Surly. But she won't marry him, she says, because he might get killed. He asks her what difference that would make, since she wouldn't miss him either way. "Please," she says, "you're lousing up the plot and making me forget my brogue."

Her uncle gets the job of training Hard Tack, a Kentucky yearling he talked a pro-British tycoon into buying. Surly explains to Allen that her uncle picks yearlings by going into the field at midnight with an ear of corn which has been kissed by the Little People ("The Leper Corns," she calls them in her quaint Dublin (V.A.) brogue). The yearling that outraces all others in answer to his call gets the ear of corn. That's how he picked Hard Tack.

But Hard Tack loses his first 37 races and Fitzremens goes back to drinking and is fired. He and Surly head for California where a drought has turned all grass brown and, sure enough, whom should they find at Santa Anita but Allen Lead and Hard Tack, both under new management. The horse and his jockey both convince the new owner to let Fitzremens train them. He acquiesces, and his rivals around the club laugh themselves sick. Scotch and Alka-Selzer fixes most of them up in time for the first race.

Hard Tack with Lead up wins so many races that whole cabinets stand or fall by the results. The Treasury Department gets suspicious when 10 Downing St. refuses a "loan" of \$5,000,000 and asks for track odds on Hard Tack instead. The tie-up through Fitzremens is traced, but the Army seals all records for reasons of security.

When about to retire as the champion three-year-old of all time, Hard Tack is set in a match race with Emerald Aisle, a horse owned by a theatre usher and hence backed by the picture crowd. Surly, who has been offered a screen test in a horror picture, begs Allen not to ride, thus hoping to cinch the picture part for herself.

"Begorrah, ye might get kilt like me brother, ye might," she pleads. But Allen rides anyway. Hard Tack is leading by 37 lengths (one for each race he lost as a yearling) at the last turn. In the home stretch he is almost killed by a bomb thrown by a railbird who was obviously a Communist. He limps to a finish, practically winning in a walk. It was the first time a running race had been won that way. While thousands cheer, Hard Tack dies.

The pro-British crowd was in tears. They had lost their shirts, figuring to clean up on the double cross. But the Treasury Department made so much in amusement taxes on the race that it begged 10 Downing St. to take the dough on a 99-year lease, with interest charges discounted 110%. Even the loyal opposition in Parliament figured that the loan would pay for itself in 10 years under such conditions and supported the deal.

For his part Beery Fitzremens got the Haig & Haig account, and Surly got Allen, who promised to give up horses and become a disk jockey. Hard Tack sealed all the contracts as musilage.

## OLD TITLE

"A Street-Walker Named Brenda"

## NEW TITLE

"Where's Brenda Now?"

This is a picture about life as the other half lives. It's about a circus sideshow freak who played a half-man and half-woman act. The freak bought the act from a low character named Brenda Ealing, who then bought the street-walking rights to the circus. Fearful that the new freak would cause competition, Brenda began circulating rumors that the new performer really was a freak. This infuriated the newcomer and she went at Brenda, tore all her clothes off in a battle royal and proved to all that she had more comely features than Brenda had. Brenda was so humiliated by the comparison that she took the first bus out of town and has never been heard of since.

## OLD TITLE

"Y"

## NEW TITLE

"WHY?"

A known murderer has been terrorizing a city. The police know he's a Yale man because he always sews a Y on the victim's chest with a cross stitch.

They are sure he is not Rudy Vallee. Bill Stearns, Walter Camp or Lanny Ross because a blind pencil-seller says he would recognize the man's voice anywhere and none of these measures up to his tests.

Just when they feel they are closing in on the fiend a complication develops. Instead of Y the murderer embroiders a WHY? He also changes from a cross-stitch to a hemstitch.

The murders are solved when two fiends are found—one with a Y stitched on his chest and the other with WHY? stitched on his back. They are locked in each others arms, having choked each other to death. "As good a solution as any," says Detective Hennessy of Harvard. "I thought for a while we might have to bring in the Yale and Towne people to unlock this one."

## Broadway

VARIETY editor Abel Green back from the Coast.

Agent Charles V. Yates out of the New York Hospital after a lengthy siege.

Fred Lynch, N.Y. Music Hall ad-publicity chief, back at desk after being bedded by flu for several days.

J. D. Trop, pioneer producer and distrib. set to conduct a class at Fordham on "Motion Picture Appreciation."

Ben Washer named by David O. Selznick to handle publicity for his "Gypsy Blood," being distributed to RKO.

Film producers' rep Arthur Sachson became two-time grandpappy Monday (4) with birth of son to daughter Janet.

Alfred Crown, Samuel Goldwyn's sales topper, winged out for a month's tour of South America to line up deals for "I Want You."

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, vacationing for two weeks at Palm Beach.

Natalie Schafer, in-town for the past two months for radio and TV shows, returned to the Coast over the weekend for a featured role in Universal International's "The Girl Across the Street."

Dana Andrews and Marta Toren, stars of Columbia's "Assignment: Paris," planned in from the French capital yesterday (Tues.) after two weeks of location shooting there. Also returning were producer Jerry Bresler and director Phil Karlson.

Walton C. Ament, v.p. and general manager of Warner-Pathe News, has been named chairman of the newsreel committee in the industry's participation in the 1952 fund-raising campaign for the National Conference of Christians and Jews.

Robert Weitman, United Paramount Theatres veepee, leaving today (Wed.) on one-week tour of Tanaroken circuit, visiting Kentucky, Tennessee, and Arkansas houses of the chain. Max Fellerman and Herbert Hahn, his associates, will accompany him.

## Paris

By Maxime de Beix

(33 Bd. Montparnasse; Littere 7564) Paul Draper to appear at Empire Theatre in the Jeannine Charast ballets.

Publisher and producer Louis Nagel recovering from illness on the Riviera.

Maurice Maurette's French adaptation of "Consul" clicking at Theatre des Champs Elysees.

Gene Kelly to Switzerland where recovering from his Paris appendectomy before returning to film work in Munich.

Sacha Guitry to the Riviera for one month while his house is turned over to payees anxious to see his art collections.

Cynda Glenn pencilled for next ABC revue with rehearsals delayed by producer Mitty Goldin's illness, and also to do two TV shows in London.

Denise Grey's illness postponing the Paris preem of "Mare aux Canards" at the Varietes. Play did well in Brussels where tried out for a few days.

Strasbourg Opera preeming ballet by Otto Maag, choreographed by Jean Combes, titled "Indifferent." Reception mixed due to Hans Haug controversial score.

## Nassau, Bahamas

Mrs. Clark Gable recuperating after recent auto crash.

Madeline Greene singing at Silver Slipper Gardens club.

The Leland Haywards in for two weeks' stay at Balmoral Club.

Oscar Schoeffel, fashion ed of Esquire, here gathering local color. Dancers Paul Meeres and Andree Poupon at Chez Paul Meeres.

The William Paleys visiting the Leland Haywards at the Balmoral Club.

Dancers Renee and Root at British Colonial Hotel Continental Room.

Singer Jan Nelson is appearing at the British Colonial's Continental Room.

Tom Ewell back to New York after starring at Bahama Playhouse in "Goodbye Again."

Queenie Smith will play Madame Arcati in Noel Coward's "Blithe Spirit," week after next.

Lathrop Mitchell in from N.Y. to be character man in resident company of Bahama Playhouse.

Satirist-comedian Don Tannen now in week's frame at British Colonial Continental Room.

Concert pianist Franz Osborn gave two recitals this week under auspices Bahama Art Society.

Margaret Phillips due next Sunday (10) for two plays during winter season at Bahama Playhouse.

Sara Stamm, of Newport (R. I.)

Casino Theatre, stopped off here for weekend during Caribbean cruise.

Actor Richard Shepard and bride left Nassau for Palm Beach Playhouse season, skedded to open Feb. 11.

## Pittsburgh

By Hal Cohen

Delores Hawkins pencilled into Monte Carlo for week of Feb. 20. Billy Rogers writing comic Jackie Kahane's special material.

Harry Richman to guest-star at City of Hope luncheon Thursday (7).

Georgia Sothern coming back to Casino for third time in one season.

Jim Murray, boss of KQV, underwent surgery at West Penn Hospital.

Ray Eberle pinch-hitting for his ailing brother, Bob, at Copa this week.

Jack Kahn and John Walsh took in 20th-Fox ad clinic in Philly last week.

Carl Brisson opens week's stint at Jackie Heller's Carousel Monday (11).

Sada Thompson picked by Fred Burell for title role in "Peg O' My Heart" at Playhouse.

"Gentlemen Prefer Blondes" books d into the Nixon for two weeks beginning March 24.

Mike Shapiro off for Florida to spend remainder of winter after welcoming their new grandchild.

Bobby Brannigan left to join backstage crew of "Bell, Book and Candle" for remainder of its tour.

## Vienna

By Emil W. Maass

Tyrone Power-elected most popular film star here.

Scala Theatre (Russian zone) playing Mark Twain sketches.

Film star Inge Konrad inked by Burg Theatre, state-owned house.

Opera singer Judith Hellwig, after U.S. tour, going on to Indonesia.

Holdups of two film theatres, the Haydn and Titanal, netted robbers more than \$1,000.

"The Man of Possession" is next Josefstadt Theatre production. It will be directed by Rudolf Steinboeck.

Vienna Philharmonic for the first time will play jazz and Vienna a Schrammel music at the Musik Verein.

Akos v. Rathony directing shorts in Kufstein and Kitzbuehel in the Tyrol, showing winter sports for TV use in U.S.

## Las Vegas, Nev.

By Bill Willard

Frances Kaye will flack for Hotel Sahara now being built.

Ben Blue and Andy & Della Russell now disporting at El Rancho Vegas.

Morton Downey tops Thunderbird bill starting tomorrow (Thurs.).

March of Dimes cavalcade of Strip names aided in raising \$10,000 cause.

Carmen Miranda opened fortnight stand at Desert Inn last night (Tues.).

Dick Haymes settles down for stanza at the Flamingo beginning tomorrow (Thurs.).

Jim Hutton, who married Tom Breneman's widow, negotiating for the old Hoot Gibson ranch out thataway.

Wilbur Clark, head of Desert Inn, grabs plenty news coverage with promotion plans for Joe Walcott-Kid Matthews Vegas scrap.

Tip Lenny Kent's wind up El Rancho Vegas stint, with Mrs. Kent retiring for expected image, and Lenny going to Korea with Frank Sinatra and Ava Gardner.

Radio Rogues subbed for Fran Warren couple of shows, moving over from Silver Slipper to Last Frontier Ramona Room and winning future fortnight booking for top job.

## Chicago

Chez Paree celebrating 20th year as midwest's top nitery.

Barley Crum, film attorney, in town for fund-raising for Israel.

Irv Kupcinet, Sun-Times gossip, off to Miami for two weeks' vacation.

Eddie Silverman, head of Essanay Theatres, back from Palm Springs sojourn.

Bernie Woods, Ralph Flanagan's manager, in town setting dates for orchestra's Chicago summer stay.

J. Lawrence Levy, of 440 Napier St., Fitzroy, N. 6, Melbourne, Australia, is seeking the whereabouts of his brother, H. Lee Dexter, a U.S. citizen, who, when last heard from, was doing a ventriloquist act "in the western states," mostly in nightclubs, Dexter was invalidated out of the Navy from the San Diego Navy Hospital and returned to his act.

## London

L. Maggiora, manager of Cafe de Paris, sailed for N. Y. on a talent shopping spree.

Latest to join the ranks of greyhound racing owners are Jack Hyland and Teddy Knox.

Katherine Dunham featured on TV with dances from her current Cambridge Theatre show.

J. Arthur Rank to be guest of honor at next week's regular luncheon of the Variety Club.

Karl Herzog, Cinecolor prexy in Hollywood, here to look over the company's British operations.

Kay Thompson starts a return date at Cafe de Paris next Monday (11) supported by the Williams Bros.

Noel Coward sailed on the Queen Mary last Thursday for N. Y. en route to his annual vacation in Jamaica.

David Coplan, International Films topper, planned out on a routine business trip to N. Y. and Hollywood.

Bernard Delfront tossed a welcome party at the Washington Hotel for Laurel & Hardy, back in London for first time in five years.

Noble & King checked out last weekend for Wiesbaden, where they are to entertain U.S. troops for a fortnight before returning to the U.S.

Mary Martin, Wilbur Evans and Jerome Whyte presented to the King and Queen when the Royal Family saw "South Pacific" at the Drury Lane.

Tommy Trinder, who recently wound a season at Prince of Wales in Val Parnell's "Fancy Free," sailed for Canada to fulfill legit engagements.

Jeffrey Bernard, son of the late Jeffrey Bernard, who prior to indie film producing in Hollywood was an exec of Gaumont-British Films, operating a restaurant in Bond St.

Helena Bliss lost her voice, and had to drop out of the cast of "Kiss Me, Kate." Then her understudy had to go into hospital and a chorus girl, Paddy Egan, took over starring role without previous rehearsal.

## Dallas

By Bill Barker

T. Bidwell McCormick, Sr., tabbed as new publicist for RKO pix here.

Comic George Gobel set for two frames Monday (11) in Baker Hotel's Mural Room.

Sidney Blackmer in to check Texas oil interests and o.o. "A Gift for Cathy" at Theatre '52.

Sky Club owners Dale Belmont and Joe Bonds doing five-a-week disk jockey half-hours on KSKY.

Variety Club honored retiring chief baker John H. Rowley Friday (1) at Hotel Adolphus, with 300 showmen and public officials on hand.

WFAA-TV's "March of Dollars" polio fund-raising marathon last week ended at 3 a.m., after taking \$13,500 from viewers. Orch leader Ralph Flanagan took honors at the 88, doing request tunes for two hours.

## San Francisco

By Ted Friend

Beverly Hudson at the "365."

Paul Spier joins Hanns Kolmar Associates.

Mrs. Gary Cooper in for Peninsula partying.

Duke Ellington set for Opera House concert.

Dean Maddox, veteran amateur hour and sidewalk reporter, wins Examiner top radio personality poll.

Joan Crawford pix shooting in and around swank Pacific Heights residential section draws unusual local audience interest.

## Palm Springs

By Marjorie G. Pohl

Bill and Mary Gargan staying at Rogers Ranch Club.

Mr. and Mrs. Jascha Heifetz returned to L.A. after vacationing here for week.

Vera-Ellen returned Hollywood after guesting with Ralph and Nancy Chaffee Kiner.

Tennessee Ernie into Chi Chi Starlite Room Friday (1); ditto Del O'Dell, Charles Carver, Al Gayle's orch.

Phil and Alice Faye Harris into L.A. for broadcasts, spending rest of time new Thunderbird Ranch home.

Carmen Miranda at village home for rest before leaving for Las Vegas show bowing yesterday (Tues.).

Dorita continues at Saddle & Sirolo. Victor Perry hit over last weekend and will probably return this weekend.

Jack and Bonita Granville Wrather staying in leased home

here. Sidney Lanfield resting at Racquet Club.

Horace Heidt back to L.A. after weekend jam session at his Lone Palm Hotel. Doodles Weaver among those appearing.

Doll House increased entertainment to include, in addition to Guadalajara Boys, the Three Caballeros and pianist June Schuster.

El Mirador Hotel's new owners, E. Roy Fitzgerald, William Reichel, E. C. Houghton and John L. Nelson, here to discuss renovation and opening plans. Tentative toe-off date Nov. 1.

## Miami Beach

By Larry Solloway

The Lee Shuberts at the Saxony. Nephew John at the Shelborne.

Gloria Swanson at the Sans Souci to confer on new style line with producers of the idea.

Rudy Vallee, at the MacFadden Deauville, worked several March of Dimes benefits.

Jane Powell returns to Copia City the 12th.

Marie Torre, N.Y. World Tele-gram amusement ed. and husband, TV's Hal Friedman, at Boca Raton; he returns soon to produce new Dagmar show.

Town n' Country newest spot in area using shows.

Golden Shores club featuring Jeri Sullivan, the Caribbeans and Val Olman's orch.

Eddie Cantor due here on the 24th for a United Jewish Appeal dinner at the Saxony.

Chicago columnist-radios TV-er Irv Kupcinet at the Saxony and taping interviews with Jimmy Durante, Lena Horne, et al. Both Durante and Miss Horne appeared at Bonds for Israel luncheon which raised over \$1,000,000.

Joan Edwards joined show biz group at Lord Tarelton, which includes Alan King, due for Sans Souci date on the 12th; William Morris' office George Woods, with Jimmy Durante. Sophie Tucker reserved for the 19th.

## Minneapolis

By Les Rees

Hank Port and Raymond Chase into Hotel Radisson Flame Room.

Olsen & Johnson inked for St. Paul Home Show at St. Paul Auditorium March 29.

Billy De Wolfe, playing at Hotel Nicollet Minnesota Terrace, confirmed a London booking for next spring.

Annual Builders Show scheduled for Auditorium Feb. 16-24, with stage fare to include Sportmen's Quartet.

Repeat visit of "South Pacific" at Lyceum Feb. 25 again is for 10 nights, but with four matinees instead of three.

Hotel Nicollet Minnesota Terrace has singer Eric Thorsen and dancers Carlos & Linda, latter making sixth appearance in room.

With his two hours of play and other reading on cuff basis, Charles Laughton drew the largest audience in Univ. of Minnesota convocation history, the 4,800-seat Northrop Auditorium being packed to capacity plus standees. University paid Laughton his customary fee.

## Cleveland

By Glenn C. Pullen

Harry Richman toplining new Vue Room show.

Marion Morgan of MGM disks and Decca's Cliff Avers teamed on new Main Street Club bill.

George Sterney's orch and Sons of Purple Sage replaced Pappy Howard's radio hillbilly troupe at Country Inn.

Lucille & Eddie Roberts back at Statler Terrace Room with comedy mental telepathy act, plus dance team of Barbara & Bill Duffy.

Slapsie Maxie Rosenbloom doubling between Hanna's "Guys and Dolls" and Alhambra Tavern's midnight performances for two weeks.

Landslide of "Guys and Dolls" mail ticket orders had Milt Krantz and his Hanna boxoffice crew working around the clock for nearly a week.

Four new angels—Marty Zweig, Lee Shepherd, Larry and Carl Gottfried—promoting Rosemary Clooney pop concert at Public Music Hall Feb. 24.

## Washington

By Florence S. Lowe

Guy Lombardo due in on the 16th for a benefit concert at Constitution Hall.

The Nelson Eddy concert, originally skedded for next month, pushed up to Saturday night (9).

Big flackery job done with Lippert's Bill Michaels' own personal appearance of Navajo muppet, star of "Navajo," plus producer Hall Bartlett, at National Press Club preem of film.

## Hollywood

Johnny Green planned in from N.Y.

Susan Morrow bedded by pleurisy. The Harlan J. Dunning's divorced.

Jack and Mary Louise Brooks divorced.

The Norman Taurogs sailing for Honolulu.

Mrs. Joe Pasternak filed suit for divorce.

June Bright filed suit to divorce Gene Norman.

Inez Gorman filed suit to divorce Ernest Orsatti.

George O'Hanlon and Martha Stewart divorced.

The Julius Tannens celebrated 52d wedding anni.

Maxine Garrison joined the Roy Rogers flack staff.

Walter O'Keefe in hospital with a stomach ailment.

A Mel Epstein returned from Peruvian location tour.

Robert F. Blumof resigned as Paramount attorney.

Devereux Jennings seriously ill in St. John's Hospital.

Manning O'Connor folded his agency and joined MCA.

Elizabeth Taylor finalized her divorce from Nicky Hilton.

Sara Berner recovering from major surgery in San Francisco.

Charles and Sadie MacDonald celebrating 60th wedding anni.

Lorraine Cugat won an uncontested divorce in Santa Monica.

Louis B. Mayer elected board chairman of Del Mar Turf Club.

George Murphy will emcee \$100-a-plate Republican dinner in Oakland.

Ray Heindorf left for a three-week vacation tour of South America.

Jack Donaldson ankled the Lita Grey Chaplin agency and opened his own.

Rupert Hughes celebrated his 80th birthday at a party tossed by the Writers Round Table.

Florence Marly left for Santiago, Chile, to star in a pic directed by her husband, Pierre Chenal.

Herbert J. Yates donated \$20,000 to the St. Joseph Hospital fund in behalf of Republic Studios.

Leonard Pickler returned to RKO after a four-week business trip to Europe and South America.

## Scotland

By Gordon Irving

Enrico Coccoza, Scot producer, completing pic about Italians here. Laurel and Hardy inked for Empire Theatre, Glasgow, opening March 10.

Annual Scot Cinema Trade Ball skedded for St. Andrews Hall, Glasgow, Feb. 8.

"Peter Pan," starring Joan Greenwood, due at King's Theatre, Edinburgh, March 24.

Jimmy Edwards, British radio comic, installed as rector of Aberdeen University last week.

Joe Loss, British bandleader, at Playhouse, Glasgow, featuring Canadian square dancing in his programme.

Cosmo Theatre, Glasgow, reviving Disney's "Fantasia" for eighth time. Film has been seen by 86,000 at this theatre.

Expected about 40,000 TV sets will be available in Scotland when the new Kirk 4 Shotts station begins transmissions.

Compton Mackenzie, Scot novelist, celebrating 70th birthday with radio talk. He authored script of "Tight Little Island."

John Grierson producing "The Mining Rescue Story," based on true rescue story of recent Scottish mining disaster.

## Zurich

By George Mezeffi

The Boris Skibine Ballet from Paris appearing on Rex Cinema stage with French pic, "Nights of Paris."

First public TV demonstration here scheduled at a local department store for late January and to run until Feb. 9.

Locarno Film Festival this year set for July 3-13. It is the sixth Locarno Filmfest, last year's having been cancelled.

Metro's "King Solomon's Mines" set a house record in its first week at Le Dome, Geneva. It is also the company's highest grosser in French Switzerland in postwar years, excepting "Gone With the Wind."

Schauspielhaus rehearsing world preem of Ferdinand Bruckner's new drama, "Pyrrhus and Andromache," starring Walter Richter and Maria Wimmer. Opening is set for Maria Becker, February.

The middle Zurich first-run houses are dominated by non-U. S. pic: 3 French, 4 British, 3 German and one Japanese. The three U. S. films are "Across Wide Missouri" (M-G); "A Place in the Sun" (Par.) and "Only the Valiant" (WB).



# OBITUARIES

## WALTER READE

Walter Reade, 68, motion picture exhibitor and head of the Walter Reade theatre chain, died in New York Feb. 4 after a long illness. He operated more than 40 houses in New York and New Jersey. In New York, he owned the Park Avenue Theatre and had recently purchased the Arcadia which is scheduled to reopen Feb. 14 as the Baronet.

Reade started his career in the pic business as a representative of his uncle, Oscar Hammerstein, at the old Victoria Theatre, N. Y. He later took over Pehr's Opera House, Port Chester, N. Y., where he presented films and vaude. He then acquired houses in South Norwalk, Conn.; Mount Vernon, N. Y., and Yonkers, N. Y., but sold them to build his first theatre, in Asbury Park, N. J. He continued building, buying and leasing until the chain reached its present size. He established the Mayfair, N. Y., in 1930, and at one time operated such Gotham houses as the Astor, S. 9300, Bijou and Morosco. In 1936 he organized the American Community Theatre Corp., with the intention of building 100 pic houses in small communities. The Park Avenue, which Reade built in 1946, was opened originally as a subscription house, but the idea was given up a few months after its opening and it has since been running on a continuous performance policy. In 1949, Reade initiated the practice of permitting filmgoers to patronize his drive-in at Woodbridge, N. J., on charge accounts. It was the first time the charge account plan had been tried. Reade also built the Monte Carlo Pool, Asbury Park, and during his career had owned and operated dancehalls, film booking offices and legit stock companies.

Surviving are his wife, son, daughter and four grandchildren. The son, Walter Reade, Jr., heads the circuit.

**GEORGE H. BROADHURST**

George Howells Broadhurst, 85, playwright-theatrical manager, after whom the Broadhurst Theatre, N.Y., was named, died in Santa Barbara, Calif., Jan. 31. Broadhurst was one of the most prolific of playwrights. He wrote nearly 30 plays that were produced in N.Y. and London between 1907 and 1924. Among the most popular were "Bought and Paid For," "The Coward," "What Happened to Jones," "A Fool and His Money," "Why Smith Left Home," "The Wrong Mr. Wright" and "The House That Jack Built." When he was 83, he and his wife, Lillian Trimble Bradley, who survives, collaborated on "The Man In Brown." It never reached Broadway, however.

Broadhurst began his theatrical career as treasurer of the Academy of Music, Baltimore. He moved on to a theatre in Milwaukee and later was manager of the Bush Theatre, San Francisco. He began writing plays in Frisco, eventually making his way to N.Y. When he couldn't find anyone to produce his second play, "What Happened to Jones," he used his brother Thomas' money to put it on himself. The play was a hit and launched his career as a playwright-manager. He established the Broadhurst Theatre in the late 1920s. The house is now operated by the Shuberts.

Broadhurst left N.Y. for Santa Barbara in 1940 and worked in regional theatrical operations, including the production of a series of plays at the Lobero Theatre.

## LEE L. GOLDBERG

Lee L. Goldberg, 65, former distributor of motion pictures in Louisville, died Jan. 31 at his home in Cincinnati. A native of New Albany, Ind., he established Big Features Rights Corp. in 1916 with Col. Fred Levy as partner. Goldberg moved his exchanges to Indianapolis and Cincinnati in 1925, after obtaining sole ownership of the firm, and operated under the name Realtor Pictures. He owned distributorship rights in Ohio, Kentucky, Indiana and West Virginia.

At 17, Goldberg was secretary to George Tebeau, then owner of the Louisville and Kansas City baseball clubs. At one time he was associated with the Switow Enterprises in Louisville.

Survivors are his wife, son, daughter, sisters, and a brother, Joseph W. Goldberg, Louisville, associated for several years with him in the film exchange business.

## BENJAMIN S. MEARS

Benjamin Stannard Mears, 80, actor-playwright, died in Cliffside, N.J., Jan. 27. He was the collaborator with Hugh Stanislaus Stange in the dramatization of Booth Tarkington's "Seventeen," when it was originally produced as a play in 1919.

Mears began his stage career in 1890. Among the plays in which he appeared were "Ben Hur," "Rachel," "The Belles" and "The Girl With The Green Eyes." The dramatizations on which he worked with Stange included "Peg of Peacock Alley" and "You Know Me, Al." He appeared in films and also played vaude teamed with his wife. Two sisters and a brother survive.

## MARTA EKSTROM

Marta Ekstrom, 53, film and legit actress, died in Stockholm, Jan. 26.

She started her career at the Royal Musical Academy in Stockholm in the title role in "Sonja," by Herbert Grevenius, in 1927. Since then she had scored great successes in plays by Strindberg and others.

In 1945 she left Sweden for appearances on Broadway, but returned to her native country in 1948, after which she seldom was seen because of illness.

She had also appeared in several films, of which the most outstanding was "Katrina."

## CHARLES de ROCHEFORT

Charles de Rochefort, 72, French actor-producer, known in the U.S. as Charles de Roche, died in Paris, Feb. 2. He acted in such Hollywood films as "Mon Homme," with Pola Negri, and appeared as the Pharaoh in Cecil B. DeMille's "The Ten Commandments."

He appeared in France as cafe singer, acrobat and motorcycle racer before becoming an actor-manager. He introduced to Paris plays by Noel Coward and Garcia Lorca. Last year he produced a trilogy of plays by Strindberg in his theatre.

## LOUIS A. A. EMMEL

Louis A. A. Emmel, 60, former Broadway musical comedy singer, died in San Francisco Jan. 30. Identified with show business for many years, Emmel started his career on Broadway as a singer, appearing in "The Merry Widow," "Ziegfeld Follies" and other hits. Later he was Coast representative for Irving Berlin and was associated with the NBC Artists Service. In recent years he had operated an independent booking office in San Francisco. Survived by his wife.

## GEORGE GRAHAM

George Graham (Stringer), 27, drummer and former combo leader, was found dead of carbon monoxide poisoning in his car Feb. 1 at the Lake Charles, La., Air Base where he was serving as a 2d lieutenant with the 68th Reconnaissance Wing.

His brother is Ronnie Graham, comedian, and his father is Steve Graham, Philadelphia booker. In addition to them, his wife survives.

## FELIX MENDELSSOHN

Felix Mendelssohn, 40, orch leader and descendant of the composer, died in London Feb. 4. He fronted a dance band called the Hawaiian Serenaders. Mendelssohn's orch was featured in England on radio and TV.

## MOLLY MCINTYRE

Molly McIntyre, retired legit actress, died in New York Jan. 29. She starred on Broadway in 1914 in the title role of "Kitty Mackay." She also appeared in New York

in "Bunty Pulls the Strings," "Expressing Willie," and "The Infinite Shoeblack." She also worked in vaude. A sister survives.

## RICHARD BÜHLIG

Richard Bühlig, 71, w.k. concert pianist, died Jan. 30 in Hollywood. Born in Chicago, Bühlig studied abroad and made his bow with the London Philharmonic Orchestra at age 21. Two years later he made a concert tour of the U.S. Bühlig had been living in Los Angeles for the last 20 years.

## WALTER B. TUNICK

Walter B. Tunick, 56, realtor and former assistant sales manager for Harold Lloyd Productions, died in New York Jan. 28. He was formerly engaged in talent booking. Survived by his mother, sister and a brother.

## TOM FISHER

Tom Fisher, 40, with the Minnesota Amusement Co. (United Paramount Theatres) and its circuit predecessors for 17 years, died recently at his home in St. Paul. He was manager of the MAC neighborhood Loring Theatre, Minneapolis. His wife and one child survive.

## BOBBY DANDERS

Bobby Danders, 71, dean of Chicago itery entertainers, died in Denver Feb. 1. He sang for 30 years at Coliseum until that Chicago closed five years ago. He was known as the "Buckwheat Cakes" singer. Survived by seven children.

## THOMAS F. KANE

Thomas F. Kane, 66, former associate editor of the Catholic Actors Guild publication, died Feb. 3 in Clifton Springs, N. Y. He was also a theatrical pressagent. Wife and sister survive.

Mrs. Elsie (Sax) Wood, 64, one-time member of the Washington Trio, vaude act, died in Coshocton, O., Jan. 26. Survived by husband and five children.

Frank Van Etten, 51, motion picture projectionist, died in Poughkeepsie, N.Y., Jan. 28. He was prexy of the Poughkeepsie branch of the Motion Picture Operators' Union.

Margaret Morton McKay, 41, fan mag writer and former radio columnist, was found dead in her Hollywood apartment Jan. 31 after an overdose of sleeping pills.

Howard T. Moore, 41, musician, died in Chicago Jan. 29. A bass violinist, he had appeared with Art Hodes and Jimmy Ille orch. Survived by wife.

Thomas Cawley, 56, business agent of the Theatrical Wardrobe Attendants Union, died in New York, Jan. 29.

Max Baier, 85, retired bass violinist who was with the Met Opera for 30 years, died in Yonkers, N. Y., Feb. 1.

Mother, 92, of J. Johnson Musselman, manager of the Rialto Theatre, Louisville, died in that city Jan. 31.

Zella Russell, wife of Harry K. Morton, who toured vaude circuits for many years, as Morton & Russell, died Jan. 30 in New York.

Mother, 83, of Harry, William and Louis Brandt, theatre chain operators, died in Miami Beach, Jan. 31.

Charles Taylor, 66, manager of Green's Playhouse Theatre, Dundee, Scotland, died in that city Jan. 18.

Arthur M. Wengel, 60, electric research engineer who developed the portable radio in 1934, died in Madison, Wis., Jan. 25.

Dolly Humbert, 86, retired Gilbert & Sullivan opera soprano, died in New York, Jan. 27.

Ludwig Correll, 88, symph orch cellist, died Feb. 1 in Altadena, Cal.

Father of Mary Meade, star of the Casino de Paris revue, Paris, died recently in Alexandria, La.

David Thomas Layman, Jr., 77, director of the N.Y. Metropolitan Opera Assn., died in Miami Jan. 29.

Mrs. Maud Louise Barber vom Bauer, retired actress, died in New York, Jan. 30.

Alex Kalafat, 58, operator of the Tri-Hi Drive-In, Garrett, Ind., died in that city Jan. 27.

## MARRIAGES

Peggy Louise Jones to John D. Wilson, Dallas, Feb. 2. Bride is amusements staffer of the Dallas News; groom's program director of KIXL there.

Glynis Margaret Payne Forwood to David Foster, New York, Feb. 2. Bride is British stage and screen actress known professionally as Glynis Johns.

Corinne Kessler to Harry Kaufmann, Pittsburgh, Feb. 3. Bride's secretary to Charles Comar, WB personnel director in Pitt.

Irene Rosen to Norman Finkelstein, Pittsburgh, Feb. 4. Bride's with Republic exchange in Pitt.

Marion Ross to Jerry Ross, remarriage, after three-year divorce, Seattle, recently. Both were in vaude for many years as Marion & Jerry Ross, and groom was long emcee at the Palomar, Seattle.

Elizabeth Ann Ault to W. A. Stelck, Indianapolis, Jan. 29. Bride was disk jockey for KWMD, Des Moines.

Joan Regenstraft to Elliot Horne, Brooklyn, Feb. 2. Groom is in charge of pop division publicity for Columbia Records.

Sandra Deel to I. Arnold Weissberger, N.Y., Feb. 3. She's legit-TV actress.

Shirley Bridgeman to Fred Golden, Fort Lee, N.J., Jan. 24. He's veepee at Blaine-Thompson, theatrical ad agency.

Kim Kendall to Ludlow Whitaker Stevens, New York, Feb. 4. Bride is British legit actress.

## BIRTHS

Mr. and Mrs. Bob Thomas, daughter, Santa Monica, Cal., Jan. 28. Father is Hollywood correspondent for Associated Press.

Mr. and Mrs. Chester Hayes, son, Los Angeles, Jan. 29. Father is a wrestler-actor.

Mr. and Mrs. Bill Burns, daughter, Pittsburgh, Jan. 27. Father's news editor of KQV there.

Mr. and Mrs. Dave Hadburg, son, Pittsburgh, Jan. 15. Father's a Pitt theatre owner.

Mr. and Mrs. Marty Wolfson, daughter, Pittsburgh, Jan. 26. Mother is ex-secretary in WB's Pitt publicity department; father's a TV cartoonist.

Mr. and Mrs. Bill Steffan, daughter, Pittsburgh, Jan. 25. Father's with KDKA engineering department in Pitt.

Mr. and Mrs. Leopold Stokowski, son, New York, Jan. 31. Mother is the former Gloria Vandenberg; father is symph orch conductor.

Mr. and Mrs. Charles Gottschalk, daughter, Pittsburgh, Jan. 24. Mother's the daughter of Ralph Pew, manager of Plaza Theatre there.

Mr. and Mrs. Bruce Bushman, daughter, Hollywood, Jan. 28. Father is staff artist at Disney studios; grandfather is Francis X. Bushman.

Mr. and Mrs. John Moser, son, Jan. 29, Chicago. Father is a radio-TV attorney.

Mr. and Mrs. Oscar Saul, son, Hollywood, Jan. 28. Father is producer-writer for Columbia Pictures.

Mr. and Mrs. George Mason, daughter, Burbank, Cal., Jan. 29. Father is head of UI's research department.

Mr. and Mrs. Nate Slott, daughter, Hollywood, Feb. 1. Mother is the former Una Mortished, actress; father is assistant director at RKO.

Mr. and Mrs. Donald L. Olson, son, Van Nuys, Cal., Jan. 30. Father is an assistant film director.

Mr. and Mrs. Hugh Becket, daughter, Seattle, Jan. 26. Father is manager of Metropolitan Theatre there.

Mr. and Mrs. Thomas Charlesworth, son, Hollywood, Jan. 31. Mother is Marion Bell, singer.

Mr. and Mrs. Arthur E. Paterson, Jr., daughter, Jan. 30, Hempstead, N. Y. Father is public affairs director of WHLI, Long Island radio outlet.

Mr. and Mrs. Jack Walker, daughter, New York, Jan. 19. Father is publicity director of Atlantic Records.

Mr. and Mrs. Joe Deane, son, Rochester, N. Y., Feb. 4. Father is disk jockey at WHEC there.

Mr. and Mrs. Marshall Schacker, daughter, New York, Feb. 1. Mother is Connie Sawyer, comedienne; father is with NBC talent department.

Mr. and Mrs. Ken Murray, daughter, New York, Feb. 4. Father is comedian-star and producer of CBS-TV's "Ken Murray Show."

Mr. and Mrs. John L. Hutchinson, Jr., son, Buffalo, N.Y., Jan. 25. Father is WBEN-TV producer and in charge of all remote telecasts of WBEN-TV, Buffalo.

Mr. and Mrs. Ed Dinsmore, daughter, Buffalo, N.Y., Jan. 5. Father is emcee, disk jockey and newscaster on WBEN and WBEN-TV, Buffalo.

## Weavers

Continued from page 1

and American Legion representatives who accused the Weavers of un-American tendencies arising out of their alleged left-wing affiliations.

Program officials said those not making scheduled appearances were Mayor Thomas A. Burke of Cleveland, State Auditor Joseph Ferguson, Congressman-at-large George H. Bender, Congressman Wayne L. Hays and County Commissioner Henry Speeth.

Ferguson wired, "a dying aunt in southern Ohio will prevent my appearance." Congressman Hays, Ohio director for Kefauver-for-President, was driving in with the senator's cousin but that was to be raffed for the fund. Early in the evening he phoned from Salem, O., saying his car had broken down. Mayor Burke declined a long letter of regret.

However, a host of political leaders appeared, as did Mayor Charles E. Slusser of Akron; State Secretary Ted Brown and State Treasurer Roger Tracy. They all made appeals for funds. At least one said "fighting heart disease is not a left-wing act." Of two Cleveland city councilmen asked to appear, Richard Swanson showed up; Stanley Syzmanski did not.

Announcement that the Weavers, who are appearing locally, would guest-act on the telecast, touched off the issue.

Shortly after the ruckus reached the public, the offices of the Heart Fund were broken into and seven typewriters and one adding machine were stolen. Nothing else of value was taken, although records, documents, and other material pertinent to the drive were destroyed.

The program was telecast from both the Press Club and WEWS, with Warren Hull, conductor of NBC's "Strike It Rich," handling the emcee role from the club, while WHK's Bill Gordon and WEWS' Bob Dale did studio honors. Six disk jockeys, Joe Mulvihill, WTAM; Moon Mullins, WJMO; Stan Dale, WSR; Hal Morgan, WGAR; Bud Wendell, WJMO, and Bill Hawkins, WSR, and six mayors took phone pledges.

There were several significant sidelights to the hassle. Leroy Jewelers, co-sponsors of "Opportunity Hour," on WEWS, 11 p.m., Thursday, cancelled a scheduled appearance of the Weavers on their program. Hotel Hollenden, in which Irving Hexter, chairman of the trustees of the Heart Society, has less than one share of stock, was threatened with cancellation of the forthcoming convention of the Knights of Columbus. Also, several radio news editors reported that a uniformed Cleveland policeman, who said he was acting on behalf of the American Legion's Americanism Committee, visited them and requested that they refuse the Weavers "favorable" publicity.

Milton Widder, Cleveland Press columnist, and Will Henderson, head of the State News Bureau, lined up the guest appearances for the program.

## Ex-Star DeeJay

Continued from page 1

and before becoming a disk jock was m.c. at the Crystal Terrace in the Park Plaza Hotel. On July 22, 1949, Fender sought reinstatement but the Board of Police Commissioners nixed the application. Last September Fender filed suit to reverse the board's action. At that time he said he was doing it not for himself but for other former policemen in similar situations.

Judge Sartorius said there no law specifically covering such a case but he based his decision on a state law pertaining to the police retirement system. That law provides that if a former department member applies for active service within four years after going on an inactive status, his application must be granted, provided he did not withdraw any of his contributions to the police retirement fund.

The Judge said Fender applied within the four-year period and did not withdraw any of his contributions. While Fender was unavailable for a statement, his attorney said Fender intends to return to uniform. The attorney also said there is nothing in police regulations to prevent Fender from being both a policeman and a disk jock, and he may perform both stints.

## POLLY MORAN

Loving Husband  
MARTY MALONE

House That Jack Built." When he was 83, he and his wife, Lillian Trimble Bradley, who survives, collaborated on "The Man In Brown." It never reached Broadway, however.

Broadhurst began his theatrical career as treasurer of the Academy of Music, Baltimore. He moved on to a theatre in Milwaukee and later was manager of the Bush Theatre, San Francisco. He began writing plays in Frisco, eventually making his way to N.Y. When he couldn't find anyone to produce his second play, "What Happened to Jones," he used his brother Thomas' money to put it on himself. The play was a hit and launched his career as a playwright-manager. He established the Broadhurst Theatre in the late 1920s. The house is now operated by the Shuberts.

Broadhurst left N.Y. for Santa Barbara in 1940 and worked in regional theatrical operations, including the production of a series of plays at the Lobero Theatre.

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# VARIETY

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## TOP COMICS IN RADIO POWDER

### Films Flirting With Folsom

Virtually every major film company has thrown a curve at RCA president Frank M. Folsom about "let's get together and talk," which the RCA prexy presumes "must have something to do with television and feature films."

With seeming lack of anxiety to "get together," it is Folsom's opinion that, as more and more of the "not-so-old and 'good' pictures are thrown on the market," each batch of product must fetch a lesser price and, in turn, have less sponsorship fee value. However he concurs with General David Sarnoff that "TV programming may run 50% and up to 80% and even as much as 90% film"...

The aspects of subscription television also remain an indeterminate potential. Phonevision (Zenith) is not regarded as conclusive test of the future horizons of "toll-vision."

### Look to Sarnoff-Folsom Coast Trip To Resolve Future Patterns for TV

By ABEL GREEN

When RCA board chairman David Sarnoff and RCA president Frank M. Folsom go to Hollywood this spring the \$64,000,000 question—or the \$3,000,000,000 question, since that is the figure in theatre properties which both Charles P. Skouras and Ned Depinet have employed—may well be answered. Because the proposition of Hollywood versus TV is still in the transition period, the Radio Corp. toppers have been concerned only with a watchful-waiting attitude.

Degree to which RCA-NBC video will move into Hollywood, merge with Hollywood, or engage in Hollywood film production—or decide to remain east—will not be answered until then. First, General Sarnoff is going away on his annual winter vacation, now that Folsom is back from a recuperative 21-day Mediterranean cruise, and then both may have more specific conclusions on the TV building (Continued on page 73)

### The Black Watch

Returning by plane from the CBS vs. RCA color hearings joust in Washington last Friday (8), John T. Cahill, general counsel for the RCA-David Sarnoff forces, cracked to the two-network delegations:

"Until we pass Elizabeth, the whole color issue doesn't mean a thing."

### Liz's Coronation Will Mark First Trans-Oceanic TV

First trans-oceanic tele transmission is expected to take place when Queen Elizabeth's coronation will be microwaved to the U. S.

NBC is currently blueprinting the pickup of one of the most colorful ceremonies in the catalog of British pomp. There are still some technical aspects of the plan to be ironed out, but in the main, its plan has met engineering approval.

As it currently is figured out, network will use six DC-6 planes cruising at a height of 35,000 to 45,000 feet at intervals of about 450 miles. Aircraft will be equipped with microwave equipment, with engineers to monitor the relays.

It's felt that at the prescribed height, signal can be beamed for the distance between planes.

There had been some talk that a dry run would be made at one of the Olympic games being held this year in Finland, but it was felt that preparations couldn't be made in time.

It has also been disclosed that last year NBC and CBS, in conjunction with the Navy, had attempted some Stratovision experiments off Norfolk, but the signal wasn't strong enough for commercial purposes. Apparently some improvements over the recent experiments are being perfected, and there's a feeling among the engineering staff that the U. S. will be viewing the coronation.

### VAMPING AM TO STAKE TV CLAIMS

BY GEORGE ROSEN

The end of the current broadcasting season may write fins to the big league comics in radio. Jack Benny, Bob Hope, Bing Crosby, Red Skelton, Edgar Bergen—these, plus some of the others who brought the "star system" to radio may fold their AM tents permanently to stake exclusive claims in TV.

With them will vanish the last of the \$30,000 to \$40,000 weekly budgeted shows and in turn cue the repatterning of the network radio program structure into a low-budgeted medium designed for clients who can't play around with those stratospheric TV budgets, or who find the AM markets still desirable for moving their products.

Most of them are already in TV, but, as in the case of Hope and Benny, thus far only on a sporadic basis. Others, like Skelton, Groucho Marx and Eddie Cantor, are entrenched in TV with their regular shows, but doubling into radio as well, a decision prompted by sheer economics which, as with Marx, permits for a low-cost AM pickup through the simple expediency of picking up the taped aural version of his filmed TV show or, like Cantor, delivering a one-man radio package for \$4,000.

The "big uns" in the comedy sweepstakes, with but a couple of exceptions, have eyes only for TV and on the basis of current jockeying and client-agency-talent negotiations the '52-'53 scorecard shapes up thusly:

Jack Benny, still the Nielsen (Continued on page 75)

### They (Show Biz) Like Ike; Garden, N.Y., Rally Turnout Cues Celeb-Politic Ties

In face of the pyramiding sensitivities which have obtained in recent years, as regards show business people and political leanings, the aggressive manner in which the "I Like Ike" Eisenhower-for-President rally at Madison Square Garden, N. Y., was sparked by show biz figures last Friday (8) midnight, seems noteworthy.

While the legit arm of show biz seemed more vital in the demonstration, Joshua Logan's co-chairman was Tex (Jinx) McCrary, who is essentially from broadcasting. Also from radio-television, Fred Waring quickly keyed the thinking by observing in the course of his stint, "Some have made cracks that actors should not mix up in politics but I want to state that we are not 'mixed up'—we know just what we are doing."

Leland Hayward, Russel Crouse, Howard Lindsay, Irving Berlin, Richard Rodgers, Oscar Hammerstein 2d, Mary Martin, have been among the more dominant intra-show biz personalities on the Gen. (Continued on page 75)

### Cities Service Jubilee Marks Oldest Sponsored Program in U.S. Radio

#### Ben Bernie Biopic Cooks

Deal is cooking at 20th-Fox for a Ben Bernie biopic. Recent revival of the late "ole maestro's" theme song, "Au Revoir, Pleasant Dreams," has further focused attention on the bandleader-emcee's show biz career.

His agent-brother, Herman Bernie, is handling the negotiations, with the orchestra leader's widow, Wes Bernie, currently on the Coast. Walter Bullock, songwriter and, formerly one of Bernie's arrangers, is currently a 20th-Fox film producer, and he is considering the proposal.

There is nothing more permanent than change, especially in show business, which makes the 25th anniversary of the "Cities Service Band of America" program on NBC next Monday (18) the more significant. On that night, with an elaborate full-hour program directed from New York's Carnegie Hall where Dr. Edwin Franko Goldman first batoned the show, will be celebrated the Silver Jubilee of the oldest continuously-sponsored program in the history of American radio.

Since the Friday night of Feb. 18, 1927, when the Goldman Band did a full hour's show, and through its sundry transitions and modifications from brass to concert to string orchestra, and now back to the brass band format under the able baton of Paul Lavalle, Cities Service has been uninterrupted on the air. This in itself is not the essence of the story; it is in the best tradition of American industry that big business should underwrite and help bring certain choice staples to the public.

What is unique, however, is the reflection of the moods and modes and tempos of the times that the history of the Cities Service broadcasts reflects. The chronology from that historic teetoff in 1927, with bandmastership of a Goldman organization, runs the gamut, with (Continued on page 75)

### Record Crowds Besiege Miami, But Spending Off

By LARY SOLLOWAY

Miami Beach, Feb. 12.

Greater Miami cafe, hotel, restaurant and retail business is facing the high prospect that this is the season which may well mark the return to normalcy—the normal of the prewar years. This despite the fact there are more people in the area at this time than ever before, though spread out over a much larger area running all the way up to the Palm Beaches; there are scores of new motels with all the frills built in; new apartments and lesser hotels in the Miami sector; many new taverns and restaurants; and increased activity in entertainment.

All of it is making the high-profit gauge tougher to reach than in the lush postwar years. It's tough to take for many who have been used to those free-spending crowds. The vacationer here today watches the buck and limits, the going-out sessions. With the gambling clamped down, the easy coin types have gone farther south, to the casinos in the Caribbean area, and west to the Las Vegas and Reno chance spots.

Result is a scramble for business among the cafes and other entertainment-offering enterprises. Despite the big-name bookings by the top spots, the patronage angle is of necessity hyped by special hotel parties, plus a new phase hereabouts which has cropped up in the last two weeks. Latter is an offer by two private outfits of a special package which includes a \$9 average-per-person deal allowing for a burley show (Minsky's Plaza Theatre, downtown on the beach), then a show, with a couple of drinks included, at Copa City, and finally, breakfast at one of the (Continued on page 64)

### Mrs. Gus Kahn's Jackpot Keys Pyramiding Values Of 'Solid' Old Song Hits

The recent Warner Bros. filmusical click of "I'll See You In My Dreams," biopic of the late Gus Kahn, accents anew the pyramiding values of old song copyrights. For one thing, his widow, Grace LeBoy Kahn, has been collecting from ASCAP, under the relatively new point-performance system between \$10,000 and \$11,000 per quarter. The WB filmusical's music bill was \$65,000, of which \$15,000 was for the title song.

The first Al Jolson picture, "The Jolson Story," holds the record with a \$105,000 music bill for synchronization rights. Two songs, "June Night" and "The Toledo," in the forthcoming Blossom Seeley biopic, "Somebody Loves Me," alone fetched \$10,000 from Perlberg-Seaton Productions (Paramount), and the music bill will probably trouble that. The Jane Froman biopic, "With a Song In My Heart," will probably hit \$50,000 to \$60,000 music bill by the time the 20th-Fox cued-sheet has been turned in to Harry Fox, trustee for the music publishers. With passage of time, the surviving "solid" hits of yesteryear assume greater values, particularly if used as production numbers and not merely for atmospheric "medley" or incidental music. Otherwise the sync fees average \$500 to \$1,000.

### British Show Biz Blacks Out at King's Passing; Revise Due on Preems

(London, Feb. 12.

As the news last Wednesday (6) of the passing of King George VI spread across an unprepared Britain, the bright lights were turned down and all entertainment came to an immediate full stop. Show biz promptly halted: all entertainment throughout the country, taking its cue from the Lord Chamberlain who, within half an hour of the first official announcement, asked all theatres under his jurisdiction to put up the shutters for the day.

That official directive set the standard for a general industry policy. Officers of the Cinematograph Exhibitors Assn., in session when the news was received, immediately ended discussions and shortly afterwards advised all cinemas to close for the day. Instructions to close were received in many cases after shows already had begun. Theatres were closed at the conclusion of the performance (Continued on page 18)

# Variety' Mugg Plays Igloo Route With USO Unit; Vaude Not on Ice

By HERMAN A. LOWE

Anchorage, Alaska, Feb. 12. This is the land where vaudeville never died.

This is a red-hot, appreciative Camp Shows circuit where kids in the powder blue of the Air Force, the Navy's darker blue and Army khaki revel in live entertainment brought to them occasionally by the USO's Soldiers in Grease-paint.

Up here in Alaska, uninformed audiences beat their palms enthusiastically, whistle, stamp and cheer to show their appreciation. Practically every other boy in uniform is a camera bug whose mission in life appears to be collecting flashlighted snapshots of the cheesecake, the hooper, and the soubret.

Here are mixed the newest and the oldest in trouping—traveling 250 miles an hour by air to play on tiny stages which buckle and sway and often are booby-trapped with large knotholes and splinters. There are times, too, when the comic and the trick dancer must watch their pratfalls and steps on soaking wet floors of hard crete.

It's trouping in the grand tradition. It needs only an Irving Berlin to write the words and music which will immortalize this very lively sprig of show business.

Alaska is one of the half dozen or so "circuits" laid out around the world by the USO and the Armed Forces Professional Entertainment Branch. These circuits reach Americans in uniform out of the States; otherwise they have little or no access to most entertainment.

Morale-building Soldiers in Greasepaint carried their cheer all over the globe through most of World War II and up into 1947. (Continued on page 16)

## Formal Presentation Of Kesslere's Show Biz Portraits to N.Y. Library

Collection of 5,000-6,000 portraits by G. Maillard Kesslere of people in the theatre world is being readied for public exhibition. Formal presentation will be made to the N. Y. Public Library at Kesslere's studio on April 5 at midnight. The collection, consisting primarily of photos but also containing a large number of paintings by Kesslere, will go on exhibit at his gallery for two weeks, starting April 7, and will be on view at the library from mid-May through the summer.

Kesslere is also turning over title to his oil portraits, but due to the library's lack of facilities for caring for them they will be housed at his gallery. Photos of the oils will be included in the collection. The photographer-artist not only is contributing the portraits but is also donating the materials and work involved in putting together the collection as a valuable source of reference data.

Presentation will be made by a sponsoring committee consisting of some 50-odd top names in legit. It will also call attention to the fact that the library's Theatre Collection, of which George Freedley is curator, is now in its 21st year.

## Blumbergs See Adopted Grandchildren 1st Time

Nate and Vera Blumberg are grandparents by proxy and will see their adopted grandchildren—a boy and girl, each one month old—when they get to the Coast this week for the first time in months. The Universal prexy left Monday (11), following an extended recuperative period which had hospitalized him for a spell and which prompted Mrs. Blumberg joining him in New York.

The children, whom they will see for the first time, have been adopted by their daughter, Dodo, who is married to Stanley Meyer. Latter, with Lewis Blumberg, son of the U prez, has the California franchise to the Teleprompter. This is a TV production cueing device.

When the Blumbergs reach the Coast they plan to vacation in Palm Springs or La Quinta until fully recovered, following conferences in Hollywood.

## OK Conditions In Alaskan Circuit

Anchorage, Alaska, Feb. 12. Most "Stateside" entertainers haven't much idea how the USO units operate in Alaska. The answer is "pretty smooth," aside from the waits at airports and the time and schedules lost by bases being weathered in.

The Alaskan tour shapes up at roughly five weeks from start to finish. The schedule calls for a unit to assemble in New York and to fly west to Seattle via the plush commercial airline service. At Seattle, they are processed and issued Arctic gear by the Air Force. This consists of heavy hat, parka, boots, Arctic mittens, and some heavy socks. You buy the woolen underwear and must have it. Then the Armed Forces and its Military Air Transport take over. MATS flies the unit north more than 1,800 miles to the big Elmendorf air base outside of Anchorage. Adjacent to Elmendorf, headquarters of Alaska's air defense, lies Fort Richardson, center of Alaska's Army defenses.

USO shows are now being sent to Alaska at the rate of one every three weeks. They are based in a small hotel wing of the spanking new and modern Servicemen's Club at "Fort Rich" as it is commonly known here. Accommodations are two in a room, with clean sheets and towels, plenty of blankets and modern toilet facilities and showers just down the hall.

A couple of the bathrooms have tubs. Like most buildings in Alaska operated by the Armed Services, this one is not only well heated but generally overheated.

These headquarters accommodations are the best the USO troupe encounters anywhere on the circuit. This is the hub of spoke in the scheduling. The unit goes out to the Aleutians for five or six days and then returns for a day or two at Fort Rich. It travels by train (the only train ride of the trip) for an overnight stand at Whittier, and comes back to "Rich." It flies north to work the large and small bases (Continued on page 63)

## PARKS FLAYS COMMIES BEFORE AMER. LEGION

Hollywood, Feb. 12. For the first time since his appearance before the House Committee on Un-American Activities, Larry Parks broke his silence to flay Communism at an American Legion Americanism meeting in Monrovia.

Brought to the meeting by Martin Berkeley, former Communist who gave the committee its biggest list of names, Parks was a surprise speaker. He said, in part: "As a former Communist, I know what an evil thing it is and I want to help stamp it out." He made a special pitch to the youth, praising the Legion's Americanism drive, saying, "If someone tries to sell you a gold brick of Communism, talk things over with the Legion."

## Metro Tops Head Sweepstakes With 29 Nominations

Hollywood, Feb. 12. Metro galloped away with the trial heat in Academy Award derby, getting 29 nominations out of an even dozen pictures, far overshadowing nearest studio competitor, Paramount, which had 19. Warners was third with 17, 20th fourth with 16.

Warners' "Streetcar Named Desire" was the most honored film with 12 nominations, Par's "Place in the Sun" second with nine. Pair of Metro entries, "American in Paris" and "Quo Vadis," are tied for third with eight each. 20th's "David and Bathsheba" and Columbia's "Death of a Salesman" (Kramer) tied for fourth with five each.

Total of 53 films were represented in 113 nominations by 11,739 members of the film industry for top pic awards to be made at 24th annual Academy Awards program March 20 at the Pantages Theatre. Final ballots will be mailed Feb. 26 with voting closing March 11 after screenings of all competing pix at the Academy Awards Theatre Feb. 17-March 9.

Arthur Freed will be general director of the presentation program, with ABC broadcasting coast to coast and Armed Forces Radio (Continued on page 18)

## Berlin's 'No Business Like Show Business' 500G Pix Deal at 20th

Darryl F. Zanuck and Spyros Skouras have okayed a 1952-53 production of Irving Berlin's "There's No Business Like Show Business" for which the songsmith will receive a flat \$500,000 fee. Lamar Trotti, who wrote and produced the soon-due Jane Froman biopic, "With a Song in My Heart," will script and Walter Lang will direct. It will be in color and will utilize as many of the 20th-Fox talent stable as possible, headed by Betty Grable. Berlin will try and get Fred Astaire for the lead. Songsmith's deal calls for 12-15 old songs and "at least new numbers."

Berlin returned to Nassau where he and his wife are vacationing until early March when he heads for the Coast to ready both "No Business" and "Call Me Madam." Latter, a current legit hit with Ethel Merman goes into filming in July, with the comedienne recreating her original Broadway role, and Donald O'Connor slated for the Russell Nype part. Paul Lukas' stage original will be played down to a straight part, with a minimum of singing. Lang is also to direct "Madam." "Business" is a backstage story, from an idea by Berlin.

Berlin participated in the "I Like Ike" GOP rally at Madison Square Garden last Friday (8). That song, from "Madam," has now become a quasi-official theme for General Eisenhower. Berl has also parodied one of his "Annie Get Your Gun" excerpts into "Anything They Can Do Ike Can Do Better."

# Big German DP Center a Gold Mine Of Human Interest; Many in Show Biz

By GEORGE F. GAAL

Camp Grohn, Bremen-Vegesack. The huge displaced-persons embarkation center in this tiny village on Germany's North Sea shore may hold the answer to the question Hollywood is worried about—where to get new, realistic and unusual scripts. It is also a virtual gold mine for human interest newspaper writers.

What makes this fortress of real human tragedy, hopes and joys even more interesting, however, is that apparently neither the screen nor the newspaper scribes have realized these values. As an official of the U. S. Displaced Persons Commission said, "They all missed the boat completely." The more so, he added, since most of more than 1,000,000 DPs, who were resettled from Europe since the end of the war, sailed from here, including more than 300,000 to the U. S.

Here is a random pick from the thousands of DPs now here, due to leave shortly or who left recently. There was a Romanian princess, a descendant of Imperial Russia's last Czar. Last week, a Ukrainian family sailed for N. Y. with 12 children and they have three other children already in the U. S. On the same boat was a former Hun-

garian Air Force major, who stole a two-engined bomber from a German air base during the war to escape from Nazi-occupied Germany to the Allied forces in Italy.

**Show Biz Well Represented**  
There is a lot of show biz talent, too, which goes through this camp, usually with such jobs waiting in the U. S. as farm or factory worker, laundryman or household help. None complains about this, but every one of them hopes to crash Yank show biz.

Among these people was Vera Vilks-Zenin, formerly of the Riga (Latvia) Opera; Elisabeth Waermar, a Hungarian radio commentator and screen script writer who has been in Italy since 1942. (She also translated Dore Schary's "Case History of a Movie"). Chaim Gottlieb, a 36-year-old Polish Jew and cantor, who sings Italian arias; and Ingrid and Karla Gutberg, young German sisters from Latvia, who toured West Germany last year as concert pianists.

On the same ship also was a 6-year-old Romanian child prodigy. She is Florica Remitier, a concert violinist. Living in a DP camp in Italy, she first studied under Prof. Semeon Kuznetsov, once with the St. Petersburg Conservatory. Later she was taught by Giulio Bignami, professor of advanced violin at the Academy of Santa Cecilia, Rome. She had her first concert in Naples. Her father, Marcel Remitier, is her accompanist. He used to be a jazz pianist in Romania until the Russian occupation when jazz was banned.

And on this same boat was Maria Madrisotti, Italian coloratura who used to sing in the Cremona opera, and also on Radio Venice, Radio Trieste and Radio Lugano, Italy's disk company. Palladium, made a recording with her of "Lievita Tracollo," an opera by Pergolesi. She had to break three contracts when she was called to leave Italy for resettlement in America. Travelling with her is husband Lajos Markos, a young Hungarian painter who won five first prizes. He will be a farm worker in the U. S.

## Dior 'Sweater Look,' Fath 'Wandering Waistline' To Mark New Paris Fashions

By LUCETTE CARON

Paris, Feb. 12. Rumors that Paris couture was on its last legs, and that many houses were about to close, did not check the arrival of the usual swarm of fashion experts for the spring openings. International buyers and the press fought for seats with all of their oldtime enthusiasm, as the collections started off last week with a bang.

The opening of a new house the first day provided the surprise sensation of the season, as 25-year-old Hubert de Givenchy was given the biggest spontaneous ovation Paris had seen in years.

The next big event was Christian Dior's whose collection alone was worth the trip. As the last (Continued on page 15)

## Actor's Income Tax Deductions

—by J. S. SEIDMAN, C.P.A.

Actors are entitled to many income tax deductions. The following is a list of some of the items. However, to get the deductions, two things must be established. First, there must be proof of the amounts spent—mere say-so or "guesstimate" is not enough. Second, the items must be professional expenses, not personal living costs.

**Preparation expenses**—research, cost of material, dialog, gags, music; special coaching lessons; theatre tickets; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recording of voice or program, screen tests.

**Booking expenses**—scouting for engagements, agent's commissions, legal expenses on contracts.

**Traveling expenses**—transportation, board and lodging away from

home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

**Public relations expenses**—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors, etc.; club membership dues; advertising and publicity; press agent's fees.

**Miscellaneous expenses**—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accompanist, accountants' fees; bodyguard; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance, etc. to the extent household is used actively for conferences with authors, writers, agents, or other professional matters; income taxes paid abroad on foreign bookings.

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# UA DROPS RIGHTS TO 150 PIX

## British Asking That Pact Talks On U.S. Films Commence by June

Request that negotiations start no later than June is contained in a letter of notification by the British last week that they intend to reopen the Anglo-U. S. film agreement. Similar letters, signed by Sir Frank Lee, Permanent Secretary of the British Board of Trade, were received Friday (8) by Eric Johnston, prez. of the Motion Picture Assn. of America, and Ellis G. Arnall, president of the Society of Independent Motion Picture Producers.

Two-year agreement with the British was signed last summer and became effective Oct. 1. It contained a clause providing that either party can reopen the pact at the end of the first year and last week's letters were to that effect.

Lee's note cited at length the speech in the House of Commons two weeks ago by R. A. Butler, Chancellor of the Exchequer. Butler went into Britain's tough monetary situation and pointed out that Hollywood films cost the country \$25,000,000 annually. He said that that could not be changed without negotiation, since it was a firm commitment.

MPAA and SIMPP execs are hopeful that by June the British situation will have improved sufficiently to make cuts unnecessary. That could occur by natural economic processes or, more likely, via large-scale American aid to the country's rearming effort. Latter would provide Britain with the scarce dollars that are causing the threat of the film agreement revision.

## Kramer Proceeding With 'Caine' Though Navy Hasn't Given OK

Although Stanley Kramer has exercised the option held on the film rights to Herman Wouk's novel, "The Caine Mutiny," the producer still hasn't received the Navy's okay on the film adaptation. According to Harold Matson, Wouk's agent, the Navy has only seen one screen treatment—the one prepared by Wouk and scripter Stanley Roberts—and would not give the version its official okay.

The Navy, Matson said, did not make any specific suggestions for changes, but turned the story down as a whole, mainly because of dissatisfaction with the chief character.

According to reports, Kramer has stated the pic for early production and Roberts is working on a screenplay. Whether Kramer will submit a new version to the Navy before starting the filming is still a matter of conjecture. Actually Kramer can make the pic without the Navy's nod. However, if he adopts this course, he can't expect any cooperation from the Navy in connection with making the film.

In films favorable to the service, the Navy usually furnishes Hollywood with technical assistance, location sites, ships and manpower, since it's felt the films can be extremely helpful for general public relations, and in fostering recruiting drives. However, it's doubtful that Kramer will proceed sans the Navy's blessing, because, without the department's cooperation, the picture would be a disaster.

## Youngstein to Coast

Max E. Youngstein, United Artists' ad-pub v.p., heads for the Coast from N. Y. today (Wed.) to view the new indie pix for UA release and get underway with campaigns plans. William Heineman, distribution v.p., is set for a westward hop Sunday (17). Prexy Arthur B. Krim is now in Hollywood at work setting new releasing deals.

Heineman plans to look in on several exchange areas on the Coast, lining up exhib pacts.

## Skouras to Zurich

Twentieth-Fox prexy Spyros P. Skouras plans a quickie hop to Zurich this weekend for a check on developments in Swiss Eido-phor theatre television. Film company owns all but European rights to the system.

Skouras is expected back in the States within a week. He's been talking a swing of Australia, New Zealand and the Far East for some time and probably will embark on it in the spring.

## Asks Return To Original COMPO Dues Method

Appeal will be made by Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, to the salesmen of the major companies today (Wed.) for a return to COMPO's original dues-collection method. Scheme was for the majors to bill the dues along with film rentals and make remittances to the all-industry public relations organization.

Mayer's appearance will follow a session by Eric Johnston, Motion Picture Assn. of America prez, with the sales heads. This will be a general meeting in Johnston's efforts to get closer to detailed operation of the industry and will probably include discussion of his project for greater research activity.

Salesmen balked at the original COMPO collection plan, claiming their staffs were already so overworked that they hadn't time for such additional activity. They suggested other tactics be tried and that Mayer come back to them if such methods didn't work.

Inasmuch as the voluntary collection system which has been tried by COMPO for the past year or so has not provided necessary income, Mayer is taking the sales chiefs at their word in appealing for their support of the original plan.

Johnston at luncheon today will receive on behalf of the industry from the Film Preview Committees, made up of 13 groups which send out to their members judgments of current films, an Award of Merit. Citation lauds Hollywood for its emphasis on films suitable for general family audiences and

(Continued on page 64)

## Gable Back to Coast For Metro Showdown On Studio Suspension

Clark Gable heads back to the Coast today (Wed.) for what may shape up as the showdown in his estrangement from Metro. Veteran star, who has been in N. Y. the past few weeks, is on suspension from his \$7,500 weekly contract for refusing to accept an M-G assignment. It's the first such layoff for Gable in his 21-year thespian career.

Job which he nixed was the co-starring role with Ava Gardner in "Sometimes I Love You." Arthur Hornblow, Jr., was to produce and Robert Z. Leonard was to direct. Gable complained that the script was faulty. M-G has since been unable to cast another performer for the part.

"Want You" would have kept Gable at work until his next, "Mogambo," would have been ready for lensing. Producer Sam Zimbalist ("Quo Vadis") now is in Africa setting the preliminaries for "Mogambo."

## MAKES WAY FOR NEW PIC DEALS

In an unprecedented move by a distributor, United Artists shortly will return to producers releasing rights to about 150 pictures. These are films which the company has had in release for two years or more, but on which part of the seven-year term of the original distribution contracts is still valid.

UA maintains that the move is advantageous both to it and the producers involved, as well as to the makers of new films now going through the company's distribution mill. Many of the indie pix being handed back to producers started into release via Eagle Lion, Film Classics and Eagle Lion Classics, and were added to the UA roster when it absorbed the product of ELC and its predecessor companies last spring.

Pix being turned back by UA not only have been in release for a considerable period of time, but are bringing in only negligible income, if any, each week. UA feels that it will be to the producers' advantage in retrieving distribution rights in that the owners then can make new deals with indie or re-issue outfits that might be able to give the product more attention. Also, the producers will be free to get what money they can through television deals.

UA's idea in laying off the films

(Continued on page 15)

## Offer Lire for 'Vadis'

Metro's use of its frozen lire in partially financing "Quo Vadis" has prompted a suggestion from the Allied-affiliated Independent Theatre Owners of Ohio that exhibitors offer the company lire in payment of rental fees for the film instead of meeting the tap with their hard-earned dollars. Proposal is the leadoff item in the ITOO's current bulletin.

Organization notes that "attached to this bulletin are five lire. This is genuine Italian money." Letter adds that "this five lire note can be used by you in negotiating with MGM for 'Quo Vadis.' You may offer to pay MGM whatever is due them in lire. If MGM says to you 'you are collecting dollars, you can't pay us in lire,' a very obvious answer to that is 'you made the picture for lire, why should you collect dollars?'"

## National Boxoffice Survey— Trade Picks Up; 'Sailor' Takes Over 1st, 'Quo Vadis' Drops to Second, 'Star' Third, 'Room' Fourth

First-run film biz is looking up this session in key cities covered by VARIETY, with a number of spots being helped by Lincoln's Birthday. Strong product and mild weather form the combination boosting trade.

"Sailor Beware" (Par) roared ahead from second position of a week ago to take over first place by a healthy margin. The Martin-Lewis comedy, playing in some 12 key cities, is registering big to terrific trade in virtually every spot. Pic set a record in Denver.

"Quo Vadis" (M-G), champ in VARIETY monthly surveys last month and in December, being pushed out of first place for first time in weeks. Despite this, it will show \$217,000 total gross in some nine keys to cop second position.

"Lone Star" (M-G), which shaped big last week, will finish third, most dates being neat to sock. Fourth money goes to "Room For One More" (WB), third a week ago, while "This Woman Is Dangerous" (WB) will be fifth.

"Death of Salesman" (Col), getting started slowly in keys, is sixth while "Phone Call From Stranger" (20th) is taking over seventh. "Meet Danny Wilson" (U), spotty this round, is showing enough to capture eighth position. "Westward the Women" (M-G) and "I Want

## Blumberg, Rackmil in Coast Meet This Week to Get U Started in TV Prod.

### What's In a Name?

Eastern executives scoff at the recent Theatre Owners of America conclave in Los Angeles which griped about "poison" boxoffice titles. Dore Schary was vigorous in refuting that premise on the theory that if it's a hit you can call it Lindy's-on-rye and it'll sell. Or "Latuko" and "Kon-Tiki" to be more specific.

## See Arnall in OPS As Truman Tipoff To Reelection Try

Ellis G. Arnall's acceptance last week of directorship of the Office of Prize Stabilization seen by insiders as a certain tipoff that President Truman is going to run for reelection. Should Mr. Truman return to the White House, Arnall is understood to be in line for the cabinet post of Attorney-General.

Arnall was granted a leave of absence last week by the Society of Independent Motion Picture Producers, of which he is president, so that he might accept the Government post. It is believed that he would not have taken the admittedly tough OPS job without assurances from the President that he'd at least have a chance, via Mr. Truman's determination to run again, at a top Washington job.

Arnall's accession to command of the Dept. of Justice would undoubtedly be welcome to the indie producers whom he heads. Whether it would be good or bad for the majors is another question.

The former Georgia governor has recently expressed disappointment at the D. of J.'s policing of the antitrust decrees under which the majors operate. He was, in fact, planning a foray on Washington for the purpose of registering a squawk just as the Presidential appointment came along.

On that basis, Arnall, as A.G. might be unwelcome news for the majors. However, he has acquired

(Continued on page 70)

Convergence of Nate Blumberg and Milton R. Rackmil on the Coast at the end of this week will be for the purpose of getting Universal's subsid. United World Films, into television production as quickly as possible. U announced some months ago that UWF would make pix for the new medium, but there has been little action up to this time.

Rackmil, prez of Decca Records, which recently acquired a 30% interest in U, is anxious to get the company into the video field as quickly as possible. Thus he has scheduled his own departure from New York by plane tomorrow (Thurs.) to make his arrival coincide with that of the U prez who trained out Monday (11) night.

Decca's topper is understood to feel that the mutual interest of the record and the film companies lies primarily in video. That's why he wishes to see UWF start in TX-pix production as soon as possible.

It has been reported that Rackmil plans to have Decca's regional sales offices handle the UWF video output. This will take U off the

(Continued on page 64)

## Freed Eventually May Produce 'Wagon' For Louis B. Mayer

Hollywood, Feb. 12. Backstage talk here is that "Paint Your Wagon," to which Louis B. Mayer acquired screen rights last week, will wind up being produced by Arthur Freed. Long a Metro fixture as producer of its top musicals, Freed is seen by insiders moving into a Mayer production setup sometime before "Wagon" is ready for the cameras—which will probably be several years.

Freed is under a term pact at Metro, where he has been signally successful in turning out consistent moneymakers. However, he was always close to Mayer during the latter's long tenure as studio chief.

(Continued on page 20)

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# FCC Decision Unlikely Until Late Fall On ABC-UPT, Par Video Licenses

Washington, Feb. 12. Probability is that a final decision on the American Broadcasting Co.-United Par Theatres merger and eligibility of Paramount Pictures Corp. for TV licenses won't be handed down until the late fall was indicated yesterday (Mon.) as hearings continued before FCC examiner Leo Resnick on Par antitrust issues.

Resnick conceded to reporters that, taking into account occasional recesses, the hearings cannot be concluded much before the end of March. Allowing 40 days or more for lawyers to file their proposed findings and time for him to study the record, he was inclined to agree he won't have his initial decision ready much before September. Allowing further time for parties to file exceptions and participate in oral arguments before full commission, it appears final decision on case will come around Nov. 1.

As hearings on package proceedings entered the fourth week and testimony on antitrust phase entered the second, it's evident Par and UPT are in for exhaustive examination by Commission Counsel Frederick Ford. So far, only Barney Balaban, Par prexy, and Stanton Griffis, chairman of Par's executive committee, have completed their testimony the antitrust issue.

Paul Raibourn, Par veep in charge of TV operations, who gave several days' testimony last month on Par-DuMont control issue, is back on the stand to answer questions on Par's various TV interests, and network and station plans. Ford put Raibourn through extended questioning yesterday on Par's former interest in Scopophony, which held patents in large-screen TV; Par's 50% interest in Chromatic Television Labs., through which it plans to produce color TV receivers, and its 50% interest in International Telecolor Co., which is developing a coin-operated system of subscription TV.

Raibourn said he believes the "next great upsurge" in TV will come with color, and that Par is convinced that in the Lawrence Tricolor (Chromatic) tube, in which it has so far invested \$500,000, it has the answer to problem of color stability. He said Par wants to put enough tubes on the market to measure the demand. Chromatic can produce up to 50,000 tubes a year, he said, but will do well to make 5,000 to 10,000. It hopes for greater production, he explained.

(Continued on page 15)

## Pa. 'Hookey Bill'

Pittsburgh, Feb. 12.

Governor John S. Fine last week signed the so-called "Hookey Bill," which bars children from eight to 18 attending theatres in Pennsylvania during school hours unless carrying a teacher's permit or accompanied by a parent or other responsible adult. The previous law applied from eight to 14.

Theatre managers will enforce the new law on penalty of \$1 fine for the first violation and \$25 for second and subsequent ones. The law provides a jail term in default of payment at the rate of a day for each dollar unpaid. Representative Albert Beech, of Pittsburgh, introduced the measure.

## RKO's Big-Scale Setup On 16m Film Releases In Britain; Sets 20-Pic Slate

RKO Pictures is embarking on a large-scale program in the release of 16m product in the British Isles, according to Robert Wolff, company's managing director in the United Kingdom. Wolff, in U. S. for a month's visit and confabs with RKO officials, said the company would push the 16m films as actively as its 35m product.

RKO's British rep said company was particularly selecting product never before seen in England on narrow-gauge and already has set a program of 20 pix including films of Walt Disney, Samuel Goldwyn and Sol Lesser. Declaring that the market for 16m was better than ever, he cited the great potentials for non-theatrical release of 16m films in England. He reported that there were many mobile and static 16m situations in Scotland and in the west of England.

Wolff predicted that proceeds from Great Britain's Eady Plan, which provides for remittance of part of the government's theatre h.o. tax to producers, exhibitors and distributors, will be greater this year by 15%. The Eady plan last year produced a record return of 20%, and this year's cut is expected to hit 35%, he stated.

Wolff announced the world preem of Walt Disney's British-made "Story of Robin Hood" will be held at the Leicester Square Theatre, London, March 13; and a similar event for "Saturday's Island," Linda Darnell starrer made in Jamaica during last year's hurricane, has been set for Odeon March 20. Both will be charity events.

RKO will release 24 features in Great Britain this year, biggest number in years, Wolff said. He heads for the Coast shortly to confer with studio officials.

## Metro Ships 4 To Coast for Films

Metro has been raiding bands and ballet, as well as Broadway legit, in its quest for "new screen faces." Sent to the Coast by Al Altman's casting department in New York in the past few weeks have been Pegge King, a young warbler; Maria Tallchief, ballerina, and Loring Smith and Phyllis Povah, Broadway players.

Miss King has been placed under a term for training. She had been singing with pop bands and was signed after being seen by Metro musical producer Arthur Freed during a recent visit to New York. No definite pic plans are set for her.

Miss Tallchief, chief ballerina of the New York City Ballet, leaves Feb. 24 for one week of work in "One-Piece Bathing Suit," a biog of Annette Kellerman. She'll do part of the "Dying Swan" ballet solo, and then a short scene with Esther Williams, who plays Miss Kellerman. Miss Kellerman, actually wanted to be a ballerina rather than a swimmer, which motivates this portion of the action.

Smith and Miss Povah are working in "Pat and Mike," the new Spencer Tracy-Katharine Hepburn starrer. They both have single-picture deals.

## L.A. Police Clamping Down on Premieres

Hollywood, Feb. 12. Hollywood premieres and the Santa Claus Parade are threatened with extinction by a new policy proposed by the L. A. Board of Police Commissioners. Policy would ban all commercial parades and permit only major civic and patriotic pageants.

Hollywood Chamber of Commerce and the film studios are ready to put up a fight against the proposed police ruling. They contend that the Christmas festivities and the picture prems are a distinct asset to the community.

## Spanish Snarl Much Tougher Than Expected

Snarl which has developed over indie import permits for Spain has proved much tougher than originally anticipated. While it is not expected to delay the March 1 effective date of the new agreement the U. S. industry has signed with Madrid, that now looms as a possibility unless interpretation of the disputed indie permit clause is agreed upon.

Hassle has grown out of the divergent viewpoints by the Spanish government and the Yanks on handling of the 20 import licenses allotted under the recently-signed pact to United Artists, Monogram, Republic and members of the Society of Independent Motion Picture Producers.

Yanks interpret the disputed clause to call for Madrid to turn the import permits over to the indies for whom they are earmarked. As the permits are needed for the importation of pix, the producers would give them to the Spanish distributors who are doing the importing.

Under the Spanish interpretation, the licenses are going directly to the Spanish distributors. What's worse, they are being divided among flocks of distributors in fractional pieces. Thus a U. S. indie might have to acquire pieces of licenses from a number of distributors until he had obtained a unit big enough to allow him to send in a picture.

This opens the way to bargaining with the individual distributors and makes the whole Spanish agreement pointless. It was just to avoid such bargaining and put the purchase of licenses on an official basis from the Government that the pact was negotiated by John G. McCarthy, director of the international division of the Motion Picture Assn. of America, and Stanton Griffis, former Ambassador to Spain.

Snag over interpretation of the indie clause at first wasn't thought too serious. Indies wanted the permits to be given to them directly, but they figured that inasmuch as they'd be earmarked in their names it didn't really matter too much.

What they didn't foresee was the piecemeal distribution among Spanish importers. This developed as the MPAA rep, M. A. Healy, got into further negotiations with the Spaniards on the interpretation. He is still in Madrid attempting to get the pact squared away before March 1.

## Kelly Snares U.S. Rights To British Mystery Pic

"Armchair Detective," mystery film made by Apex Film Productions, London, has been acquired for the U. S. market by Arthur W. Kelly, veteran in distribution and head of his own newly-formed television producing and distributing outfit. He's now shopping for a releasing outlet for "Detective," which he plans for standard theatrical exhibition.

During his recent visit to England, Kelly also bought rights to a number of short dramas, which had been used as curtain openers in British legit houses. Deal by which Hunt Stromberg would produce the stories on film for television is now under consideration. Kelly himself plans to produce a series of westerns for TV, to be lensed in the south.

# FCC Hears How Paramount Hesitated To Give Pix for Phonevision Test

## McDonald's Pointing

Washington, Feb. 12.

Zenith prexy E. F. McDonald, Jr., in trying to persuade Hollywood producers in 1950 to furnish product for his Phonevision tests, said investors were not then optimistic about the future of the picture business, and that "they are seldom wrong on an industry" although they make mistakes on individual stocks.

In correspondence introduced at FCC hearings yesterday (Mon.) on Paramount antitrust issues, McDonald informed Par prexy Barney Balaban that stocks of the "Big 7" producers declined an average of 40% from Jan. 2, 1947, approximate "birthday" of TV, to April 22, 1950. During the same period, said McDonald, seven leading radio-TV stocks increased an average of 342%.

## 'Navajo' Cost \$100,000 With Deferments; Producer Tells of His 1st Prod.

"Navajo," a feature-length documentary which Lippert Pictures is distributing, was brought in for \$100,000 with deferments, according to producer Hall Bartlett. Picture represents his initial filmmaking effort and also marks the first time that the Lippert organization has handled a film that's slanted in the art house vein.

World preem of the venture is scheduled for Walter Reade Theatre's new Baronet Theatre, N. Y., Feb. 20 and bookings are being lined up for some 60 other art outlets throughout the U. S. Although the Fox-West Coast and Intermountain loops reportedly already have bid for the pic, sales policy will be to let the word-of-mouth build in the sureseaters before setting circuit deals.

Made by Bartlett-Foster Productions, "Navajo" is unique in that its financing was provided by personal loans from Bartlett's friends rather than through bank channels. For one thing, the producer revealed in New York this week, banks were loathe to make any commitments on the strength of only a 16-page story synopsis. His lack of previous production experience made them further leery. Yarn for "Navajo" revolves around a seven-year-old Indian lad's distaste for the white man's civilization and how he ultimately accepts it. Bartlett had long mused filming the subject in documentary fashion. After going to Hollywood in 1947 he acted in a couple of Stanley Kramer pictures. With that indie producer's encouragement he later struck out on his own.

Teaming up with Norman Foster and three cameramen, Bartlett guided the project through 10 weeks of location shooting on the Navajo reservation in northern Arizona. Foster directed and wrote the narration while the 28-year-

## N. Y. to L. A.

Hall Bartlett  
Nate Blumberg  
Syd Eiges  
Clark Gable  
Lew Grade  
Z. Wayne Griffin  
William J. Heineman  
Paul Iton  
Harry Maizlish  
Mack Millar  
Milton R. Rackmil  
George Rosen  
Jules C. Stein  
Sylvester L. Weaver  
Marty Weiser  
William Wyler  
Max E. Youngstei

## N. Y. to Europe

Julian T. Abeles  
Mario Berli  
Pierre Louis Guerin  
F. Hugh Herbert  
Joyce Mathews  
George Minter  
Abe Olman  
Spyros P. Skouras  
Ferruccio Tagliavini  
Margaret Webster  
Herbert J. Yates

Washington, Feb. 12. Story of Paramount's hesitation in making films available for Phonevision tests, and agreement to furnish product following intervention by the Justice Department, was unfolded to the FCC yesterday (Mon.) as hearings on Par antitrust issues entered their second week.

File of correspondence between Zenith prexy E. F. McDonald and Par prexy Barney Balaban was offered in evidence as Paul Raibourn, Par veep in charge of TV operations, took the stand after Balaban completed four days of testimony. Document showed that Balaban refused to furnish product in April, 1950, because of questions as to the "basic technical and economic feasibility of Phonevision." In May, McDonald asked Balaban to reconsider, and Balaban again refused, saying Par could not be a party to a test being conducted "under highly abnormal and unrealistic circumstances accentuated by the artificial light of intense publicity."

McDonald acknowledged the refusal, saying he was "sorry to hear you still feel that you should support the rest of your group in refusing to rent us pictures." He added: "Frankly, I am surprised, Barney, to see you decide to remain with the rest of the members of MPAA in refusing to rent us films for this test, as you and your stockholders have more at stake than the others."

Bergson Notifies Balaban Balaban made no reply but two weeks later (June 2) Paramount was notified by Assistant Attorney General Herbert A. Bergson of a complaint that Par and other producers had refused to negotiate with Zenith for licensing of film for the tests. Simultaneously, Balaban received a wire from McDonald calling his attention to a statement by Abram Myers, head of Allied States Exhibitors Assn., that 482 theatres had closed in six months, and that Denver, which has no TV, was the only city which

(Continued on page 15)

## U. S. Probes Unfair Trade Practices in Cal. At Request of SCTOA

Los Angeles, Feb. 12.

William V. O'Connor, chief deputy attorney general of California, is investigating unfair trade practices at the request of the Southern California Theatre Owners Assn.

Committee of exhibitors has volunteered to supply a number of details for study by the state's legal department on the theory that they may be violations of the Cartwright Act, California's antitrust law.

## L. A. to N. Y.

Jean Pierre Aumont  
Gene Autry  
Lauren Bacall  
Humphrey Bogart  
Bobby Breen  
Richard Carlson  
Kenneth Clark  
Chandler Cowles  
Claude Dauphin  
Joan Davis  
Vera-Ellen  
Seymour Fell  
Arthur Fellows  
Mary Ford  
Mitchell J. Hamblurg  
F. Hugh Herbert  
David Jacobsen  
Eric A. Johnston  
Paul Kelly  
Dorothy Lamour  
Elsa Lanchester  
Vivica Lindfors  
Helen Mack  
Mildred Natwick  
Les Paul  
M. B. Paul  
Jerry Pickman  
Harry Richman  
Dale Robertson  
Hubbell Robinson, Jr.  
Tina Rome  
Marvin Schenck  
Sidney Schreiber  
Mark Stevens

## Europe to N. Y.

Larry Barnett  
Sam Eckman, Jr.

## Charrell Buying Back 'White Horse' From WB; 'Miracle' Reactivated

Paris, Feb. 12. Erik Charrell who is now in the art business with his brother, Ludwig Charrell, is buying back "White Horse Inn" from Warner Bros. with intention of filming the Dr. Ralph Benatzky operetta here. Ludwig Charrell is currently in N. Y. finalizing details for repurchase of the old property, an international stage hit, for which WB paid around \$150,000 but never filmed it.

Erik Charrell first produced it in London.

## WB's 'The Miracle'

Hollywood, Feb. 12. Jack L. Warner has reclaimed "The Miracle" from the stockpile of accrued story properties which WB plans to unload and will finally film it in Technicolor this year. This was the religious epic which the late Max Reinhardt staged at the Century Theatre, N. Y., in 1924 with Lady Diana Manners as the Madonna and Rosamond Pinchot as the nun. Morris Gest staged it.

After Reinhardt produced "Midsummer Night's Dream" for Warners to indifferent boxoffice returns the studio permitted "The Miracle" to lapse. It was about to unload it recently until Warner decided to reactivate it on his own lot.

## Joins RKO Press Dept.

Walter J. Wood, who for the past 18 months served on General Van Fleet's press staff in the Far East, has joined the RKO publicity department at the N. Y. homeoffice. He'll do feature writing and escorting of stars on p.a. junkets.



# INDIE TALENT'S TOP POSITION

## A Little Johnston Subtlety?

Appointment by President Truman two weeks ago of Eric Johnston as chairman of the Point Four advisory committee has more appeal for the film industry than meets the eye at first glance. That, it is believed, may have influenced the Motion Picture Assn. of America's board in giving Johnston permission to take the part-time Government post so soon after he returned to active duty as MPAA prez after a 10-month absence as Economic Stabilization Director.

The Point Four group will advise the Government on handing out millions of dollars to promote resources, industry and agriculture in under-developed foreign countries. Some of these are the same countries that are putting restrictions on U. S. films and freezing earnings of Yank distribs. While it is nowhere suggested that Johnston would in anyway use his influential Point Four post to put pressure on any country in favor of the American film industry, it is nevertheless seen quite possible that nations seeking handouts under the foreign aid program would think it politic to treat kindly the industry that Johnston heads.

MPAA topper returned to New York last night (Tues.) from two weeks in Hollywood. He was accompanied by the association's information chief, Kenneth Clark. Counsel Sidney Schreiber, who was on the Coast with them, returned to New York over the weekend. While on the Coast, Johnston confabbed with studio toppers on activities that the MPAA might undertake in their behalf.

## CHOICE OF NAMES OPEN TO PRODS.

Disassociation of important name stars, producers, directors and writers from the major studios has served to make available to indie film production its greatest choice of talent in years.

The Hollywood veterans are showing a growing yen for taking a participation-in-pix ownership, rather than straight salary, and the indie film-makers are eager to enter such arrangements to ease their financing problems. This is another factor behind the enhanced position of non-major lensing.

Big beneficiary is United Artists, as the top major independent distribution organization. UA, of course, also contributed to the up-beat via its assists in pic financing.

UA's recent releases include "Another Man's Poison," for which producer Douglas Fairbanks, Jr., lassoed Bette Davis and Gary Merrill. Miss Davis had been on the Warner Bros. roster for years. Humphrey Bogart and Katharine Hepburn in "The African Queen" further spotlight the fact that big names are going indie. The S. P. Eagle production, which John Hus-

(Continued on page 18)

## Gov't Suit Okayed as Evidence in KC Action; Distribs Nicked \$1,125,000

St. Louis, Feb. 12.

Circuit Court of Appeals here yesterday (Mon.) upheld a Federal Court verdict awarding the Brookside Theatre of Kansas City, \$1,125,000 plus interest and attorney fees of \$100,000 in its action against the eight major film distributors. In addition to the setback for the companies, the suit was seen especially significant in that for the first time the courts approved methods of using the industry antitrust suit as prima facie evidence in a private antitrust action.

Strong likelihood is that the eight defendants will take an appeal to the U. S. Supreme Court, probably centering their petition on the issue of whether the statute of limitations had run out in the Brookside action.

Suit was filed by attorney Nick Spanos in Los Angeles in June, 1949. Action was instituted the Coast because W. D. Fulton, chief stockholder of the Brookside, has been residing there. The complaint alleged that the Brookside was opened on March 6, 1936, and because of the inability to obtain film product the house was relinquished eight months later to the Fox-Midwest chain.

Plaintiff's contention, upheld by the trial and appeals tribunals, was that California's three-year statute of limitations was rendered inoperative during the pendency of the industry case in N. Y., generally known as U. S. A. Paramount, et al.

Damages of \$375,000, trebled under the antitrust laws, were determined on the basis of amounts the Brookside would have earned in the event it received product and had not been taken over by Fox-Midwest. Trial court originally set the attorney fees for Spanos and William Boatwright, of Kansas City, at \$150,000 but the Appeals Court cut this to the \$100,000.

Fox-Midwest was not a defendant in the action for the reason it was not immediately named in the industry case and had the protection of the three-year time limitation.

## Narcotics Scandals Cue Reissue of 1948 'Earth'; Theme in Ads Conjectural

Spotlighting recently of illegal narcotics traffic as one of the country's biggest social problems has resulted in plans by Columbia to reissue "To the Ends of the Earth," Dick Powell and Signe Hasso costar. It was released originally in 1948.

Curiously, the pic carries a Production Code Administration seal though any mention of dope in pix is taboo. The Col pic's unusual status results from the fact that the Code clause on narcotics was negotiated by the Motion Picture Assn. of America board prior to production of the film. Move was made on request of Col, backed by the Government's Narcotics Bureau.

Later, following some squawks on "tampering" with the Code and fearful that removal of the anti-dope provision might lead to a flood of cheapies on the subject, the MPAA board thought better of its action and reinstated the clause. This didn't affect "Earth," however, which was already in release and which was carefully made with Government cooperation to expose dangers of narcotics traffic.

Still to be settled with the MPAA, however, is whether the dope theme can be used in the ads. Since all advertising must be submitted to the MPAA's Advertising Code Administration, the new copy will have to run that gauntlet and may find itself blocked by the reinserted Code provision. Original ads made no mention of the narcotics theme, but Col is understood desirous of mentioning it in copy for the reissue.

## Dougfair's India Pic

Dougfair Corp., headed by Douglas Fairbanks, Jr., will roll its "Elephant Walk" in India and Ceylon next August, Fairbanks disclosed. New York last week.

Interiors will be lensed at studios at Lucknow, India, while exteriors will be shot at Assam and Ceylon. Use of the Lucknow studio, said to be among the most modern in India, was arranged following negotiations with Sir J. P. Srivastava, head of the Lucknow Film Corp. A Technicolor commitment has been confirmed by Kay Harrison, managing director of British Technicolor.

## Wyler Sticking To Guns: 'Code Needs Revising'

Producer-director William Wyler, in the face of blast from the Breen office for his recent criticism of the production code, stuck to his guns this week and reiterated his statement that "the code is due for revision."

"I said what I thought," he said, "and I don't take back anything." Wyler pointed out that his criticism of the code was no reflection on the work of the Breen office. They are doing a good job, he stressed, and are handling the code intelligently, but added that the Breen office is unnecessarily restricted by the code. Wyler, in New York for exploitation of his forthcoming "Carrie," film adaptation of the Theodore Dreiser novel, "Sister Carrie," said he had no desire to get into a running fight with the Breen office, that he was expressing his own views, and hoped that the hassle would end.

Wyler's statements were made in answer to a sharp rebuttal made by Jack Vizzard, a member of the Breen office staff. "What does he want liberalized in a document which, strictly applied, allows for the production of his own 'Detective Story,' and other mature films such as 'A Place in the Sun,' 'Streetcar Named Desire,' 'Four-

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## GOLDING NAT'L AD-PUB CHIEF FOR GOLDWYN

David Golding, who shifted from 20th-Fox last fall to head the ad-pub department of Samuel Goldwyn Productions in N. Y. This week was named national ad-pub director, headquartered at the Goldwyn studio. Move was described as consolidating operations at the N. Y. and L. A. offices of the company. Martin S. Davis, assistant ad-pub director, became promotion topper in N. Y.

In the realignment, Alfred Vaughn has resigned as Goldwyn's ad-pub head at the studio. Vaughn, veteran Hollywood publicist, first joined Goldwyn in 1938, subsequently became associated with other indie producers, and returned as Goldwyn's ad-pub chief on the Coast in 1949.

## 22 Leads in Metro's 'Plymouth Adventure'

Hollywood, Feb. 12. "Plymouth Adventure" is slated to be one of Metro's top films for 1952. Completed script by Helen Deutsch has 22 leading roles and approximately 150 speaking parts.

Technicolor pic will be a personal production of Dore Schary and will be directed by Clarence Brown. Spencer Tracy, Van Johnson, Dawn Addams, Leo Genn and Barry Jones are already set for the cast.

## UA, Col Making Big Drives For Foreign Sales, Joining Loew's Push

Big push for further business gains in foreign markets was pointed out this week with the disclosure that United Artists is planning a combined ad-pub and sales meeting in Europe, and Columbia's announcement of its first sales and billing drive on an international basis. Loew's International revealed early this month that it's set with a meeting of all global division managers and homeoffice execs to take place in Rome next month on plans for "Quo Vadis."

Arnold Picker, UA's foreign department v.p., and ad-pub topper Max E. Youngstein probably will set the UA conclave when they return to N. Y. Picker is due back from South America Friday (15) and Youngstein returns to the homeoffice from the Coast a few days later.

In addition to the straight sales palaver, the UA confab will stress greater promotional effort with each pic. Youngstein wants especially to break away from the old practice of merely translating U.S. campaigns into the local language in each territory. The idea is to slant the promotion so that it will be particularly appropriate for the foreign public, and not influenced by American tastes and the restrictions on U. S. ad-pub copy. A strong s.a. angle in a pic probably could be given greater stress in promotion abroad than the states, for example.

In pursuit of the new accent on foreign bally, UA also will insist on homeoffice approval of kickoff campaigns for all important openings in key foreign capitals. Additionally, from now on, Sam Cohen, UA's foreign publicity topper, will sit in on all ad-pub meetings at the

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## See Schary Suit Another Block to Mud-Slingers In Concerted Pix Action

Filing by Dore Schary last week of a \$1,250,000 libel suit against a group making insinuations against his loyalty brought applause Monday (11) from New York industry execs. Schary's action, following a similar move by Stanley Kramer a month ago, is expected to have a strongly deterring effect on other groups slinging Red-tinted mud at Hollywood.

"Anyone picketing a theatre and hinting in any way at the disloyalty of another person is making a serious charge for which he must realize he bears full responsibility," an industry attorney explained. "The filing of libel suits is an action that should have been taken long ago to make these people realize the significance of what they are doing in picketing and the responsibility they bear."

Schary's suit, like Kramer's, was aimed at the Wage Earners Committee, California group. In

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## 101 in Technicolor

Hollywood, Feb. 12.

Technicolor will process a total of 101 feature films this year, compared with 69 in 1951, an all-time high for the company at that time.

Universal-International heads the list in 1952 with 18 tinters. Others are: Metro, 15; Columbia, 14; 20th-Fox, 14; Warners, 11; Paramount 8; RKO, 4; Indie producers, 17.

## Big Capital Gains Seen for Loew's In Divestiture

In working out the provisions of its divorce judgment, Loew's doubtless will come up with some handsome capital gains deals over the next few years. Federal Court in N. Y. last Wednesday (6) approved the decree at a brief hearing.

Agreement with the Department of Justice directs that Loew's must divest at least 24 theatres and, conditionally, upwards of 50 others. These properties by far exceed in market value the amounts they're carried at in the corporate books, which is what the company paid for the houses. Excess of market value over book value, of course, means the capital gain.

In mostly all cases the Loew's houses are key first-run or neighborhood operations with big revenue-producing records.

Also called upon to divest theatre properties is Mrs. Charles M. Reagan, wife of Metro's distribution v.p. Mrs. Reagan has holdings in five midwest houses which she must dispose of in three years, as part of the Loew's-M-G accord with the Justice Department.

## \$2,265,000 ASKED IN 5 CHI SUITS VS. MAJORS

Chicago, Feb. 12.

Seymour Simon, film attorney, filed five new cases against the majors last week in Chi Federal Court for total of \$2,265,000 treble damages. Attorney claimed that the distributors, in conjunction with Balaban & Katz, conspired to keep product from the suing theatres.

Plaintiffs are: Mar, Wilmington, Ill., asking \$585,000; Sun, Wheaton, Ill., \$480,000; Geneva, Geneva, Ill., \$360,000; Times, Chi., \$480,000, and Rio, Chicago, \$360,000. Also named as conspirators, but not defendants in the Geneva and Wilmington actions was the Anderson chain.

## MPIC 'DEVIATIONS' KEY TO SDG WITHDRAWAL

Hollywood, Feb. 12.

No formal statement of reasons for withdrawing from the Motion Picture Industry Council are expected from the Screen Directors Guild before next board meeting Feb. 19, but it's understood the directors had two basic complaints: dissatisfaction with MPIC practices in allegedly deviating from original aims and purposes (although specific instances weren't cited) and fact that SDG board felt annual membership fee of \$2,600 was unjustified.

Also, there was some question as to the necessity of MPIC ties with the Council of Motion Picture Organizations. Admitted bolt has been under SDG board discussion for a considerable period. Resignation, effective Jan. 30, was accompanied by a check for dues through June 30.

MPIC exec secretary Art Arthur said the withdrawal will be taken up at MPIC's membership meeting Feb. 20. Little likelihood SDG reps will attend then unless as special guests.

## Retreat, Hell!

Topnotch war drama of Marine withdrawal from the Chosin Reservoir in North Korea. Good b.o.

Hollywood, Feb. 8.

Warner Bros. release of Milton Sperling (United States Pictures) production. Stars Frank Lovejoy, Richard Carlson, Rusty Tamblyn, Louis Lomax, Robert Ellis, Paul Smith, Peter Ortiz, Dorothy Patrick. Directed by Joseph L. Mankiewicz. Screenplay by Sperling and Ted Sheredman, from story by Sperling; camera, Warren Lynch; editor, Polmar Blangsted; music, William Lava. Trade-shows Feb. 8, '52. Running time, 94 MINS.

The fighting Marines get another film salute in "Retreat, Hell," a topnotch war drama that has expertly put together by United States Pictures for Warner release, blending some of the best of the war with tense action, and generally enacted with effectiveness.

Producer Milton Sperling also did the story and co-scripted with Ted Sheredman, drawing plot from the adventures of the Marine Battalion that battled its way to within 60 miles of the Chosin Reservoir and was then ordered to fall back when Chinese forces moved into North Korea. From Mankiewicz's title is lifted from the historic remark credited to Gen. Oliver P. Smith regarding the withdrawal: "Retreat, hell! We're just advancing in a different direction."

Film has a personal equation, detailing the broader battle action through its effect on cast principals such as Frank Lovejoy, battalion commander; Richard Carlson, a "retread" captain from World War I called away from a happy home life to take up arms again; Rusty Tamblyn, youthful enlistee who wants to carry on a family tradition of service in the Marine Corps, and Ned Young, a Marine regular. Joseph L. Lewis' direction guides the footage quickly and interestingly through its 94 minutes, punching the battle sequences for full impact and handling other details in showmanly style. With the opening of the fighting in Korea there was an immediate need for every Marine who could be mustered. Early footage deals with the rapid re-training at Camp Pendleton; sweeps on to the landing at Inchon and fighting at Seoul, and on into North Korea. Large forces of Chinese Communists before the order to fall back is given. Having fought its way in, the battalion of the First Marine Division successfully meets the challenge to fight its way back, bringing film to a conclusion on a satisfying bravado note.

Lovejoy does excellently by his commander character, a man who is tough but understanding. Carlson shades his "retread" role properly. Major interest falls to the eager, youthful Tamblyn, and he is extremely effective. Young also stands out as the rough and ready sergeant. Anita Louise, off the screen for some time, pleases as Carlson's wife. Only the femme is Dorothy Patrick, wife of Lomax Johnson, a reserve officer. Robert Ellis, Paul Smith and Peter Ortiz, a real-life Marine hero, are among other cast members who do well.

Much of the battle action was lensed at Camp Pendleton, with Marine Corps personnel assuring its accuracy and wallop. Warren Lynch's camera work helps punch over the footage. Brog.

## 5 Fingers

Spy-thriller based on actual World War II espionage case, fictionalized with good suspense entertainment in regular release.

Hollywood, Feb. 7.

20th-Fox release of Otto Lang production. Stars James Mason, Danielle Darrieux, John Hodiak, Robert Taylor, Roger Plowden. Directed by Joseph L. Mankiewicz. Screenplay by Michael Wilson; based on novel by L. C. Moysich; camera, Norbert Brodbeck; editor, L. C. Clark; music, Bernard Herrmann. Trade-shows Feb. 7, '52. Running time, 107 MINS.

Cicero ..... James Mason  
Anna ..... Danielle Darrieux  
George Travers ..... Michael Rennie  
Sir Frederic ..... Walter Hampden  
Moysich ..... Oscar Karlweis  
Col. von Richter ..... Herbert Berghof  
Von Pappen ..... John Wengraf  
Robert ..... Robert Taylor  
MacFadden ..... Roger Plowden  
Morrison ..... Michael Pate  
Steuben ..... Ivan Triesault  
Von Pappen's Secretary ..... Hannelore Axtner  
Da Costa ..... David Wolfe  
Santos ..... Larry Dink  
Turkish Ambassador ..... Ned Patis  
Italian Ambassador ..... Antonio Fliuri  
Japanese Ambassador ..... Richard Loo

A good, if somewhat overlong, cloak-and-dagger thriller has been

concocted from an actual World War II espionage case, shaping "5 Fingers" as suspense entertainment that should find general acceptance. Title is symbolic, but reaches a bit for the average filmgoer and one suggesting more of the film's intrigue would seem in order.

Screenplay by Michael Wilson is based on the novel, "Operation Cicero," written by L. C. Moysich, Nazi agent in the espionage dealings with "Cicero," the fabulous spy. Enough basis in fact has been gleaned from the real-life story for spy-thriller screen entertainment, and the presentation is helped enormously by the playing of James Mason, enacting the cloak-and-dagger expert who became the highest-paid spy in his time.

The script runs to considerable dialog in the first portions, and the staging by Joseph L. Mankiewicz leans to the methodical in these portions. However, pace quickens and becomes sock suspense drama, tight and tingling, when his direction does take hold and the story gets down to cases. Added interest is found in fact that actual locations in Berlin, Ankara, Turkey, London, and Istanbul were used for a documentary background effect.

Mason portrays Ulysses Diello, known to the Nazis as Cicero, a valet to the British Ambassador in Turkey. A cold, assured character, he decides to make himself a fortune by selling Allied war plans to the Germans. He establishes contact, photographs most secret documents and turns the films over to the Nazis for British pound notes. Aiding him is Danielle Darrieux, high-born Polish countess who also likes money.

Cicero's operations are moving forward without a hitch until the British begin to suspect someone within the Embassy and turn Michael Rennie loose on a counter-espionage job. Cicero's inside track through his valet job enables him to elude detection until the countess flees with his bankroll and he, in desperation, tries one last theft—the invasion plans. He gets away with it, with Rennie in pursuit, but manages to make good his escape and take up a life of ease in Brazil. An ironic fate catches up, though, when the British bank notes used by the Nazis for the payoff prove to be counterfeit.

Mason wallows the spy character with skillful finesse, and Miss Darrieux charms as the countess. Rennie is good. Walter Hampden, as the ambassador, heads the featured cast that includes Oscar Karlweis, playing Moysich; Herbert Berghof, as Col. von Richter, and John Wengraf, as Von Pappen. Performances are uniformly good.

Otto Lang has given the picture an excellent overall production look, although letting footage run too long at 107 minutes, length being emphasized by the slow, talky start. Topnotch photography was contributed by Norbert Brodbeck, and the Bernard Herrmann music score fits expertly. Brog.

## Return of the Texan

Pleasant, general audience entertainment of Texan who returns to old homestead.

Hollywood, Feb. 12.

20th-Fox release of Frank P. Rosenberg production. Stars Dale Robertson, Joanne Dru. Features Walter Brennan, Richard Boone, Tom Tully, Robert Horton, Helen Westcott, Lonnie Thomas, Dennis Ross. Directed by Delmar Daves. Screenplay by Daves and Nichols, based on novel by Fred Gipson; camera, Russell Ballard; editor, Louis Loeffler; music, Sol Kaplan. Trade-shows Feb. 8, '52. Running time, 72 MINS.

Sam Crockett ..... Dale Robertson  
Ann Marshall ..... Joanne Dru  
Firth Crockett ..... Walter Brennan  
Rod ..... Richard Boone  
Stud Spiller ..... Tom Tully  
Dr. Harris ..... Robert Horton  
Merill ..... Helen Westcott  
Yo Yo ..... Lonnie Thomas  
Steve ..... Dennis Ross  
Foreman ..... Robert Adler  
Hotchkiss ..... Kathryn Robbins  
Cordy Spiller ..... Alleen Carlyle  
Spiller Girl ..... Linda Green  
Spiller Boy ..... Brad Mora

Pleasant, homey entertainment, setting particularly well with family audiences, is offered in "Return of the Texan." It should fare satisfactorily in the more general situation, although not slated for much in the big keys.

There's a minimum of hoke in scripting, direction and playing that fits the simple story of a young widower who returns to his Texas farm with his two sons and granddad after losing his wife in the big city. The back-to-the-soil theme is presented with an acceptable honesty in the Dudley Nichols script, based on Fred Gipson's novel, and Delmar Daves' direction is just as honestly valued to make the characters real and earnest without cloying.

Dale Robertson is a forthright, untheatrical performer in the title

role. The return to Texas and the old homestead after years of absence finds the place gone to seed and surrounded by the large acres of a neighbor, once just as poor a Texan as the hero until a fortunate marriage puts him in the money.

Plot carries Robertson through the trouble of rehabilitating the farm and the need to raise extra cash by working for the rich neighbor. It also injects romance that has troubled Robertson since the elder of his two sons can forget the love of the dead wife and mother. However, cupid gets a helping hand from Walter Brennan, the grand-dad and ex-Texas Ranger, and circumstance, so in the end Robertson and Joanne Dru, sister-in-law of Richard Boone, the rich neighbor, are in a logical and welcome clinch.

Writing and direction embroider plot with many little satisfying climaxes, such as gramp's continual poaching for deer and wild turkey on Boone's property, and works in sound drama when Brennan is stricken with a stroke that later causes his death.

Miss Dru is capable as the girl, and Brennan's characterization is also fine. Boone underplays his heavy role excellently. Tom Tully, a good neighbor, the two kids, Lonnie Thomas and Dennis Ross; Helen Westcott, Boone's wife, and Robert Horton are among others aiding the film. Horton is especially good as the doctor who is Robertson's rival for Miss Dru's favor.

Frank P. Rosenberg's production guidance has the good taste to keep presentation on the simple, effective level of the story. Technical assists, such as Lucien Ballard's lensing, the music score by Sol Kaplan and the editing are expert. Brog.

## Treasure of Lost Canyon (COLOR)

William Powell starred in Robert Louis Stevenson pioneer western story. For duals.

Universal release of Leonard Goldstein production. Stars William Powell, Robert Taylor, Gloria Saunders, Bill Collins, William Tannen, George Drew. Screenplay by Sam Flint Adams. Directed by Norman Krasna. Camera, J. Roy Hunt; editor, Paul Weatherax. Trade-shows Feb. 5, '52. Running time, 60 MINS.

Joe Brown ..... William Powell  
Myra West ..... Gloria Saunders  
Jim Anderson ..... Charles Drake  
Lucius ..... Henry Hull  
Nora as child ..... Angela Poulton  
David ..... Tommy Ivo  
Baltimore Dan ..... Chubby Johnson  
Typpo ..... John Doucette  
Faddy ..... John L. King  
Stranger ..... Frank Wilcox

Return of William Powell to the screen is not a particularly happy one. An inane title and a lesser-known Robert L. Stevenson yarn are handicaps while spotty direction and production also hurt. Pic is for the duals.

Story of an orphaned youngster fleeced by a San Francisco attorney, until given a home by a kindly, small-town medico, contains typical Stevenson suspense. But director Ted Tetzlaff has rung in so many extraneous details that much of the story's warmth is wetted down. The village doctor, Powell, finds the lad after he had been farmed out by the lawyer to traveling medicine troupe. The former's kindly care of the boy is disrupted by the accidental discovery of an ancient treasure chest filled with gems and valuable coins.

Prospect of returning to his former prosperous days in San Francisco gives Powell his greatest chance to disport in happy, care-free fashion. But this glimpse of the old Powell is soon snuffed out with an abrupt concentration of interest on the lad, who is intent on redeeming himself by recovering the treasure chest from the dangerous water falls where he had tossed it. This latter sequence not only is prolonged but highly implausible.

Powell does yeomanly to make something of his mediocre characterization despite numerous side interests. Rosemary De Camp, as his wife, Tommy Ivo, as the youngest, contributes a bright spot—one that should serve him in good stead for future film assignments. Even in the silly underwater sequence he shows well. Henry Hull makes a typical villainous attorney while Charles Drake is good as the village's limb of the law. Support is headed by Chubby Johnson.

Screenplay of Brainerd Duffield and Emerson Crocker leaves much to be desired as does Tetzlaff's direction. Leonard Goldstein has supplied adequate production values. Russell Metty's camerawork is excellent, particularly with many magnificent outdoor shots, while Milton Carruth's editing is tight. Wear.

## Read Agent

Tim Holt western passable for program bookings.

Hollywood, Feb. 7.

RKO release of Herman Shugart production. Stars Tim Holt, features Richard Martin, Noreen Nash, Stan Blystone, Guy Patrick, Bob Wilke, Tom Tyler, Guy Edward Hearn. Directed by Lesley Selander. Screenplay by Norman Krasna. Camera, J. Roy Hunt; editor, Paul Weatherax. Trade-shows Feb. 5, '52. Running time, 60 MINS.

Tim Holt ..... Tim Holt  
Noreen Nash ..... Noreen Nash  
Bill Brand ..... Bill Brand  
Sally Clayton ..... Sally Clayton  
Dorothy Patrick ..... Dorothy Patrick  
Bob Wilke ..... Bob Wilke  
Tom Tyler ..... Tom Tyler  
Guy Edward Hearn ..... Guy Edward Hearn  
Richard Martin ..... Richard Martin  
Stan Blystone ..... Stan Blystone  
Sam Flint Adams ..... Sam Flint Adams  
Forbes Murray ..... Forbes Murray  
Charles Barton ..... Charles Barton  
Richard Martin ..... Richard Martin

This is the stock western plot about a crook who holds ranch owners in his power by operating a high-priced toll road over which they must move their cattle. The villain might have gotten away with it had not Tim Holt and his saddle pal, Richard Martin, a couple of stray cowpokes, been nicked for \$20 each to ride over the trail. It leads the heroes to correcting the situation.

Film is the formula line for western programmers, not up to the par of some of Holt's earlier oaters in action or pacing. While film cowpoke has completed his string of westerns for RKO, there are still more to follow this one into release.

Circumstance finds Holt and Martin playing Robin Hood to the ranchers after they inadvertently make off with all of heavy Mauritz Hugo's ill-gotten gains while trying to collect only the overcharge they had paid his toll gatekeeper. With the coin distributed to them, the ranchers are able to pay Hugo's fees and a cattle drive is started. However, Hugo fights back, and another heavy, Bob Wilke, gets in on the Robin Hood story, setting up a gun battle finale that sees justice prevail. There's not much justice for kiddie fans, though, in the fact that Holt takes the gal away from Martin and gives her a fadeout buss at the end.

Cast goes through the characters competently under Lesley Selander's direction, but pacing lacks the action punch needed to register film as an okay western. Femmes involved, both in helping the heroes, are Noreen Nash, with whom Holt clinches, and Dorothy Patrick. Usual outdoor budget mounting is supplied by Herman Scholm, and technical phases are well enough handled. Brog.

## Northwest Territory

Slow-moving actioner for secondary houses; Canadian Mountie gets his man.

Monogram release of Lindsay Parsons production. Stars Kirby Grant; features Rhonda Fleming, Gloria Saunders, Rod Kellogg, John Crawford, Dawson. Directed by Frank McDonald. Screenplay, William Raynor; camera, William Sleekner. A New York Theatre, Feb. 6, '52. Running time, 65 MINS.

Rod Webb ..... Kirby Grant  
Chinook (dog) ..... Chinook  
Ann DuCure ..... Gloria Saunders  
Rhonda Fleming ..... Rhonda Fleming  
LeBeau ..... John Crawford  
Dawson ..... Dawson  
Ward ..... Ward  
Kincaid ..... Tristram Coffin  
Barton ..... Don Harvey  
Kellogg ..... Sam Flint

The tradition that the Canadian Mountie always gets his man is meticulously but dully upheld in Monogram's "Northwest Territory." For a product obviously aimed at the action market, pic is woefully lacking in the ingredient. Except for the denouement, pic consists mainly of a series of stalking chases through the northwest woods, with the villains stalking and old prospector, the hero following the villains, the villains following the hero, a boy and remarkable dog named Chinook stalking the villains, ad infinitum.

An old prospector who has a map showing the location of oil deposits is killed just before Kirby Grant, a Canadian Mountie, arrives at Fort MacKenzie with the prospector's orphaned grandson. Determined to track down the killers, Grant sheds his uniform and in the guise of a novice prospector determines to ferret out the killers. Following the aforementioned ceaseless marches through the woods, he uncovers the killers and restores the claim to the grandson.

Considering the screenplay, Grant does an okay job as the Mountie. Gloria Saunders, only femme in the cast, is a looker with sex appeal and deserves being brought out of the northwest woods. John Crawford, as one of the killers, speaks his lines without conviction, while Duke York, Warren Douglas and Tristram Coffin make acceptable heavies. Sam Flint, as the old prospector, and Paul Mitchell, as his grandson, turn in standard performances. Lensing and other technical credits are adequate. Hitho.

## Colorado Sundown (SONGS)

Fair Rex Allen oater, mixing range songs and formula western action.

Hollywood, Feb. 9.

Republic release of Edward J. White production. Stars Rex Allen, Koko Pickens, John Vincent, Fred Graham, John Dakeim, Louise Beavers, Chester Clute, Clarence Straight. Screenplay by William Lively. Screenplay, Eric Taylor, William Lively; story, Eric Taylor, June Vincent, MacBurnie; editor, Tony Martinelli. Trade-shows Feb. 8, '52. Running time, 47 MINS.

Rex Allen ..... Rex Allen  
The Miracle Horse of the Movies ..... Koko  
Jackie Reynolds ..... Mary Ellen Kay  
Slim ..... Slim Pickens  
Carrie Hurley ..... Fred Graham  
Dany Hurley ..... John Dakeim  
Mattie ..... Louise Beavers  
Lawyer Davis ..... Chester Clute  
Postman ..... Clarence Straight  
And The Republic Rhythm Riders

A standard program western has been put together in "Colorado Sundown" for the Rex Allen followers. Story uses up more footage than it should have at 67 minutes, but Allen is likeable and will help carry it through the demands of the market.

Allen and his horse, Koko, share star billing in the formula round of heroics. He is a Texas Ranger who accompanies a friend to Colorado, where latter is part heir to a large ranch. Allen finds himself pitted against a sister-brother team of killers, also heirs, who want the ranch and also start out of timber for their own. Another heir is Mary Ellen Kay, from the city.

Skulduggery includes the poison murder of a forest ranger and the condemning of the timber by a phony posing as the dead man, some fistcuffs and gun fights, etc., but Allen helps right triumph.

Allen's heroics are good and he warbles three tunes, "Down By the Riverside," "Pine Valley Stage" and "Under Colorado Stars," with assists from the Republic Rhythm Riders, Miss Kay and Slim Pickens. Miss Kay is a pert femme lead and Pickens does okay by the comedy. June Vincent and Fred Graham are the evil team, handling the dirty work neatly. Miss Beavers and others make for a better cast than usually found in such program oater offerings.

William Whitney's direction of the Edward J. White production founders a bit on the story load given by screenwriters Eric Taylor and William Lively. Technical credits are up to standard. Brog.

## Secret People (BRITISH)

Audrey Hepburn in disappointing British pic; has remote chance of doing well in U.S.

London, Feb. 5.

GFD release of Ealing Studios production. Stars Valentina Cortes, Serge Reggiani. Screenplay by Thorold Dickinson. Screenplay, Thorold Dickinson, Wolfgang Wilhelm; camera, Gordon Dines; editor, Peter Tanner; music, Robert Gardner. A Odeon Theatre, London, Feb. 5, '52. Running time, 96 MINS.

Maria ..... Valentina Cortes  
Lionel ..... Serge Reggiani  
Anselmo ..... Charles Goldner  
Nora ..... Audrey Hepburn  
Nora as child ..... Angela Poulton  
Penny ..... Megs Jenkins  
Miss Jackson ..... Irene Worth  
Inspector Elliot ..... Reginald Kell  
Sgt. Newman ..... Norman Williams  
Mr. of British Pavilion ..... Michael Shepley  
Mrs. Reginald Kell ..... Athene Seyler  
Syd Burnett ..... Sydney Tafler

Here is one of the most disappointing efforts to come from Ealing Studios in some time. "Secret People" is a hackneyed story of political agents working against a tyrannical dictator, dressed up with all the familiar cliches to make a dull and rather confusing offering. Not more than a modest grosser here, it has only remote possibilities for the American market.

Thorold Dickinson, who directed, also wrote the screenplay with Wolfgang Wilhelm. Their yarn has a prewar setting, opening in London in 1930 with the arrival of two girls whose father has been killed by a European dictator. After establishing the principal characters, the story skips seven years when the two girls together with the Italian cafe owner who has adopted them, spend a week-end in Paris. There, the older girl runs into the boy she left behind at home to carry on her father's work. He follows her to London, compels her to act as an accomplice in an attempt on the dictator's life, but when an innocent girl is killed, she confesses to the police. Latter intervenes in time to prevent her younger sister being corrupted.

The sinister backroom plotting against the dictator is handled with an over-heavy touch. The subject lacks realism and the only genuine suspense in the story is a tense 60 seconds waiting for a time-bomb to explode.

Valentina Cortes, restricted by (Continued on page 18)



# PUSH INDUSTRY 'LABORATORY'

## Local H-63 (N.Y.) Deal With RKO Pix Sews Up Almost All H.O. Collarites

With the signing of a new pact this week with RKO Pictures, Local H-63 of the Motion Picture Homeoffice Employees Union (International Alliance of Theatrical Stage Employees) has just about sewed up all the homeoffice white collarites in the film industry. New contract, covering 351 employees and set to run to November, 1953, calls for a \$4 to \$9 wage hike, union shop, arbitration of grievances by the American Arbitration Assn. and an automatic wage increase at the end of one year based on the New York City cost-of-living index.

Pact marks the first agreement between the IA union and RKO Pix. Company's office staffers were formerly members of the Screen Office and Professional Employees Guild, now defunct, and came into the H-63 fold recently as a result of an election sponsored by the National Labor Relations Board. Union is currently negotiating with RKO Theatres, another former SOPEG unit, and expects to finalize a pact with the theatre outfit by next week. When this contract is inked, union will have completed agreements with all the companies for whose white collarites it is authorized to bargain.

When RKO Theatres unit officially enters the H-63 fold, only office employees in the industry without union representation will be those at United Paramount Theatres, Loew's Metro and National Screen Service. Latter turned down H-63 affiliation in a recent NLRB poll, being the only election in which H-63 failed to obtain a majority. Union has indicated that it will definitely make an effort next year for another election at National Screen.

Union also is making an attempt to win over the white collarites at Loew's and Metro, but does not feel it is strong enough yet at these situations. (Continued on page 72)

## Minevitch's 'Fete' Set For U.S. Preem; 36G Prod. Long Since in the Black

Although laboratory and labor costs have risen about 30% in the past 12 months, filmmaking is still considerably cheaper in France than in Hollywood, according to Borrah Minevitch. The former vaude impresario ("Minevitch's Harmonica Rascals") turned producer and now Paris resident has arrived in New York with his initial picture, "Jour de Fete," which he completed at a cost of \$36,000. Film has long since recouped its cost with multi-profits via British and Continental dates.

"Fete," whose English titular equivalent is "The Big Day," was lensed at the French village of St. Sever with Jacques Tati ("The French Charlie Chaplin" starring and directing. Picture opens at the 55th St. Playhouse, N. Y., Feb. 19 with Mayer-Kingsley distributing. Secret of trimming costs, Minevitch feels, lies in organizing the (Continued on page 72)

## Odeon Theatres (Can.) Up Tyers, Hardiman

Toronto, Feb. 12. Wannie Tyers, formerly manager of the Odeon Toronto Theatre, and James Hardiman, previously in Odeon Theatres' exploitation department, have been tapped to assist ad-pub directors for the circuit. Appointments were disclosed last week by David Griesdorf, the chain's general manager. Tyers and Hardiman will work under supervision of Larry Graburn, who heads Odeon's ad-pub and exploitation department.

Meantime, Don Hudson, engaged in circuit exploitation for the past year, resigned to join the Canadian Broadcasting Corp. as a producer. Chris Holmes, manager of Odeon's Humber Theatre, Toronto, since 1950, assumes Tyers' old berth as manager of the Odeon Toronto.

## Mdsing. Research

In addition to exploring for technological improvements in production and distribution, it has been suggested that the proposed industry research institute also should keep a constant check on population shifts, public buying power, audience tastes and theatre-going habits.

Elmer Rhoden, president of Fox-Midwest Theatres, has offered the idea under the heading of "scientific merchandising research."

## Near UA Pact, SPG Close To Columbia Deal

In addition to nearly finalizing a new pact for home office pub-ad staffers at United Artists, the Screen Publicists Guild affiliated with District 65, Distributive Processing and Office Workers of America, is reportedly approaching an agreement with Columbia. Union and UA are said to have reached an understanding on basic terms and are waiting for the attorneys to put the proposals into legal phraseology.

While the talks at Columbia have not reached the UA stage, unionites are encouraged by the progress being made there. Agreement on one job security clause, which the union deems extremely important, is reportedly delaying the conclusion of the talks at Col.

With a break in the deadlock expected momentarily, the SPG has postponed indefinitely the proposed demonstration against one of the five companies with which it has been negotiating since November, 1951. In addition to UA and Col, the union has been holding talks with Warners, Universal and 20th-Fox.

Some advancement being made at Warners, with another meeting between management and union reps slated for this week. Greatest difficulty is being encountered at Universal and 20th. Following a stalemate at 20th, talks were suspended for several weeks.

## 'PICKWICK PAPERS' SET FOR SPRING BY RENOWN

Four-picture program of Renown Pictures Corp., Ltd., will get underway in April, when a film version of Charles Dickens' "Pickwick Papers" goes before the cameras. This venture, as well as the company's other three projects, will be partly financed by American capital, according to the firm's production chief, George Minter.

Minter, who returned to Britain Saturday (9), huddled in New York for a week with his U. S. backers. They prefer to have one or more American stars in the Renown ventures, but concede that the Dickens picture is essentially British and native talent would be more in keeping with the subject.

Originally a new version of the George Du Maurier classic, "Trilby," was to have launched Renown's 1952 program. However, inability to line up what was considered the proper Hollywood names for spring shooting caused the picture to be moved back until late this summer.

Either Alastair Sim or Alec Guinness may star in "Pickwick." Already set for the cast are James Hayter, Nigel Patrick, Kathleen Harrison and James Donald. Films to follow on the Renown slate are two other classics, "School for Scandal" and "Vanity Fair."

## WOULD EXPLORE —TECH ADVANCES

Maneuvering is underway for a film industry-sponsored scientific research institute to go on the prowl for technological advances in production and exhibition. Idea mainly centers on further exploration of the field of electronics as possibly pointing the way to development of third-dimension sight and sound.

National Theatres prexy Charles P. Skouras is said to be actively pursuing the plan, to the extent of pledging a grant of \$100,000 for establishment of the research centre. Darryl F. Zanuck, 20th-Fox production chief, has indicated he'd be willing to cooperate in such an endeavor. All members of the Theatre Owners of America board of directors, when they convened on the Coast last month, formally endorsed the idea.

The TOA board action, at the time, was interpreted generally as adoption of merely another resolution with not too much positive action promised. However, Skouras' pledge of \$100,000 to help set up a research centre, which he conveyed in conversations with associates, and his enthusiasm generally for the project now is taken to indicate something could materialize.

The fact that the NT prez is hot on the idea means, of course, he'll be seeking the support of other studios. Also, it was disclosed this week, Skouras has written letters to exhibs around the country which apparently are designed to keep up interest in the subject. He declared the TOA board meeting will have proved even a greater success if the proposal for the re- (Continued on page 18)

## Col's \$138,000 6-Mo. Trade Ads

Columbia has set the heaviest trade advertising budget in its history for the first six months of the current year. Move stems from the Col policy of closer coordination of the ad-pub and distribution departments in intra-industry operations, in addition to approaches to the public.

It's understood Col has plans to spend \$138,000 during the six-month period for insertions in the various trade publications. That's twice the amount the company has laid out in any full year in the past.

Another factor behind the stepped-up ad expenditure is the number of top pix which Col has on its lineup, including "Death of a Salesman" and others from the Stanley Kramer unit.

## 4 HOOPLA PREEMS IN 15 DAYS FOR WARNERS

Preems, with attendant hoopla, for-four pix will be staged by Warner Bros. within a period of 15 days. Following the splash openings, pix will receive saturation bookings in the preem areas.

Klieglight events tie off with the debut of "Retreat, Hell," the film tribute to the Marine Corps, at San Antonio tomorrow (Thurs.). In addition to the presence of Marine heroes from Korea, Frank Lovejoy and Anita Louise will be on hand.

"The Big Trees," Kirk Douglas starrer, gets the "A" treatment at Eureka, Cal., on Saturday (16), to be followed by playdates in seven northwest states. Eve Miller, Patricia Wymore and Edgar Buchanan are set for this event.

Eddie Bracken will lead the star delegation for the preem of the Technicolor musical, "About Face," in Nashville on Feb. 28. Ray Milland will make a personal appearance at the preem of "Bugles in the Afternoon," a Cagney Production, at Salt Lake City on Feb. 29.

## Allied Prez Snaper Guns at Old 'Evils,' Wants Break for Small Ops

### Use Theatres as Schools

Communities in upper New York State and New Jersey faced with overcrowding of their schools have turned to theatres for aid.

Confronted with a declining b.o., one theatre chain which operates houses in these areas, has closed several theatres and has leased the properties to local Boards of Education for classroom facilities.

School authorities have erected partitions and the theatres are now being employed permanent classrooms.

## N.Y. SPG Return To CIO Seen Aid Vs. Red Stigma

Possibility was indicated last week that the Distributive, Processing and Office Workers of America, of which the N. Y. Screen Publicists Guild is a member of District 65, may return to the fold of the CIO. Return to the CIO, it's believed, would do a great deal to remove the leftist stigma with which DPOWA has been associated, since it's felt that the CIO would not accept the union unless Communist influence is completely repudiated.

Of closer significance, as far as the picture industry is concerned, would be the possibility of an improvement in relations between the film companies and the pub-ad staffers who are members of District 65. In addition, some quarters felt that a return to the CIO might induce some of the dissident home-office units which pulled out of the SPG because of the Red issue to consider a return to the union.

Currently homeoffice flacks are committed to three different unions, with the original SPG repping staffers at Warner Bros., Columbia, Universal, 20th-Fox and United Artists. When the publicists at RKO Pictures, RKO Theatres, Loew's and Loew's International dissociated from the SPG, they chose as their bargaining agent Local 230, Sign, Pictorial and Display Union, AFL, Paramount unit, when it quit the SPG, selected the Motion Picture Homeoffice Em- (Continued on page 18)

## GRIFFIN NEGOTIATING NEW PACKAGE DEAL

Z. Wayne Griffin, whose most recent pix were "Across the Wide Missouri" and "Lone Star" for Metro, is switching to another studio. The producer said in N. Y. this week that he's negotiating a deal with two other outfits and expects to reach agreement with one of them upon his return to the Coast. He heads west today (Wed.).

An indie film-maker, Griffin sets up packages, including story property, his own services as producer and sometimes the director. It's on this basis that he intends to align himself with a major lot to lens "Iron Butterfly" by this spring. This will be based on a Collier's story by Wells Root.

Griffin has been in N. Y. the past few weeks setting up the financing for a film he intends to produce in England early next year. This will be "Knights of the Roundtable," in Technicolor, which he'll make in association with indie producer Albert Lewin and Henry Henigson. Lewi's latest is "Pandora and the Flying Dutchman," an M-G release which he made in England in partnership with Joseph Kaufman. Henigson, who's been associated with various outfits, served as production manager for M-G's "Quo Vadis."

Wilbur Snaper, newly elected president of Allied States Assn. this week called upon the film companies to give smaller exhibs a "chance at survival."

While national sales policies mapped at the homeoffices might be equitable for large producing situations, corresponding percentage deals with lesser houses frequently mean a loss for the exhib, Snaper said.

First runs and large 'abc' houses perhaps can afford to pay up to 50% of the gross for rental, he added, but such a split with the distrib leaves too little for the smaller ops to pay house expense and earn reasonable profit.

Snaper, who's been head of Allied Theatre Owners of N. J., was elevated to the National Allied's prexy post by the board at its Washington meeting last week. He succeeded Truman Rembusch, Indiana circuit head.

Snaper believes that many of the continuing exhib-distrib problems can be eliminated via an effective system of industry arbitration. "Such matters as availabilities, runs and clearances will cease as the root of many trade ills if arbitration is worked out quickly and wisely," he commented.

New Allied prez also is cerned over what he believes are violations of court decrees by some of the film outfits. He aims to remedy these by bringing evidence of "misdeemeanors," in the field directly to the attention of h.o. toppers. They'll be asked to correct any licensing abuses, and if they fail to do so, "we'll be forced to take drastic steps," Snaper declared.

One inequity cited by Snaper was the forcing of product. He said he believes some distrib reps in the field insist that lesser theatre men take unwanted pix a condition to their being granted licenses on choice product.

## 20th Getting Unusual Mileage Out of Macy's 'Stranger' Pick in Tieup

Twentieth-Fox is getting considerable extra mileage out of the tieup by which Macy's recently labeled "Phone Call From a Stranger," its picture-of-the-month in New York newspaper ads. Pub-ad chief Charles Einfeld has made a merchandising tie-in that not only further plugs the pic, but also does a general public relations job for the industry.

Store is sending out to several hundred thousand customers a four-page brochure repeating the news of its selection of "Stranger" and including a postpaid return card on which recipients are asked to report and comment on the pic after they've seen it. Cards are addressed to Macy's Customer Service Bureau and Macy's says it "will see that your card goes right on to Hollywood's desk." By doing so the sender is told he or she will be helping to make the new pix "even better than ever."

"Hollywood, after all, is out to entertain you," states the brochure. "And the more you tell them about the films you like and why, the better movies will be for you—and all of us."

## Sam Seidelman Sets N.Y. Office for New Distrib Co.

Samuel L. Seidelman, foreign distribution chief for Eagle Lion Classics, until United Artists acquired the company last April, opened offices in New York this week prior to forming his own distrib organization.

Seidelman is a brother of Joseph H. Seidelman, Universal-International's former foreign manager and now a company consultant.

# L.A. Still Limps; Despite Pickets, 'Star' Great \$36,000, 'Danny' 14G, 'Want You' Thin 16G, 'Sailor' 18G, 2d

Los Angeles, Feb. 12.

Only one of four new bills currently is doing more than fair trade here this week. Paradoxically, "Lone Star" is brisk despite wage earner's committee picketing of both the State and Egyptian, with sock \$36,000 in prospect for the two houses. "Meet Danny Wilson" is modest \$14,000 in three situations.

"I Want You" looks thin \$16,000 in two houses while "Japanese War Bride" is rated mild \$19,000 in four spots.

Third week of "Sailor Beware" still is fine with \$18,000 or near in two locations. "Woman Is Dangerous" is down to \$20,000 in three sites, second round.

## Estimates for This Week

Los Angeles, Chinese, Ritz (FWC) (2,097; 2,048; 1,370; 70-\$1.10) — "Meet Danny Wilson" (U) and "Utah Wagon Train" (Rep) (L.A. only. Light \$14,000. Last week, "Green Glove" (UA) and "Tale Five Women" (UA), in L.A. Chinese, Uptown, Loyola, \$27,700.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "This Woman Is Dangerous" (WB) and "Steel Fist" (Mono) (2d wk). Fairish \$20,000. Last week, good \$30,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10) — "Lone Star" (M-G) and "Cloudburst" (UA) (Loew's only). Sock \$36,000. Last week, "It's Great Country" (M-G) and "Light Touch" (M-G) (8 days), \$19,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1) — "I Want You" (RKO) and "Hot Lead" (RKO). Thin \$16,000. Last week, "Double Dynamite" (RKO) and "Diamond City" (UA), \$17,000.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 60-\$1) — "Sailor Beware" (Par) and "Barefoot Mailman" (Col) (L.A. Par only) (3d wk). Fine \$18,000. Last week, \$22,700.

Hollywood Paramount (F&M) (1,430; 60-\$1.20) — "Latuko" (Indie) (4th wk). Near \$7,000. Last week, big \$7,200.

Vogue, Orpheum, Uptown, Loyola (FWC) Metropolitan (885; 2,213; 1,719; 1,248; 70-\$1.10) — "Japanese War Bride" (20th) and "Northwest Territory" (Mono). Mild \$19,000. Last week, "Cimarron Kid" (U) and "Stronghold" (Lip), in Ritz, Vogue, Orpheum, \$16,200, above hopes.

United Artists, Four Star (UA) (2,100; 900; 50-\$2.40) — "Quo Vadis" (M-G) (11th wk). Great \$16,000. Last week, same.

Fine Arts (FWC) (677; 80-\$1.50) — "Lavender Hill Mob" (U) (5th wk). Trim \$4,000. Last week, \$4,500.

Beverly Hills (WB) (1,612; 80-\$1.50) — "Death Salesman" (Col) (8th wk). Held at \$4,500. Last week, \$4,800.

Wilshire (FWC) (2,296; 80-\$1.50) — "African Queen" (UA) (7th wk). Sock \$6,800. Last week, \$6,200.

Rialto (Metropolitan) (840; 80-\$1.20) — "Streetcar" (WB) (7th wk). Neat \$5,800. Last week, \$6,200.

## 'Dangerous' Dandy 10G, 'Prov.' 'Bride' Oke \$9,000, 'Sailor' Solid 13G, 2d

Providence, Feb. 12.

Majestic's "This Woman Is Dangerous" and RKO Albee's "Japanese War Bride" are fairly nice at first-runs this week. State's "Quo Vadis" and Strand's "Sailor Beware" are carrying into third sessions.

## Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Japanese War Bride" (20th) and "Suicide Attack" (Indie). Fairly good \$9,000. Last week, "Bright Victory" (U) and "Diamond City" (Indie), same.

Majestic (Fay) (2,200; 44-65) — "Woman Is Dangerous" (WB) and "Man Bait" (Lip). Nice \$10,000. Last week, "Flame of Araby" (U) and "Bushwackers" (Indie), \$8,000. Metropolitan (Snider) (3,100; 44-65) — "Room For One More" (WB) and "Hold That Line" (Indie). Opens today (Tues.). Last week, "Valley of Fire" (Col) and "Pecos River" (Col), slow \$3,500.

State (Loew) (3,200; 90-\$1.25) — "Quo Vadis" (M-G) (3d wk). Lively \$13,000. Second week was sock \$20,000.

Strand (Silverman) (2,200; 44-65) — "Sailor Beware" (Par) (3d wk). Started Monday (11). Second week was solid \$13,000.

## Broadway Grosses

Estimated Total Gross  
This Week \$609,200  
(Based on 20 theatres)  
Last Year \$530,400  
(Based on 17 theatres)

## 'Quo Vadis' Giant \$65,000, Philly

Philadelphia, Feb. 12.

Launched by heavy bally and huge ad campaign, "Quo Vadis" currently is perking the whole mid-town section. Metro opus looks to hit a new high at the huge Mastbaum for a straight-film, being the largest gross there since Danny Kaye's stagehouse played house. It is rated comparable with "Gone With Wind" here. Overflow helped nearby theatres over weekend since Mastbaum had to stop selling tickets for 35 minutes Saturday night.

"This Woman Is Dangerous" shapes fair at Boyd while "Treasure of Lost Canyon" is in same category at Stanton. "Meet Danny Wilson" looks fairly nice at Midtown.

## Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Clouded Yellow" (Col). Mild \$6,500. Last week, "First Time" (Col), \$5,000.

Boyd (WB) (2,360; 50-99) — "Woman Is Dangerous" (WB). Fair \$14,000 or near. Last week, "Invitation" (M-G), \$11,000.

Earle (WB) (2,700; 50-99) — "Fort Osage" (Mono) plus Larry Steele's "Smart Affairs of 1952." Nice \$19,000. Last week, "Bushwackers" (Indie) and "Two Dollar Bettor" (Indie), \$8,000.

Fox (20th) (2,250; 50-99) — "Red Skies Montana" (20th) (2d wk). Fair \$11,000. Last week, hotly \$17,000.

Goldman (Goldman) (1,200; 50-99) — "Lone Star" (M-G) (2d wk). Tidy \$14,000. Last week, smash \$21,000.

Mastbaum (WB) (4,360; 90-\$1.50) — "Quo Vadis" (M-G). Mighty \$65,000. Last week, "Another Man's Poison" (UA) (3d wk), okay \$9,000.

Midtown (Goldman) (1,000; 50-99) — "Meet Danny Wilson" (U). Nice \$8,000. Last week, "Song to Remember" (Col) (reissue), \$7,500.

Randolph (Goldman) (2,500; 50-99) — "Death of Salesman" (Col) (2d wk). Off to \$15,000. Last week, topped town at \$26,000.

Stanley (WB) (2,900; 50-99) — "Room for One More" (WB) (2d wk). Held at \$12,500. Last week, fine \$14,000.

Stanton (WB) (1,473; 50-99) — "Treasure of Lost Canyon" (U). Fair \$7,000. Last week, "Flaming Feather" (Par), \$7,500.

Trans-Lux (T-L) (500; 85-\$1.20) — "Detective Story" (Par), 13th wk. Big \$8,000. Last week, \$9,000.

World (G&S) (500; 50-99) — "Browning Version" (U) (4th wk). Nice \$3,000 in 9 days. Last week, \$3,300.

## Martin-Lewis Wow \$17,000, Cincy; 'Star' Strong 15G, 'Danny' Nice 8G

Cincinnati, Feb. 12.

Cinema trade is soaring this frame. Main magnets are "Sailor Beware," the town topper at terrific figure in the Capitol, and "Lone Star," shining at the flagship Albee. Of the other new bills, "This Woman Is Dangerous" is moderate at Palace but "Meet Danny Wilson" looks fine at Keith's. "Lady Says No" also new, is rated only fair at the Grand.

## Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Lone Star" (M-G). Sharp \$15,000. Last week, "Room For One More" (WB), \$12,500.

Capitol (Mid-States) (2,000; 55-75) — "Sailor Beware" (Par). Rousing \$17,000, theatre's top mark in

## 'Bend' Boffo \$14,000, Toronto; 'Bride' 11G

Toronto, Feb. 12.

With biz on upbeat, "Bend of the River" shapes as standout this week with terrific session at the Uptown. All holdovers are firm. "The Racket" looks okay at Imperial.

## Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694) — "Son of Dr. Jekyll" (Col) and "Chicago Calling" (UA). Trim \$15,000.

Last week, "Sellout" (M-G) and "Big Night" (UA), \$15,500.

Imperial (RKO) (3,373; 50-80) — "Racket" (FP). Oke \$16,000. Last week, "Distant Drums" (WB) (2d wk), \$11,000.

Loew's (Loew) (2,743; 40-70) — "Westward Women" (M-G) (3d wk). Nice \$9,500 in 3 days. Last week, \$12,000.

Northern, University (FP) (959; 1,558; 40-80) — "Japanese War Bride" (20th). Oke \$11,000. Last week, "Another Man's Poison" (UA) (2d wk), \$7,500.

Odeon (Rank) (2,390; 50-90) — "Ten Tall Men" (Col) (3d wk). Nice \$9,000. Last week, \$12,000.

Shea's (FP) (2,386; 40-80) — "Starlift" (WB) (3d wk). Okay \$7,500. Last week, \$10,500.

Towne (Taylor) (693; 65-\$1) — "The River" (UA) (7th wk). Neat \$4,700. Last week, \$5,200.

Uptown (Loew) (2,743; 40-80) — "Bend of River" (U). Terrific \$14,000. Last week, "Bright Victory" (U) (2d wk), \$5,000.

## 'Star' Bright 18G, St. L., 'Sailor' 20G

St. Louis, Feb. 12.

With the best weather here in months during the past weekend, biz at first-runs is surging upwards. "Sailor Beware" is champ, grabbing the biggest gross that the Missouri has enjoyed in many months. "Lone Star" at Loew's also shapes sock. "Room For One More," moved to the Ambassador, continues as a big draw. "Bright Victory" looms neat at the St. Louis.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Room for One More" (WB) and "Model and Marriage Broker" (20th) (m.o.s.). Fine \$12,000 or near. Last week, "See You in Dreams" (WB) and "Weekend Father" (U), \$11,000.

Fox (F&M) (5,000; 60-75) — "Meet Danny Wilson" (U) and "Cimarron Kid" (U). Opened today (Tues.). Last week, "Woman Is Dangerous" (WB) and "Whistle Eaton Falls" (Col), okay \$14,000.

Loew's (Loew) (3,172; 50-75) — "Lone Star" (M-G). Big \$18,000. Last week, "Cyrano" (UA) and "First Legion" (UA), \$15,500.

Missouri (F&M) (3,500; 60-75) — "Sailor Beware" (Par) and "Aladdin and Lamp" (Mono). Smash \$20,000. Last week, "Model and Marriage Broker" (20th) and "Room for One More" (WB), \$14,500.

Pageant (St. Louis Amus.) (1,000; 75-90) — "Red Shoes" (UA) (3d wk). Held at \$4,500 after second stanza got fine \$5,000.

St. Louis (F&M) (4,000; 60-75) — "Bright Victory" (U) and "Fugitive Lady" (Rep). Neat \$12,000. Last week, "Decision Before Dawn" (20th) and "Girl on Bridge" (20th), \$7,000.

## 'Model'-Martin Fancy \$40,000, Det.; 'Sailor' Big 26G, 'Star' Stout 13G

Detroit, Feb. 12.

## Key City Grosses

Estimated Total Gross  
This Week \$2,508,900  
(Based on 25 cities, 219 theatres, chiefly first runs, including N.Y.)  
Total Gross Same Week  
Last Year \$2,243,500  
(Based on 23 cities, and 195 theatres.)

## 'Star' Socko 12G, Mpls., 'Bride' 5G

Minneapolis, Feb. 12.

Continued favorable weather makes for boxoffice upbeat here despite fact that there are only two important newcomers. "Lone Star" is socko but "This Woman Is Dangerous" shapes only fair.

## Estimates for This Week

Century (Par) (1,600; 50-76) — "Lady Possessed" (Rep). Light \$2,500. Last week, "It's a Big Country" (M-G), \$3,500.

Gopher (Berger) (1,000; 50-70) — "Light Touch" (M-G). Dull \$3,000. Last week, "Fixed Bayonets" (20th) (2d wk), \$3,000.

Lyric (Par) (1,000; 50-76) — "Japanese War Bride" (20th) and "Girl on Bridge" (20th). Okay at \$5,000. Last week, "Barefoot Mailman" (Col), \$4,700.

Radio City (Par) (4,000; 50-76) — "Room for One More" (WB) (2d wk). Sensational at \$11,000 after boff \$14,000 initial stanza.

RKO-Orpheum (RKO) (2,800; 40-76) — "Woman Is Dangerous" (WB). Fair \$7,000. Last week, "See You in Dreams" (WB) (2d wk), good \$7,000.

RKO-Par (RKO) (1,600; 40-76) — "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Very good \$6,000. Last week, "Flight to Mars" (Mono) and "Assassin for Hire" (Indie), \$5,000.

State (Par) (2,300; 50-76) — "Lone Star" (M-G). Socko \$12,000. Last week, "Decision Before Dawn" (20th), good \$10,000.

World (Mann) (400; 65-\$1) — "An American in Paris" (M-G) (13th wk). Record-breaking run finally ends with 5-day final week getting \$2,700. Chalked up about \$65,000, new house record for one picture. "Lavender Hill Mob" (U) opens tomorrow (13).

## Martin-Lewis Top Balto, Rousing \$22,000, 'Danny' 5½G, 'Stranger' Hep 8G

Baltimore, Feb. 12.

There is some improvement here this week sparked by boffo trade being registered by "Sailor Beware" at the big Stanley. Better than average activity is also reported for "Phone Call From a Stranger," at the New, while "Quo Vadis" in fourth round at Loew's Century, is holding big.

## Estimates for This Week

Century (Loew's-UA) (3,000; 50-125) — "Quo Vadis" (M-G) (4th wk). Big \$18,000 after \$23,300 for third week.

Hippodrome (Rappaport) (2,240; 20-70) — "Hunchback Notre Dame" and "Cat People" (RKO) (reissues). Modest \$5,000. Last week, "Girl in Every Port" (RKO), \$6,000.

Keith's (Schanberger) (2,460; 20-70) — "Cimarron Kid" (U). Opens today (Tues.) after week of "Meet Danny Wilson" (U) did fairish \$5,500.

Mayfair (Hicks) (980; 20-70) — "Hong Kong" (Par) Opening tomorrow (Wed.) after "Fort Osage" (Rep) hit mild \$4,600 total in previous week.

New (Mechanico) (1,800; 20-70) — "Phone Call From a Stranger" (20th). Nice \$8,000. Last week, "Decision Before Dawn" (20th) (2d wk), \$4,400.

Stanley (WB) (3,280; 25-75) — "Sailor Beware" (Par). Leading the parade first-runs in robust style with rousing \$22,000 for Martin-Lewis comedy. Last week, "Room For One More" (WB), (2d wk), held well at \$6,800.

Town (Rappaport) (1,500; 35-70) — "I Want You" (RKO) (2d wk). Maintaining steady gait at \$6,000 after \$8,300 opening.

Biz is taking a turn for the better this week with the showing of solid product and a stageshow. The Fox expects a fancy figure from combo of "Model Marriage Broker" and Tony Martin onstage. "Sailor Beware" is shaping big at the Michigan. "Death of Salesman" may hit a lofty mark at the Adams. "Lone Star" is sockeroo at the United Artists but "Stranger Door" looks mild at the Palms.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-12.5) — "Model Marriage Broker" (20th) plus Tony Martin onstage. Fancy \$40,000. Last week, "Men Only" (Lip) and "Man Bait" (Lip), \$19,000.

Michigan (United Detroit) (4,000; 70-95) — "Sailor Beware" (Par) and "FBI Girl" (Lip). Big \$26,000. Last week, "Lady Says No" (UA) plus Joan Caulfield, Tony Bennett, Four Aces onstage, \$31,000.

Palms (UD) (2,900; 70-95) — "Stranger Door" (U) and "Cave of Outlaws" (U). Mild \$13,000. Last week, "Double Dynamite" (RKO) and "Crazy Over Horses" (Mono), \$8,500.

Madison (UD) (1,900; 70-95) — "Dangerous Ground" (RKO) and "Yellowfin" (Mono). Dull \$6,000. Last week, "Weekend With Father" (U) and "Pancho Villa Returns" (Lip), \$7,000.

United Artists (UA) (1,900; 70-95) — "Lone Star" (M-G) and "Shadow in Sky" (M-G). Sock \$13,000. Last week, "Invitation" (M-G) and "Triple Cross" (Mono), \$6,000.

Adams (Balaban) (1,700; 70-95) — "Death of Salesman" (Col). Big \$12,000. Last week, "I Want You" (RKO) (2d wk), \$5,000.

## 'Model' Nice \$7,000 In Pitt.; 'Point' Moderate 11G, 'Room' 7½G in 3d

Pittsburgh, Feb. 12.

The new attractions are all taking a back seat for the long-running "Room for One More" at the Warner, which is holding up remarkably well in its third week. Will stay another. World preem ballyhoo for "At Sword's Point" giving Stanley a slight lift while "Red Skies of Montana" at Harris and "Model and Marriage Broker" at Fulton are both doing fairly well.

## Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Model and Marriage Broker" (20th). Very good \$7,000. Last week, "Decision Before Dawn" (20th) (2d wk), \$5,000.

Harris (Harris) (2,200; 50-85) — "Red Skies Montana" (20th). Oke \$7,500. Last week, "Let's Make It Legal" (20th) and "Indian Uprising" (Col), \$5,000.

Penn. (I.W.'s) (3,300; 50-85) — "Invitation" (M-G). Dismal \$9,500. Last week, "Pandora" (M-G), \$13,500.

Squirrel Hill (WB) (900; 50-85) — "Browning Version" (U) (3d wk). Falling off to about \$1,800. 6 days. Last week, nice \$2,200.

Stanley (WB) (3,800; 50-85) — "At Sword's Point" (RKO). Fair \$11,000. Last week, "Woman Is Dangerous" (WB), \$10,000.

Warner (WB) (2,000; 50-85) — "Room for One More" (WB) (3d wk). Holding up fine at \$7,500 on top of last week's big \$9,500.

## 'Sailor' Wham \$19,000, Indpls.; 'Kid' Hotsy 6G

Indianapolis, Feb. 12.

Biz is moderate at most first-runs here this stanza, the big exception being "Sailor Beware" which is smash at the Indiana, and may hold.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76) — "Hong Kong" (Par) and "Darling, How Could You" (Par). So-so \$7,200 in 6 days. Last week, "Decision Before Dawn" (20th) and "Cloudburst" (UA), \$11,000.

Indiana (C-D) (3,200; 50-76) — "Sailor Beware" (Par) and "Chicago Calling" (UA). Terrific \$19,000 or better. Last week, "Room for One More" (WB) and "Steel Fist" (Mono), \$11,000.

Loew's (Loew's) (2,427; 50-76) — "Westward Women" (M-G) and "Lady and Bandit" (Col). Oke \$11,000. Last week, "Quo Vadis" (M-G) (6th wk), fast \$11,000 in 9 days.

Lyric (C-D) (1,600; 50-65) — "Cimarron Kid" (U) and "Pistol Harvest" (RKO). Neat \$6,000. Last week, "Strange Door" (U) and "Tales of Robin Hood" (Lip), \$5,500.



# Chi Firm; 'Native Son' Fast \$17,000, 'Scandal' Hot 14G, 'Submarine' Trim 17G, 'Star'-Vaude Lush With \$42,000

Chicago, Feb. 12.

With the Palace, which was set to reopen Feb. 6, and the Grand, which shuttered Feb. 2, both in a hassle over projectionists' demands, the remainder of the Loop is overloaded with action releases. Best of the newbies appears to be "Native Son" and "Girl on Bridge," fancy \$17,000 at the United Artists.

"Scandal Sheet" and "Harlem Globetrotters" at Roosevelt should hit fine \$14,000. "Submarine Command" and "Silver City" at the State-Lake looks good with \$17,000. "Lone Star" with vaude at Chicago is okay \$42,000.

"Death of Salesman" continues to pace the other holdovers with a fancy second week at the Woods. Third week of "I Want You" and Connie Boswell outside should hit satisfactory \$23,000 at Oriental. "Tales of Hoffmann" at Ziegfeld looks neat in fourth week.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## Port' Powerful \$12,000 in D. C.

Washington, Feb. 12.

First-run biz is moving along at a fair gait here currently. "Quo Vadis," now in its seventh mid-city week, continues to spin turnstiles. "Girl in Every Port" is ace newcomer, sock at Keith's. New Ontario deluxe first-run nabe, is in its second strong week with "Detective Story." The Nip sensation, "Rasho-Mon," is setting pace for art houses at the Dupont.

## Estimates for This Week

Capitol (Loew's) (3,434; 55-90)—"Girl on Bridge" (20th) plus vaude. Mild \$17,000 for this house. Last week, "Invitation" (M-G) plus vaude, nice \$22,000.

Columbia (Loew's) (1,174; 90-1.50)—"Quo Vadis" (M-G) (m.o.). In second week of moveover and seventh downtown week. Fancy \$10,000, and holds. Last week, \$13,000.

Dupont (Lopert) (372; 50-85)—"Rasho-Mon" (RKO). Hot \$5,500 for first week, and building. Last week, "Tales of Hoffmann" (Indie) (2d run) got \$6,000 for final 11 days at advanced prices.

Keith's (RKO) (1,939; 44-85)—"Girl in Every Port" (RKO). Strong \$12,000. Last week, "I Want You" (RKO) (2d wk), \$8,000.

Metropolitan (Warner) (1,200; 44-74)—"See You in Dreams" (WB) (2d run). Average \$5,000 for third downtown week. Last week, "Slaughter Trail" (RKO), \$5,200.

Ontario (K-B) (1,404; 44-74)—"Detective Story" (Par) (2d wk). Strong \$10,000 at this new indie, first-run nabe, with biz helped by extra shows. Last week, sock \$12,000.

Palace (Loew's) (2,370; 44-74)—"Decision Before Dawn" (20th) (2d wk). Poor \$11,000. Last week, \$17,000.

Playhouse (Lopert) (485; 55-11)—"Great Expectations" (Indie) (re-issue). Slow \$3,800. Last week, "Red Shoes" (UA) (reissue), \$4,200 in final 4 days.

Warner (Warners) (2,174; 44-80)—"Room for One More" (WB) (2d wk). Off to \$10,000. Last week, strong \$17,000.

Trans-Lux (T-L) (654; 50-11)—"The Well" (U-A). "Slim" \$3,000. Last week, "Place in Sun" (Par) (17th wk), \$4,500 after setting record run for town.

## 'Women' Lively \$14,000, K.C.; 'Decision' Oke 13G, 'Room' Rugged 8G, 2d

Kansas City, Feb. 12.

Some new strong entries here this week but response is only moderate at the boxoffice. Midland is back to regular scale with "Westward Women" and looms lofty. "Decision Before Dawn" is about average in four Fox Midwest houses. "Room for One More" is rugged on holdover at the Paramount as is "The River" at the art-film Kimo. "Lavender Hill Mob" in 13th week at the Vogue is setting a precedent for extended-runs that may stand for some time there. Weather on the mild side most of time.

## Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Flame of Araby" (U) and "Girl on Bridge" (20th) (m.o.). Slow \$2,000. Last week, "Strange Door" (U) and "Havana Rose" (Rep), \$2,500.

Kimo (Dickinson) (504; 1.50-2.40)—"The River" (UA) (3d wk). Continues big at \$3,000. Last week, \$3,400.

Midland (Loew's) (3,500; 50-69)—"Westward Women" (M-G) and "Continued on page 20)

## 'I WANT YOU' \$11,000, L'VILLE LEADER; 'KID' 4G

Louisville, Feb. 12.

Films are doing a brisk business in town this week although two houses, Mary Anderson with "Room for One More" and Loew's State with "Quo Vadis" are both in third weeks. Latter may stay for a fourth week. "I Want You" at the Rialto looks average as does "Cimarron Kid" at the Strand.

Polack Bros., Shrine Circus opened Monday (11) at the Jefferson County Armory for a week's stand. Weather has been favorable for the indoor show.

## Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Fixed Bayonets" (20th) and "Hurricane Island" (Col). Near average \$3,500. Last week, "Boots Malone" (Col) and "Family Secret" (Col), \$3,000.

Mary Anderson (People's) (1,200; 54-75)—"Room for One More" (WB) (3d wk). Holding well at \$5,500 after last week's nice \$6,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"I Want You" (RKO). Should hit oke \$11,000. Last week, "Decision Before Dawn" (20th), modest \$8,500.

State (Loew's) (3,000; 90-1.25)—"Quo Vadis" (M-G) (3d wk). Sturdy at \$16,000, and possibility of a fourth round. Last week, \$25,000.

Strand (FA) (1,200; 54-75)—"Cimarron Kid" (U) and "Sky High" (Lip) okay \$4,000. Last week, "On Dangerous Ground" (RKO) and "Jungle of Change" (RKO), \$3,500.

## 'Wide Mo.' Husky \$26,000, Frisco

San Francisco, Feb. 12.

Biz is being sparked here by personals of Hollywood people for opening days of "Hong Kong" at Paramount and "Meet Danny Wilson" at Orpheum. Former looks fine while "Danny" at Orpheum shapes nearly as good. Standout, however, appears to be "Across Wide Missouri" with husky total at Warfield.

## Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Colorless \$9,000. Last week, "Magic Face" (Col) and "Indian Uprising" (Col), \$11,500.

Fox (FWC) (4,651; 60-95)—"Room for One More" (WB) and "Journey Into Light" (20th) (2d wk). Off to \$7,500. Last week, okay \$15,000.

Warfield (Loew's) (2,656; 60-85)—"Across Wide Missouri" (M-G). Husky \$26,000. Last week, "Quo Vadis" (M-G) (11th wk), \$19,500.

Paramount (Par) (2,646; 60-85)—"Hong Kong" (Par) and "Dark Man" (Indie). Personals opening day by film stars helped. Fine \$17,500. Last week, "Hideout" (Indie), plus vaude for 4 days, headed by Les Paul and Mary Ford, Herb Jeffries, others, \$22,000.

St. Francis (Par) (1,400; 60-85)—"Woman Is Dangerous" (WB). Nice \$12,000. Last week, "It's Big Country" (M-G), \$9,500.

Orpheum (No. Coast) (2,448; 55-85)—"Meet Danny Wilson" (U). Helped by opening day personals of Frank Sinatra, Ray Hackett, others. Good \$14,500. Last week, "Boots Malone" (Col) and "Woman in the Dark" (Rep), \$9,000.

United Artists (No. Coast) (1,207; 55-85)—"Death of Salesman" (Col) (2d wk). Nice \$8,500. Last week, \$12,500.

Stagedoor (A-R) (370; 85-11)—"The Medium" (Indie) (2d wk). Nice \$3,100. Last week, \$3,600.

Larkin (Rosner) (400; 65-85)—"Marie du Port" (Indie) (2d wk). Fine \$2,400. Last week, \$2,600.

Vogue (S.F. Theatres) (375; 11-20)—"La Ronde" (Indie) (12th wk). Oke \$2,000. Last week, \$2,400.

## 'Sailor' Record \$20,000, Denver; 'Room' Sock 26G

Denver, Feb. 12.

"Room for One More" is landing the greatest money here this session, being great at the Denver and Esquire. "Sailor Beware" is establishing a new record at the Denham with socko takings day after day. It will hold naturally. "The Well" looks good at Paramount.

## Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Meet Danny Wilson" (U) and "Great John L." (Indie), day-date with Tabor, Webber. Mild \$5,000. Last week, "Boots Malone" (Col) (Continued on page 20)

# B'way Spurts; 'Zapata' Top Newcomer, Sock \$68,000, 'Worlds' Neat 31G, 'Trees' 12G; 'Show' 5th Smash 143G, 'Sailor' 56G

The usual modest upbeat on Lincoln's Birthday, coupled with three new bills and some strong holdovers, is giving Broadway first-runs a nice pickup this session. Continued unseasonably mild weather is rated a contributory cause to the spirited showing currently. A warm Sunday cut in somewhat, but the previous day (Sat.) was so big that Broadway houses enjoyed an unusually strong weekend. Lincoln's Birthday had snow flurries and much colder weather. Deluxers were aided by all N.Y. schools being out for the day.

"Viva Zapata!" is the outstanding newcomer with a terrific \$68,000 probable for the initial week at the Rivoli. This is one of the biggest weeks at the house in some time, and ranks with record films at the Riv, despite a lower top than in recent years at this spot. Looks in for a run.

Also socko is "When Worlds Collide" with \$31,000 at the Globe. Third new entry, "Big Trees," finished its initial round with slugish \$12,000 at the Warner.

"Greatest Show on Earth" with staghows still is the great money champ, with smash \$143,000 likely for current (5th) week at the Music Hall. It was helped by schools being out yesterday.

"Sailor Beware" is holding in remarkable fashion, especially in view of fresh competition. Martin-Lewis comedy will wind up its second session at the Mayfair with a huge \$56,000 or over.

"Phone Call From Stranger," with staghows headed by Johnny Johnston and George Tapp, is holding stoutly with \$84,000 in second week at the Roxy. "Las Vegas Story," plus stage bill topped by Denise Darcel, Jack Carter and Blue Barron band, looks okay \$50,000 in second stanza at the Paramount. Combo was aided by several previews, the advance showing of "Girl in Every Port," yesterday being a big help.

"Quo Vadis" continues its smash run at the Astor, finishing the 14th week with \$26,000, close to recent weeks.

Estimates for This Week

Astor (City Inv.) (1,300; 1.25-1.80)—"Quo Vadis" (M-G) (15th wk). Present stanza started here yesterday (Tues.). The 14th frame (6th of current continuous run policy) held close to recent pace with sock \$26,000 after \$28,000 for 14th week. Looks to stay until March. "My Six Convicts" (Col) due in next.

Bijou (City Inv.) (589; 80-1.80)—"Cry, Beloved Country" (Indie) (3d wk). Holding nicely in current session ending today (Wed.) with about \$9,500 after \$11,000 for second round. Stays on.

Capitol (Loew's) (4,820; 95-1.80)—"Lone Star" (M-G) (2d wk). Initial holdover round ending tomorrow (Thurs.) continued stoutly at about \$20,000 after big \$29,000 opening week. Holds a third and final week.

Criterion (Moss) (1,700; 50-1.80)—"On Dangerous Ground" (RKO). Opened yesterday (Tues.) in ahead. "I Want You" (RKO) (7th wk-10 days), \$10,000 after mild \$7,200 for sixth week.

Globe (Brandt) (1,500; 50-1.80)—"When Worlds Collide" (Par) (2d wk). First week ending last night (Tues.) hit smash \$31,000, with sensational angles of pic featured in ads and theatre front. In ahead, "Submarine Command" (Par) (3d wk-5 days), oke \$8,500.

Fine Arts (Davis) (468; 90-1.80)—"Lavender Hill Mob" (U) (18th wk). The 17th round ended Monday (11) held to solid \$7,000 after \$8,200 for 16th week.

Mayfair (Brandt) (1,736; 50-1.80)—"Sailor Beware" (2d wk). First holdover round ending today (Wed.) continues socko at \$56,000 after terrific \$64,000 opening session, but slightly below expectancy. Staying power of this Martin-Lewis comedy is remarkable in view of new opposition.

Palace (RKO) (1,700; 1.20-1.40)—All-vaude, two-day policy headed by Judy Garland (18th wk). This round started yesterday (Tues.). The 17th week held to sock \$39,500 after \$36,700 in 16th week.

Paramount (Par) (3,664; 70-1.80)—"Girl in Every Port" (RKO) with Polly Bergen, Gene Krupa orch, Phil Foster, Four Aces heading staghows. Opens today (Wed.). In ahead, "Las Vegas Story" (RKO) (Continued on page 20)

plus Denise Darcel, Jack Carter, Blue Barron orch topping stage bill (2d wk), okay \$50,000, helped by previews. Opening round was \$58,000.

Park Ave. (Reade) (583; 90-1.50)—"St. Matthew Passion" (Indie) (3d-final wk). Second stanza ended Sunday (10) held at \$4,600 after okay \$6,500 opener. "Woman in Question" (Col) opens Feb. 18.

Paris (Indie) (568; 1.20-2.40)—"The River" (UA) (23d wk). The 22d week ended Sunday (10) held to \$7,500 after fancy \$8,200 for previous round.

Radio City Music Hall (Rockefellers) (5,945; 80-2.40)—"Greatest Show on Earth" (Par) with stage-show (5th wk). Still very big at about \$143,000 after \$135,000 for fourth session. Stays on. Current week being boosted by Lincoln's Birthday holiday. Probable that another pic will be brought in before "Singing in Rain" (M-G) opens as the Easter film.

Rivoli (UAT-Par) (2,092; 90-1.80)—"Viva Zapata!" (20th). Initial week ending today (Wed.) is heading for gigantic \$68,000, one of biggest sessions here in months. Holds. Elaborate ad campaign and bally, plus fine reviews, paying off. Last week, "Decision Before Dawn" (20th) (7th wk), \$6,000 in six days.

Roxy (20th) (5,888; 80-2.20)—"Phone Call From Stranger" (20th) and staghows topped by Johnny Johnston, George Tapp, Roger Carne (2d wk). Continues very stout with \$84,000. First week big \$92,000. Holds a third-week.

State (Loew's) (3,450; 55-1.80)—"Invitation" (M-G) (3d wk). Initial holdover round ended Monday (11) dipped to \$7,000 after slow \$10,000 opening round.

Warner (WB) (2,756; 85-52)—"Big Trees" (WB) (2d wk). Initial frame concluded Monday (11) only hit sluggish \$12,000. In ahead, "Room for One More" (WB) (3d wk), \$11,000.

Sutton (R&B) (561; 90-1.50)—"Tales of Hoffmann" (Indie) (8th wk). Seventh session ended Monday (11) held at \$6,800 after sold \$7,500 for sixth week.

Trans-Lux 60th St. (T-L) (453; 90-1.50)—"Magic Garden" (Indie) (2d wk). First stanza ended Monday (11) was trim \$5,500. In ahead, "Prince Charlie" (Indie) (4th wk-9 days), \$3,500.

Trans-Lux 52d St. (T-L) (540; 90-1.50)—"Japanese War Bride" (20th) (3d wk). Second frame ended Monday (11) held at \$2,800 after good \$5,300 opener.

Victoria (City Inv.) (1,060; 55-1.80)—"Death of Salesman" (Col) (8th wk). Eighth session ending today (Wed.) looks like fancy \$16,000 after \$14,500 for seventh week. "Marrying Kind" (Col) due in next but opening, originally set for Feb. 22, has been delayed for a week or two.

'Sailor' Smash 16G,  
Omaha; 'Boots' 7G

Omaha, Feb. 12.

Martin and Lewis combo is box-office magic this week at the Orpheum with their "Sailor Beware," and smash session looms. "Decision Before Dawn" got a so-so start at Paramount and looks only passable. The Omaha has "The Well" with okay round likely. Third week of "See You in My Dreams" still is doing nicely at the State. "Boots Malone" and "Family Secret" are fine.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Sailor Beware" (Par). Smash \$16,000, best figure in many weeks. Last week, "Fixed Bayonets" (20th) and "Longhorn" (Mono), \$9,000.

Omaha (Tristates) (2,100; 16-70)—"The Well" (UA) and "The Man With My Face" (UA). Okay \$8,000. Last week, "Indian Uprising" (Col) and "Magic Face" (Col), \$7,000.

Brandeis (RKO) (1,500; 16-70)—"Boots Malone" (Col) and "The Family Secret" (Col). Fine \$7,000. Last week, "Dangerous Ground" (RKO), \$7,500.

Paramount (Tristates) (2,800; 16-70)—"Decision Before Dawn" (20th). Passable \$7,500. Last week, "Pandora" (M-G), \$8,500.

State (Goldberg) (565; 25-75)—"See You in Dreams" (WB). (3d wk). Hep \$4,000. Last week, \$4,500.

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## Arg. Film Grosses Climb After Hot Weather Dip; Faster Permits Seen

Buenos Aires, Feb. 5. Grosses at film theatres here have begun picking up a little in recent weeks after the slump which set in with the Christmas and New Year festivities and start of torrid weather. The temperature has reached 98 degrees, and film theatres with air-conditioning systems drew better than other spots.

RKO staged a big preem for "The Window" at the Radar Theatre, with film personalities, picture critics and the press invited, and Evelyn Keyes as a special guest. "The Window" teed off the following day at the Radar, Capitol and Palacio del Cine day date.

The Entertainment Board is still giving out exhibition permits at a snail's pace for Hollywood pictures, but some easing of this situation is expected shortly. The local authorities are expected to be considerably happier when a Warner Bros. film crew arrives, soon to start shooting documentary films about Argentina. This is an angle to which the Press Ministry had given considerable importance when the Johnston-Cereijo film pact was thrashed out. The Argentine side claimed U. S. film companies were notably cold about the inclusion of newsreel or documentary material from Argentina.

Echos of the Punta del Este Film festival are that the Italians had submitted the best pictures they had available. No awards were made at the festival, but the film is expected to give their verdict soon. Feeling here is that the Italian film "Umberto D." will get the first award and that the Japanese picture "Rashomon" will get another.

Most important releases have their prems in Mar del Plata, the Atlantic Coast resort 250 miles by road from here, which in summer has a population of over 500,000. Paramount is first releasing "September Affair" in there early this month at the Ocean-Rex.

In seven weeks out of a nine-week run, "Father of the Bride" (M-G) grossed around \$80,040, and is the highest grosser so far this year.

The prize local picture, "If Happened in My Neighborhood" (AAA), has been held over six weeks at the Ambassador although the gross in the first three weeks was about \$26,500. Other local productions have fared so badly at the boxoffice that presently there is no one at the first runs.

"Hamlet" is in a fourth week at the Opera Theatre, grossing \$18,285 in the first two weeks. The French prize-winning film, "La Justice est Faite" (Difa), released daydate at three small houses grossed around \$14,000 in the first three weeks.

### OLIVIER WINS FINAL ROUND IN TAX CASE

London, Feb. 5. Sir Laurence Olivier has won the second and final round in his submission that \$42,000 paid to him for not working for 18 months after he had filmed "Henry V" for Two Cities, was a capital gain and not, therefore, subject to income taxation. The Court of Appeal has dismissed the claim on behalf of the tax commissioners and refused permission for the case to go to the House of Lords.

Sir Frank Soskice, for the Crown, suggested that a parallel would be if an organ-grinder was paid to stop playing and go to the next street. The money so received would be a profit arising from his profession.

### 'Sunset' Hutton Lauded By Tokyo Press Club

Tokyo, Feb. 5. "Blue Ribbon Awards" from the Tokyo Motion Picture Press Club, annual kudos for various bests in the Nipponese film world, were extended this year to foreign film entrants.

In the imported category, Tokyo's top crit named these "firsts" for 1951: Best picture, "Sunset Boulevard" (Par); top director Billy Wilder (for direction of "Sunset"), best actor, Kirk Douglas, in "Champion" and "Glass Menagerie"; outstanding actress, Betty Hutton, for her "surprising" performance "Annie Get Your Gun" (M-G).

## Lisbon Show Biz Loses 20G Via Power Failure

Lisbon, Feb. 5. Electricity failure all over Lisbon and Estoril, which lasted from 9:30 p.m. Saturday until 2 a.m., (Feb. 2), cost show biz about \$20,000. Patrons in 40 cinemas, seven theatres and eight nightclubs received their money back around 11 p.m. when it was evident that the blackout would continue.

Being carnival time, almost all houses were sold out. The Cinema Tivoli, showing "The 13th Letter" (20th), the Teatro Variedades, with a revue starring Herminia Silva, continued because both houses have emergency plants. At the S. Luis, Maurice Chevalier gave his recital from 2 to 5 a.m. because the public refused to move and waited for five hours in the darkened theatre.

## U.S. Distributors Enter Cannes Fete as Group; 4 Pix From MPAA Cos.

Paris, Feb. 12. Under aegis of the French government, with increased appropriations from both the government and the city of Cannes, the Cannes Festival, April 23-May 12, is being prepped by General Secretary Robert Favre LeBreton. He is also general secretary of the Paris Opera.

Every nation participating is to be allowed to show three features, but in view of the fact that American producers this year have agreed to enter the show wholeheartedly, the U.S. will be permitted to show four pictures. These have not yet been picked out. Since there are more Motion Picture Assn. of America members than there are pix to be shown, a selection will have to be made by a committee.

It is to be remembered that, even if "Quo Vadis" were eligible (which it is not, having been shown in England), the film would not necessarily be the best entry for a festival where fete juries generally despise boxoffice value of the spectacular value. Artistic value or the literary and moral merits of the offerings are weighed mostly in picking winners.

While the U.S. is set to come in, the Soviets have not yet made their decision known.

U. S. distributors here have decided that both the Venice and Cannes Festivals would be national affairs, meaning that even if there are only four U. S. pix shown, all the companies will support the effort, with cash and publicity. All other festivals including the one in Berlin, must be handled by each company as they desire and in their own way. Also such participation is at their own expense.

## U.S. Baritone Will Guest In Glasgow Opera Season

Glasgow, Feb. 5. Theodor Uppman, young American baritone who created the name part in Benjamin Britten's "Billy Budd," will be among the guest artists when the Covent Garden Opera Co. opens at King's Theatre here March 17. Sir John Barbirolli and Vilem Tausky are guest conductors.

Other guest singers are Valerie Bak, of the Munich State Opera; Christel Goltz, Berlin State Opera; Maria Kinasiewicz, Stuttgart Opera; Harvey Alan, Sadler's Wells, and Arthur Garron, formerly of the Metropolitan Opera, New York.

## 'Carousel' In Glasgow Bow

Glasgow, Feb. 5. "Carousel," after successful tour of Edinburgh and Aberdeen, bowed here at the King's Theatre tonight. Original Drury Lane production includes Edmund Hockridge, Jane Martin, Beryl Foley, Maureen Swanson, William Thorburn, Bernard Quinn and Robert Stevenson, all repeating the roles they played during the 567 London performances.

"Carousel" has switched with "Oklahoma," which is now playing in Aberdeen. Big demand from Scots for U. S. musicals continues.

## WB's Cohen to Far East

Wolfe Cohen, Warner Bros. foreign topper, left N. Y. Monday (11) for an extended tour of the company's offices in the Far East. He will visit Manila, Singapore, Bombay, Calcutta, Hong Kong and Tokyo. He returns in April.

Before leaving, the foreign chief conferred with Sir Philip Watter, chairman of the Associated British Picture Corp., theatre chain in which Warners has a substantial interest. Watter arrived last week for a five-week stay during which he will make a study of TV developments.

## Portugal Cuts Yank Distribs To 400G Per Yr.

Lisbon, Feb. 12. The Portuguese government has reduced to \$400,000 the amount of dollars which can be exported in 1952 to the U. S. from film rentals in this country. Last year, the exportable amount was \$600,000, while in 1950 it was \$800,000. Previously, all film rentals could be remitted without any restrictions.

Per usual the coin is distributed among the 10 importers of American pics according to volume of their biz. There are virtually no restrictions about exporting the coin owed for pics of other countries. Until now American firms have not suffered from the restrictions put on the dollar export because a surplus from years prior to 1950 was transferred to subsequent years.

Distributors of American pix here claim biz is still as good as it was in 1949. While only 250 features were imported annually at that time, now it is necessary to import at least 350 features per year in order to supply a larger number of cinemas. These houses give 21 shows a week instead of an average of 10 weekly as customary four years ago. Expenses have gone up while the average number of patrons and admission prices remain at the same level as five years ago. Also, obviously the cost of handling 350 films for showing in the rather restricted Portuguese market is evidently higher than for readying 250 pix.

With 10 shows weekly, a good feature could stay in a theatre four to eight weeks; now two weeks is the average. Exceptions this season have been Metro's "Solomon's Mines," De Sica's "Miracle in Milan," four weeks, distributed here by RKO and "Blue Veil" (RKO), all four weeks.

## 1,400 Blind at 'Caruso' Screening in Scotland

Glasgow, Feb. 12. Nearly 1,400 blind people sat in stalls of the Rex Cinema, Riddrie, near here Thursday (7) and heard the pic, "Great Caruso." Scheme was an experiment organized by manager John Lambie McDonald.

In a seat in the circle, a woman commentator sat with a microphone and, at her hand, a push button. When she pushed the button, operators faded out the film's soundtrack, and she told the story, described costumes and scenes. Another button touch, and back came the sound.

It was first time blind have been catered for by pix here.

## Lloyd Back to London On Proposed Brit. Film

London, Feb. 5.

Harold Lloyd is returning to London in March for further discussions on a proposed British film. During his visit last year, the comedian opened negotiations with J. G. Gell, chief of Monarch Films, to make a British pic. Several subjects have since been suggested, but no decision has been made.

It is expected that when Lloyd returns here, definite agreement will be reached on a story and production started soon afterwards.

Other Foreign News  
On Page 13

## French Crisis Slows Prod. Down But Many Films Mulled; Only 5 Set

### Egypt Strife Halts Tours; New Barrault World Sked

Paris, Feb. 5. The political strife in Egypt is leading to the cancellation of contracts involving touring foreign troupes. The Latin American Ballet and the Jean-Louis Barrault Theatre Group are the latest to be affected. Barrault, who gives up his Marigny Theatre spot in March, is making plans for substitution if there is no possibility of things clearing up in Egypt in time for his proposed tour. He was to play Cairo from March 6 to April 5 and Alexandria April 9-25.

If they are off, he hopes to fill in the time by tour of France. Then April 30 he will resume normal road commitments in Naples, Rome, Florence, Milan, Turin, Lyon, and finally Zurich, June 5-6, for the Shakespeare Festival. Then a return to Paris, and after a rest and rehearsals, to Canada Oct. 7; then a brief sojourn in the U. S. and a visit to Australia. After all this hectic touring, return to home grounds.

## Over 3,100 Brit. Exhibs Default 1950-51 Quota But Fewer Than Yr. Ago

London, Feb. 5. More than 3,100 British exhibitors defaulted on quota during the year 1950-51. Official returns issued last week by the Board of Trade show that 771 theatres failed to meet the first feature quota of 30% and 2,340 were behind on the supporting quota of 25%. The returns indicate a distinct improvement on the previous year when, with a 40% British film commitment, 2,335 exhibitors defaulted. The supporting defaulters in the same year numbered 2,195.

In a breakdown of returns, the BOT shows that nearly double the number theatres achieved or exceeded the quota. The total was 3,415 as against 1,874 in the year 1949-50. This represents 81.7% of the total number of houses.

The three major circuits, Odeon, Gaumont-British and Associated British Cinemas had an average quota for the year of 31.6%. They were slightly down on the supporting program with 24.5% as against the 25% demanded by the Films Act. In the previous year, when they were faced with a 40% quota, the three circuits averaged 35% British film time.

With reliefs granted by the Films Council ranging from 5% to 20%, the average quota for the country was scaled down from the basic 30% to 25.6%. In actual fact, the total playing time for British films was 28%. Over 1,400 theatres were granted reduced quotas.

## No Double U.S. Duty On Censored Brit. Pix

London, Feb. 12.

If a British film exported to America is to be sent back to Britain for alterations to comply with U. S. censorship requirements, American Customs will refund the customs duty paid, less 1%.

This concession was made following representations by the British Film Producers Assn. through the Board of Trade. A condition imposed in America is that the film must be returned to the custody of the U. S. customs within 30 days of original importation.

## London Legit Bits

London, Feb. 5. Harry Green is reviving the old play on Jewish life, "Welcome Stranger," with newcomer June Rodney to play the daughter role. Play's locale will be changed from New York's East Side to Ireland. Jack Hyllon awaiting arrival of Paula Valenska, currently at the Uruguay Festival, to talk to her about playing one of the leads in his "Call Me Madam," which goes into the London Coliseum some time in March.

Berta Gersten opens her season of Jewish plays at the Grand Palais, East Side, Feb. 9, with Jacob Gordon's classic "Mirele Effross."

Paris, Feb. 5. Although the crisis still continues here in the film biz, with only five pix in the works or way below par, most important directors are busy with plans for making films in the next few months. The ministry is working on a plan to alleviate film slump.

Jean Delannoy, director of "God Needs Men" and "Symphonie Pastorale," is readying a story on the evolution of a marriage. Jean Gabin and Michele Morgan are slated for the leads. Delannoy is also prepping his version of "Luther," with only a producer needed. Film was to have been shot last September but the producer pulled out when the U. S. Lutheran society nixed the script and decided to shoot its own Martin Luther story. Pierre Fresnay is to do the French version.

Rene Clair starts a film in March called "Night and Day," about a boy who thinks he was born years too late. He gets a chance to live in various epochs and some of the fair ladies he meets will be played by Martine Carol and Dany Robin. Gerard Philippe is to be the dreamer. Henri Decoin is planning an adaptation of "The Coffin And The Ghost" by Jean Aurenche and Pierre Bost. He says he wants Alida Valli and Jose Ferrer for the leads and hopes to shoot it in Spain.

Jacques Becker, who did "It Happened At The Inn" and "Antoine And Antoinette," is just finishing up "Casque D'Or" with Simone Signoret and Claude Dauphin. This is about the bad boys and femmes at the turn of the century here. His next is the story of a French man and wife whose lives are influenced by an interloping American. Screenplay is by Annette Wadamant. H. G. Clouzot, director of "The Raven," "Jenny Lamour" and "Manon," is bogged down on his present three-hour study of fear, "The Wages of Fear" due to weather difficulties on exteriors and financial woe. Film has about 30% done in French, 30% English dialogue, 30% Spanish and 10% in English.

## Bresson, Allegret Plan

Robert Bresson, who directed the recent prestige pic, "Diary of a Country Priest," is working on a new film, Yves Allegret, who did "The Cheat" and "Dedee," is to do a Franco-English version of "The Young Madwoman" with Daniele Delorme this month. Film will be shot in French and dubbed in English. Henri Diamant-Berger, who recently did "Monsieur Fabre," will start in March on "The Girl Elisa" with Edith Piaf, her first film since the war. It is a heavy, dramatic role, and the film will be shot in two versions, English and French.

Christian-Jacque, who did "Carmen" and "Murder of Santa Claus," plans to make "Adorable Creatures," a light-hearted looksee at fickle femininity. Noel-Noel, who made "Cage of Nightingales" and "Le Pere Tranquille," will produce a fantasy, Maurice Cloche, who made "Monsieur Vincent," "Cage For Girls" and "Doctor Laennec" is doing a film on criminal lifers and their possible redemption.

## AUSSIE FOREST FIRES MAY CUT CINEMA BIZ

Sydney, Feb. 6.

Forest fires in New South Wales and Victoria have become a national calamity because of the worst summer season ever experienced. Drought conditions in Queensland also have reached disastrous proportions. Resultant unemployment is bound to create a major slowdown in theatre biz from coast-to-coast, according to forecasts made by those in the industry.

Property destruction, including rich ranch lands, is estimated to exceed \$60,000,000.

## 'Cyrano' Sock in Aussie

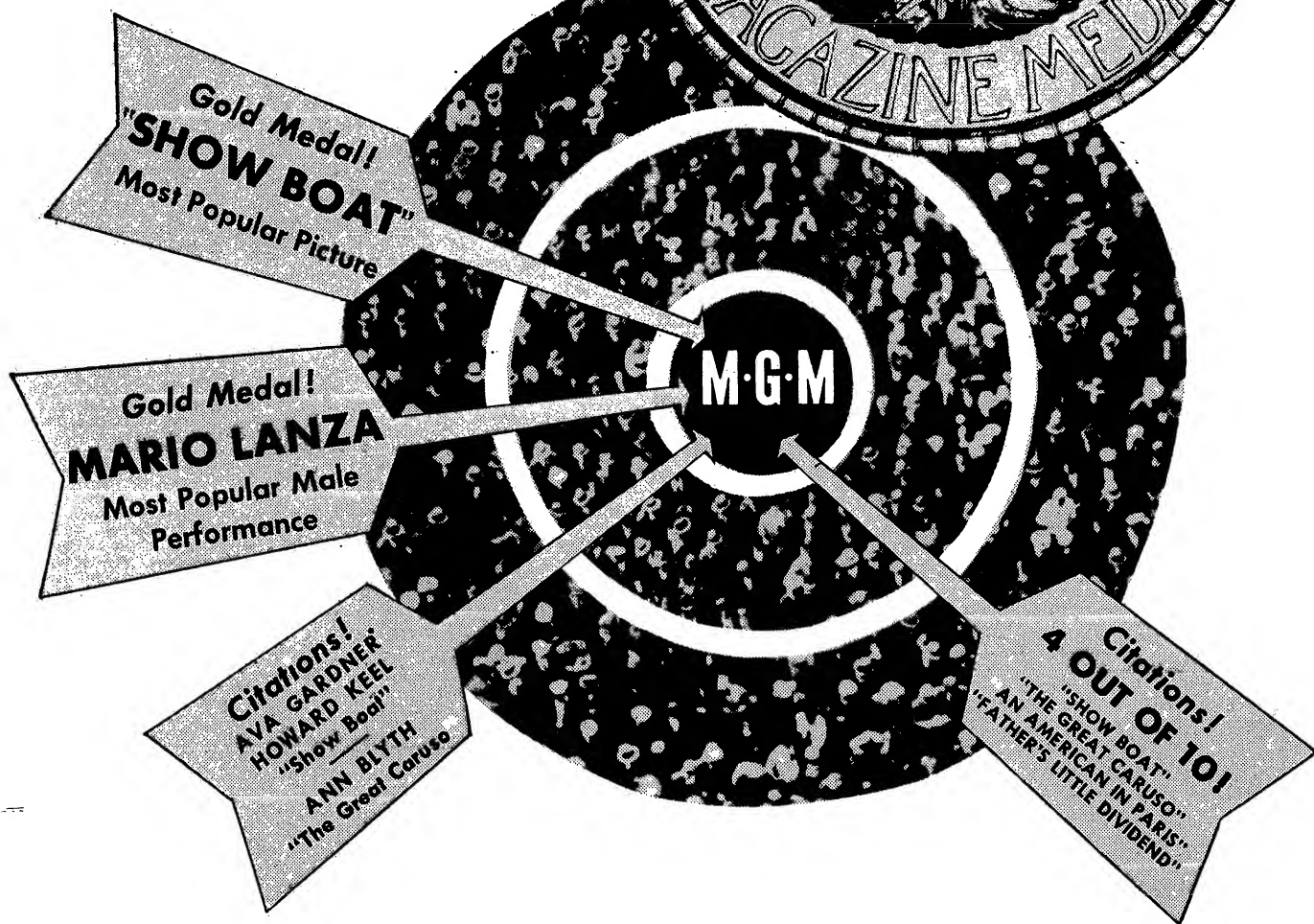
Sydney, Feb. 5.

"Cyrano" (UA) got away to smash week at the Palace, Hoyts' house, and looks to run a long time. Despite a panning from one critic here, the film is proving a surprise because of its big draw with local patrons. Success here means that Hoyts will now spot the pic in all its ace houses.

# M-G-M FIRST!

## Wins 2 out of 3 Top Honors!

*(Just like last year!)*



# THE VOICE OF THE FANS!

The Photoplay Magazine Annual Poll of its readers is considered the most accurate barometer of public taste. Year after year M-G-M tops the field. We predict that foremost among the challengers for '52 honors will be: "QUO VADIS" • "BELLE OF NEW YORK" "SINGIN' IN THE RAIN" "SKIRTS AHOY!" "LOVELY TO LOOK AT" "SCARAMOUCHE" "IVANHOE" • "THE MERRY WIDOW" "BECAUSE YOU'RE MINE" (*all the foregoing Technicolor*); "THE WILD NORTH" (*new Ansco color*); and "CARBINE WILLIAMS."



# Small British Indie Exhibs Blast Eady Plan; See It Solving Nothing

London, Feb. 12.

Failure of the Eady Plan, under which British films are subsidized from boxoffice grosses, to act as an incentive for increased production, is leading to countrywide complaints by independent theatre operators who say that the higher admission prices which they are compelled to charge have resulted in a drop in attendances and a public preference for cheaper seats.

The exhibitors' beef is based on three main counts. Firstly, with patrons favoring cheaper tickets, the original intention of having the public pay the Eady levy is not working out, and this is now virtually a responsibility of the theatre. Secondly, the productions which are aided by the subsidy are offered first to the circuits who bar the majority of other theatres. Thirdly, every time a circuit is showing a British film denied the independents, the small theatre owners are put in the position of subsidizing their opposition.

## That Yen For Cheaper Seats

Although the overall admission figure is down, the number of customers going for cheaper seats has increased during recent months, entirely at the expense of the higher admissions. Outside the West End of London and key first-run situations in the bigger cities, top admission charged (including a 40% tax) is around 55c, but the most popular price is 25c, to 30c.

When the Cinematograph Exhibitors Assn. first agreed to the introduction of the Eady fund, it did so in the belief that more British product would be available and the independent would have a wider choice in booking for quota. In its first year, the levy was on a flat rate of a farthing per seat, with exemptions for the smaller theatres only. It was then estimated that the fund would net around \$3,500,000 and give British producers a subsidy of between 17% and 18% on the distributors' gross.

By the time the Treasury proposed the extension of the levy on a three-year stabilization agreement, insufficient evidence was available to determine the extent to which studio activity was increasing. Now, however, after 18 months of operation, it is clear that British production is virtually static. The levy yields 34% on the gross.

## 2 Major Chains Behind on Quota

According to available figures, two of the three circuits are behind on their quota for the first six months. Only Associated British has reached its target while Odeon and Gaumont-British, both controlled by the J. Arthur Rank group, are behind schedule. Latter circuit has included one reissue, but is still way behind on its legal obligations.

It is now clear beyond reasonable doubt that the estimate for British production on which the 30% quota was based will not be realized. But last month, Sir Henry L. French, director-general of the British Film Producers Assn. said the figure of 70, which they had submitted to the Board of Trade, would probably be proved justified.

## Remington Spreads To Canada; Sets Mont'l Plant

Remington Records, which has emerged as the top outfit in the low-priced long-play field, will spread into Canada via opening of a plant in Montreal. At the same time, Remington has expanded its U.S. setup with opening of distrib offices in Detroit and appointment of a direct sales rep in Pittsburgh. R. A. Norum will handle the latter post while Continental Record will be the Detroit distrib.

Diskery has also leased recording studios in New York, which will take over the work previously done at RCA Victor and M-G-M Record studios.

After many changes of title, the new Sam Spewack vehicle for Alec Guinness and Diana Churchill, preming at Edinburgh Feb. 18, will be known as "Under the Sky more Tree." It's about stages in life of a scientist, played by Guinness. Freddie Sales, young British comedian, inked for George & Alfred Black's summer stint at Winter Gardens Theatre, Blackpool, as leading comedian, opening June 25, with Ronnie Ronalde also starring.

## London Film Notes

London, Feb. 5.

Bonar Colleano has been signed by Stanley Kramer to do one picture for him in Hollywood. American film star resident in England was signed through the recommendation of Edward Dmytryk, and sails Feb. 17, with pic "Dirty Dozen" to take six weeks. Betty Box off to Venice to finalize arrangements for location work there for her latest for the J. Arthur Rank Organization, "A Venetian Bird," du for shooting sometime in February. Maurice Ostrer returns to film production shortly with his Premier Productions to fee off with "Dare Devil Conquest," as part of "Conquest" series. He is dickering with Nigel Patrick for title role, with Bernard Knowles skeddied to direct. Shooting starts early in April.

Monarch Productions, headed by W. J. Gell, who is back from America, has closed deal to make six two-reelers for American TV. Norman Lee, indie film producer, in Bournemouth hospital for month under observation. Mario Zampi back from Hamburg having fixed details for his next picture, "Top Secret," which he is making for ABPC, goes into production March 3. Moira Lister, starring with Peter Ustinov in "Love of Four Colonels," at Wyndham theatre, is to costar with A. E. Matthews and Patricia Roe in "Something Money Can't Buy," pic to be produced by Joseph Jani who made "White Corridors" for J. Arthur Rank, for whom this one will be made. Shooting is to start at Pinewood early this month.

## See Double Taxation For U.S.-Aussie Near End Via Govt. Confabs

Canberra, Feb. 5.

Prime Minister Robert Menzies has announced that important discussions will take place at this governmental capital in March between his government and the U.S. government relative to ending the double taxation currently effective on both sides of the Pacific. Eldon P. King, special deputy commissioner of the U. S. Bureau of Internal Revenue, will lead the delegation, with the Australian Treasurer Sir Arthur Fadden sitting in on the talks.

The main problems to be discussed, according to Prime Minister Menzies, concern enterprises of one country engaged in commerce or industry through a permanent establishment in the other country. Dividends paid by subsidiaries to their parent organization overseas and by companies to their stockholders abroad also will be considered. Menzies indicated that all aspects of taxation of incomes by the U. S. and Australia will be brought within the orbit of the new negotiations.

Local Treasury officials believe the exit of double taxation between the two countries would see a major upbeat in dollar investments here.

Currently, earnings from dollar investments Down Under are subject to the tax laws of both countries, although it is understood that American officials grant a tax rebate on some of the tax paid in this zone. Figures just released show that U. S. organizations received dividends of 2,800,000 pounds (about \$6,300,000) last financial year from Aussie investments. These organizations are reported to hold Aussie assets worth 80,600,000 pounds.

The possible end of double taxation would, it is understood, also cover U. S. distributors operating here, and those organizations similar to Hoyts (controlled by 20th-Fox) and Metro's operation of pic circuits. End of the double tax also would be of benefit to U. S. talent playing this territory.

## Ex-Film Censor Into Mex. Prod.

Mexico City, Feb. 5.

Felipe Gregorio Castillo, ex-head pic censor, is bowing as film producer with "Flower of the Rocks," starring Abel Salazar. Fernando Rivero is directing.

Pic trade's own bank, the semi-official Banco Nacional Cinematografico, is financing the production.

## Grierson Doing Scot Mine Disaster Film

Glasgow, Feb. 5.

John Grierson has started production of "The Mining Rescue Story," pic based on the Knoch-shinnoch (Ayrshire) colliery disaster of last year. Cast is mainly Scots. Andrew Keir, former miner, has a leading role.

Scotland pithead scenes are being reconstructed at Southall Studios, Middlesex.

## NATKE to Urge Govt. Loans For NFFC Operation

London, Feb. 12.

Statement of government policy towards the National Film Finance Corp. is expected to be made in the House of Commons towards the end of this week. A leading question on the subject has been tabled by Tom O'Brien, M. P., and is down for answer on Thursday (14).

O'Brien's question to Board of Trade prexy Peter Thorneycroft comes as a sequel to the deputations which he led last month for his organization, the National Assn. of Theatrical & Kine Employees, during which he urged the implementation of the Labor government's promise of a further 2,000,000 pounds (\$5,500,000) advance plus a long-term loan embracing approximately 10,000,000 pounds.

Since the change in government last October there has been considerable uncertainty in regard to the future of the NFFC. The promise of additional coin from the Labor government necessitated an amended Bill in Parliament. With the growing curb on governmental expenditure, the industry was becoming reconciled to the possibility that further advances might not be economically possible.

In the last few weeks there has, however, been considerable political pressure from the Labor side of the industry for sufficient cash to be made available to enable the films bank to continue as an active force in production financing. The balance held by the NFFC is now probably at its lowest ebb, and there is little ready money available to finance projects outside the Three Group schemes launched last year. Independents, who do not operate within the groups, are pressing hard for extra coin to be made available.

## Argentina Inked for Mexico

Mexico City, Feb. 5.

Imperio Argentina, Spanish singer-dancer, inked to open Feb. 28 at the Teatro Lirico, vaudeville house here, and to double on station XEW and on TV.

Thus far, leftist Confederation of Mexican Labor, which blocked her entering Mexico in 1946, has not objected.

## Current London Shows

(Figures show weeks of run)

London, Feb. 12.

"And So to Bed," Strand (17).  
"Blue for Boy," Majesty's (63).  
"Colombe," New (9).  
"Day's Mischief," Duke York (9).  
"Figure of Fun," Aldwych (17).  
"Gay's the Word," Saville (52).  
"Happy Time," St. Jas. (21).  
"Hollow," Ambassadors (37).  
"Kiss Me Kate," Coliseum (49).  
"Knight's Madn'g," Vic Pal. (100).  
"Little Hut," Lyric (71).  
"Love 4 Colonels," Wyndham (39).  
"Lyric Revue," Globe (20).  
"Master Crook," Comedy (8).  
"M'summer Dream," Old Vic (7).  
"Much Ado Nothing," Ph'nx (5).  
"Peep Show," Prince Wales (16).  
"Penny Plain," St. Mart (33).  
"Puss Boots Ice," Empress (8).  
"Relative Values," Savoy (10).  
"Reluctant Heroes," Wh'Th'l (84).  
"Seagulls Sorrento," Apollo (84).  
"Sunset Knights," Wm'str (3).  
"Smer and Smoke," Duch's (3).  
"South Pacific," Drury Lane (15).  
"Third Person," Criterion (6).  
"To Dorothy, a Son," Gar'lk (63).  
"Waters of Moon," H'ym'kt (63).  
"White Sheep," Piccadilly (17).  
"Women of Tw'light," Vaude (17).  
"Zip Goes Million," Palace (17).  
CLOSED LAST WEEK  
"Folies Bergere," Hipp (49).

# Radio Chief Arg. Ad Medium Due To Newsprint Crisis; Video Unfolding

Buenos Aires, Jan. 29.

## Canada's ASCAP Loses Fight Vs. Service Assns.

Edmonton, Alberta, Feb. 12.

A recent ruling by the exchequer court of Canada has saved the Rotary Club of this city from paying \$122, copyright fee, demanded by the Composers, Authors and Publishers Association of Canada for a series of concerts presented last summer. The court ruling, arising out of a case between the association and the West Toronto Kiwanis Club, declares that service clubs are fraternal organizations, and cannot be charged copyright fees on music performed at functions to which an admission is charged.

The exchequer court's ruling brings to a climax nearly a year of wrangling between the C.A.F.A.C. and Canadian service clubs. It started in Vancouver, British Columbia, last April, when the association demanded royalties for songs sung at regular service club meetings. Similar demands were made in most parts of the country. The association wanted fees for community singing at club meetings, music performed by professional entertainers at club meetings, and public performances sponsored by the clubs. The first two were dropped voluntarily by the association, and the court judgment eliminates the third.

## Scotland Exhib Leader Blames 'Cockeyed' Tax For Cinemas' Profit Dip

Glasgow, Feb. 5.

Cinemas in the United Kingdom are paying far too much in entertainment tax while music halls and legit houses go comparatively free, Sir Alexander King, Scot cinema magnate, told the annual meeting of exhibitors here. Exhibs, he said, must fight to maintain the cinema-going habit of the public. Only popular prices and good pix would keep the film industry as the working man's entertainment.

TV would affect cinema biz in Britain, but would not hurt badly until sponsored programs along the lines of America are launched.

"It seems strange that the British government should always talk about encouraging British production," King said. "Recently, the Carlton Theatre in London played a very fine picture, 'Tales of Hoffmann.' It grossed about \$24,000 per week, and out of that, the cinema paid \$12,000 in entertainment tax. Yet nearby, French revues featuring economically-clad ladies and American musicals also were grossing \$24,000 a week, but only paying \$2,400 in tax. Is that encouraging British films?"

He felt it was stupid that the British government should lend \$18,000,000 to the National Film Finance Corp. which it would never get back, but, on the other hand, keep strangling the cinema industry with this stupid tax. King claimed that exhibs wanted flexibility in a tax scheme. They wanted freedom so that, according to the locality and type of theatre the cinema owner could suit his patrons and his house.

"The present scale of entertainments tax so far as cinemas are concerned is 'cockeyed,'" declared Sir Alex.

When Britain exhibs got a note on the attendance at the end of March and compared this with those of the previous year, they would find that the increased tax on the costlier seats had caused an adverse effect. There would be a definite decrease in admissions above 26c. Sir Alex told exhibs to show local members of Parliament their figures and how tax scales were hitting them.

## Lowenthal Into Mex. Distrib

Mexico City, Feb. 5.

Rudolph Lowenthal, who has produced several pix in Mexico during the last few years (latest being "Girls in Uniform" in Spanish), is adding film distribution to his activities.

He is forming a company here to handle selected European pix. Lowenthal is just back from Europe.

Over the past four years, radio has become the indispensable advertising medium in Argentina, not to any improvement in the quality of broadcasts, but because progressive cuts newspaper and magazine space, due to newsprint shortages stemming from exchange snags, have left advertisers no recourse but to turn to the air. Department stores, traditionally averse to the use of radio, have been the most hard hit by this situation, which has caused a complete revolution in their advertising budgets.

Since 1946 radio advertising costs have increased about 200%, both for feature programs and spots. Now that all the commercial outlets are government-owned, the webs are allowed to chisel hefty segments off each sponsor's stanza for additional spots of anything from 10 to 40 words, so that bankrollers of half-hour or 15-minute shows actually get only 2 1/2 of their full time.

Only month ago, talent costs shot up still further, when a new labor contract with the Musicians Union hiked the price of one front-rank jazz outfit from around \$1,000 a month to \$4,000, a factor which decided the sponsor to cut this feature from future programs. The cost of thesping talent has increased in about the same proportion, but rates on scripts are still comparatively low, though most good script-writers get a good extra over and above the fixed tariff.

Although Radio Belgrano has the largest and most important network, with 15 stations throughout the Republic and one each in Paraguay and Bolivia, Radio Mundo's 13-station Blue & White Network is still rated the most popular, up to the present, although its superiority has declined.

## 3d Big Network

The third big network is Radio Splendid. Radio Libertad, the Mundo affiliate, has very quickly reached a high point among minor outlets. Its connection with the Mundo and its controlling publishing concern assures the outlet the services of good scripters and sportscasters, and the link with the Mundo also involves securing any talent the bigger web has no immediate use for.

As for TV, commercial advertising of a sort started on Argentine video early in November, after Radio Belgrano inaugurated its channel 17 Oct. 17. However, advertisers are firmly refusing to sponsor telecasts until there are an appreciable number of sets in use, and the present standard of video programs improves. Beyond a preliminary estimate of \$15 a minute established at the time of the first commercial telecast (organized by the J. Walter Thompson agency), advertisers have no definite advice of what video costs will be.

Some sources estimate there will be around 10,000 to 20,000 video sets in use by mid-1952, as there are plans to manufacture sets locally, which would sell cheaper. The first few sets have been purchased by wealthy politicians, bars, clubs and institutions may follow suit.

## Kendall Named Manager For MacDowell Colony

Peterborough, N. H., Feb. 12.

George M. Kendall has been named to succeed the late Mrs. Louise Fillmore as manager of the MacDowell Colony here, an inspirational rendezvous for writers, composers and stage folk founded by the late composer, Edward MacDowell.

Officers of the MacDowell Assn. were elected, as follows: Carl Carmer, president; Walter S. Marvin and Thornton Wilder, vice-presidents; Lewis M. Isaacs, Jr., treasurer, and Chalmers Clifton, secretary.

## Pearce's Disney Tinter

Hollywood, Feb. 12.

Walt Disney assigned Pere Pearce to produce his high-budget Technicolor picture, "When Knighthood Was in Flower," in England this summer. Pearce was producer of "Treasure Island" and "Robi Hood," previous Disney pictures.

Disney is rounding up a cast of stars for the film, which will be played by live actors—not cartoon characters.



SOON  
THE MIGHTY  
BOOM OF  
'DISTANT DRUMS'  
WILL BE  
MATCHED BY  
WARNERS'  
RINGING  
FANFARE  
FOR

# BUGLES IN THE AFTERNOON

COLOR BY  
**TECHNICOLOR**



STARRING

**RAY MILLAND**

HELENA

HUGH

FORREST

**CARTER MARLOWE TUCKER**

WITH BARTON MACLANE · GEORGE REEVES · JAMES HILLICAN · GERTRUDE MICHAEL · STUART RANDALL · WILLIAM "BILL" PHILLIPS DIRECTED BY ROY ROWLAND  
SCREEN PLAY BY GEOFFREY HOMES AND HARRY BROWN Music by Di Jomhi  
A WILLIAM CAGNEY PROD.  DISTRIBUTED BY WARNER BROS.



# Amusement Stock Quotations

For the Week ending Monday (11)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Mon. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC	23	12 1/4	11 1/2	11 1/2	- 1/4
CBS, "A"	50	39 3/4	38 5/8	39	- 1/4
CBS, "B"	29	39 1/2	38 1/4	38 1/4	+ 5/8
Col. Pic.	26	12 1/2	12 1/4	12 1/4	
Decca	54	8 7/8	8 5/8	8 5/8	
Loew's	193	17	16 3/4	16 3/4	
Paramount	271	28 3/4	27	28	+ 1
RCA	696	26	24 3/4	25 3/4	+ 1
RKO Pictures	112	4 1/4	4 1/4	4 1/4	
RKO Theatres	77	4	4 1/4	4 1/4	- 1/4
Republic	26	4 1/2	4 3/4	4 3/4	
Rp. pfd.	4	10 1/4	10 1/4	10 1/4	
20th-Fox	202	18 1/2	18 1/4	18 1/4	- 1/4
Un. Par. Th.	83	19 1/2	19 1/4	19 1/4	+ 1/8
Univ.	19	12 1/2	12 1/4	12 1/4	
Univ. pfd.	9	58	58 3/4	58 3/4	- 5/8
Warner Bros.	56	15	14 3/4	14 3/4	+ 1/2
<b>N. Y. Curb Exchange</b>					
Monogram	57	3 3/4	3 1/4	3 1/4	- 3/8
Technicolor	74	24 3/4	23	23 1/2	+ 1 1/2
<b>Over-the-Counter Securities</b>					
Cinecolor			Bid	Ask	
Pathe			2 1/4	3 1/4	
UA Theatres			5 1/4	6 3/4	- 1 1/2
Walt Disney			8	9	

(Quotations furnished by Dreyfus & Co.)

## New Paris Fashions

Continued from page 2

model pushed her way through the milling crowd. Parisians were reassured. La haute couture was saved.

The 1952 silhouette is "fluid." The soft fabrics of Chanel and Vionnet days are back, giving a flowing, unpadded, unpinched appearance, called the "sweater look." Fabrics follow the curves of the body and flow uninterrupted from neck to skirt, with the waist only vaguely indicated. Outwardly, the silhouette is not drastically changed: the length is about the same, but a certain softness and ease has appeared. Couturiers call it a new age of elegance.

Jacques Fath showed 283 models. After the 150th number, the press ceased taking notes, and even Orson Welles, who was sitting between Michelle Presle and Genevieve Fath, had completely run out of superlatives.

### Round As An Egg

Fath calls his the "round line"—as round as an egg; as round as a woman." His silhouette is a compromise between the bell-shape and the sheath, and he has dropped the hemline a little. His coats are held in by an oversize "martingale" at the back, which can be adjusted. He calls this "the wandering waistline." Jackets are cut on the lines of swallow-tail coats; suit-dresses have loose backs and fitted fronts; high waists are emphasized by wide Judo belts; and dance dresses are 10 inches from the ground. Fath names his slouched hats "upset Garbos."

Jean Desses' big success is the "dress of our time"—done in every fabric—for every hour of the day. This is how he describes them: "... a twist of the thumb converts their original purpose and changes their fullness. No strip tease: they can be undone, fastened, and adjusted with the swiftness of a well-regulated mechanism." Within a split fraction of a second, these dresses change in color, fabric and purpose. A mannequin arrives in demure black, flips a hook—and goes away in a white pleated number—two dresses for the price of one. This feature is bound to fascinate American women.

Desses' multi-colored chiffon evening gowns all have a dreamlike quality, but the most applauded were his white lace dresses in acetate. Acetate laces made in Calais are the biggest news of the French fabric story.

### Triple-Line Defense

Dior's press opening was early in the morning. The triple-line system of defense in depth guarded the entrance, from which many excited, furious gate-crashers were turned away. The House of Dior proved to be an almost impenetrable fortress.

The salons are not large and the gilt chairs were so closely crowded together that the nervous ladies of the press could hardly take notes.

The show started unexpectedly in time, and in complete silence.

Within five minutes, everyone knew that Dior had done it again. Nothing extreme, nothing flashy, just perfect line, balance and elegance.

A new "sinuous" silhouette, featuring "sweaters and blousons," is the theme of his collection, and shows an entirely new spirit. This silhouette has natural shoulders and high busts; the waist is only slightly indicated; skirts widen below the hips, and the length is unchanged.

His dresses allow freedom of movement and follow his two main themes: the "blouson" dress, and the "sweater" dress that all American women will go for because it accentuates slowness. After-five dresses follow the same lines and their "blousons" (boleros shirred at the high waistline) are removable. Formal dresses, get more and more ornate, and more voluminous as the hour advances. Modern writers and playwrights inspired his evening dresses: Sartre, Oscar Wilde, Cocteau, Noel Coward—the popularity of the writer influenced the applause as much as the beauty of the dress.

Utterly simple, sparse in its handling, skilled in its designing, the Dior collection shows the haute couture at its best.

### De Givenchy's Line

De Givenchy's gay, youthful collection, modelled by four of Paris' prettiest mannequins in the midst of a first-night atmosphere, was displayed before a packed, dressy audience which included many VIPs. The seat of honor was occupied by Mme. Edgar Faure, attractive wife of the new Premier, surrounded by an impressive assortment of UN delegates and foreign ambassadors.

De Givenchy's talent lies in his modern approach. He shows new separates, intriguing accessories; uses sheer fabrics, and glamorized shirred cottons for evening. His dresses are always in three colors, and he mixes fabrics in an entirely novel way.

His sudden, unexpected triumph also provided the world of couture with a comedy angle that has set Paris laughing. Having no suspicion that his collection was to prove the hit of the season, he had planned no shows for the next day, and his four loop mannequins—hired for the evening only—had all returned to their regular jobs: Sophie, to Fath; Ivy, to Griffe; Gigi, to posing for photos; and Bettina, to her new job as head of De Givenchy's recently created public relations department.

On the following morning, in place of Sophie, Ivy, Gigi and Bettina, only cardboard dummies displayed the dresses to the disappointed gaze of the hoard of buyers who stampeded the shop. However, a more bitter disappointment still was in store. On trying to place orders at previously announced figures, buyers learned that as a tribute to the praises bestowed on him during the night, de Givenchy had quietly doubled his prices.

## Jury Weighs Suits By Scott, Lardner Against 20th, RKO

Los Angeles, Feb. 12

Consolidated \$90,000 breach-of-contract suits brought by Adrian Scott and Ring Lardner, Jr., against RKO and 20th-Fox, has gone to the jury after four days of testimony. Writers charge the studios blacklisted them because of their refusal to testify before the House Un-American Activities Committee in 1947.

Federal Judge Ben Harrison denied a motion for a directed verdict of guilty.

Eric Johnston, prexy of the Motion Picture Assn. of America, testified that the refusal of the "Hollywood 10" to testify had caused unfavorable public reaction to the industry under the mistaken idea that it was shielding Communists. "It brought disrepute on a great industry," he said. There was a fear at that time, he added, that public displeasure might be reflected in a refusal to patronize films, and that there had even been suggestions of Federal censorship.

Statistics of the Audience Research Institute were entered as evidence to show that the Red probe of 1947 had no damaging influence on the boxoffice. ARI survey reported that the hearings had "little immediate effect," and that perhaps the "most serious harm" was that it gave the lost audience one more reason for staying away from the film houses.

Other witnesses were Edward Dmytryk, director, who was one of the 10 jailed for contempt of Congress; Robert W. Kenny, attorney for the plaintiffs, and Dore Schary, who was RKO production chief in 1947.

## FCC Decision

Continued from page 4

plained, through licensing to other manufacturers.

### Freedom of Choice

Rabourst said chief virtue of Telemeter is that it allows the public freedom of choice at the last minute to choose a pay-as-you-see program. He said Par has already invested \$300,000 in the system.

Balaban yesterday confirmed Rabourst's previous testimony that "the exhibitor never received a cash offer to dispose of its B stock in DuMont, as DuMont had testified. "There was talk, yes," he said, "but no firm offers. He said he doubted that Par would have sold the stock for \$10,000,000 in 1950, when DuMont said the offer was made. At that time, he explained, DuMont stock (of which Par holds 600,000 shares) was selling for \$26 and Par for \$18. At present, he said, situation is about reverse.

Balaban was questioned at length by Resnick on setting of minimum admission prices in exhibitor-distributor contracts. He said the practice of requiring a higher price for such films as "For Whom the Bell Tolls" and "Samson and Delilah" is advantageous because "the exhibitor wants to know what the fellow who plays the picture after him will charge."

Asked whether the minimum-price clause is for benefit of the distributor, Balaban replied that anything that "makes for stability in a territory" benefits distributors. But he said he didn't believe it was Paramount's policy to instigate minimum-price contracts.

## UA, Col Drives

Continued from page 5

h.o. to offer recommendations from the foreign market standpoint.

Col has billed its drive as the "Round-the-World" campaign. All division and branch managers, salesmen, bookers and office managers of both the domestic and foreign departments will participate in the push, which runs to June 26. It officially started Feb. 1.

The domestic sales reps will compete among themselves, independent of the foreign operation. Top three division managers and their wives will be awarded trips to various of Col's foreign offices in Europe, South America and the Far East. Same prize goes to the leading branch manager in each of six separate competing groups.

Foreign department managers who turn in the best sales and billings jobs will be rewarded with trips to N. Y., Hollywood and other U.S. cities.

## UA Wants \$2,500 for Each Pic It Would Return to Nassers; Fight Goes On

Hollywood, Feb. 12.

While United Artists execs in New York were preparing to turn back to producers some 150 pictures that had outlived their economic usefulness, the company continued its fight in California courts against attempts by George and James Nasser to wrest back four of their pix. Nassers want to sell them to television.

George T. Goggin, Nassers' attorney, disclosed at a hearing here last week that UA wants \$2,500 to release its contractual rights on each pic for both theatrical and television use. Referee in bankruptcy Benno M. Brink last Friday (8) granted Goggin continuance of the hearing until Feb. 29 to permit further negotiation with UA.

Brink allowed the continuance only after Goggin explained the request was from Charles Skouras, chairman of the creditors' committee of General Service Studios, owned by the Nassers.

Goggin revealed that Bank of America, chief creditor to the Nassers, would agree to the payment of \$2,500 to UA for each pic providing it received \$47,500 for each one, or substantially the entire \$200,000 that the Nassers claim they can get by selling the quartet of pix to TV. Nassers owe the bank \$430,000 of the original \$1,180,000 due when the bankruptcy action started.

Brink wanted to know why another continuance was necessary, saying in his opinion the pix are a valuable asset to the creditors and the company, and that the earlier they were funneled to TV the more col would be gotten from them.

### Goggin Explains

Goggin explained Skouras had huddled with UA prexy Arthur Krim and exec Matty Fox, then called George Nasser in on the settlement talks. "The real issue before the courts is the fact UA doesn't want to set any precedent by releasing these pictures," asserted Goggin.

Brink, hesitant in granting continuance, asked "what will be done between now and Feb. 27, when a creditors' committee meeting will be held?" Goggin replied negotiations with UA would be held to determine whether a settlement can be reached.

Goggin said present theatrical returns from the pix are negligible, and that the pix are in greater demand for TV than previously, and probably would be greater in the future. He said he had been advised by KTTV and by Robert L. Lippert that the demand for this type of pix was at its height.

"UA refuses to use its facilities to exploit the pictures on television because other major distributors haven't done it," said Goggin. He added UA has released pix to producers for a consideration.

Goggin said immediate need is \$10,000 for payment to UA, but that he didn't feel the col should be paid for something the Nassers already own. He added later that he thought something should be paid UA for the theatrical, foreign and domestic, rights plus TV.

### Quotes Skouras

Goggin quoted Skouras as saying during a conference that he thought the matter could be worked out satisfactorily. Brink then referred to the continuance request, saying "we'll be right back where we started; now is the time to sell the pictures." Goggin replied "we're trying to negotiate to the point where the bank would be more lenient, and payments could be made to the bank as money is received from television sales, on the installment plan."

H. B. Green of Wright, Wright, Green & Wright, reping UA, agreed to the continuance.

Also present was Leonard Horwin, reping the American Federation of Musicians, which had filed an intervenor petition seeking assurance that the Nassers would pay AFM along lines of the 5% format established for pix-to-TV. Brink denied the petition, saying the union has no claim against UA. "You have no place in this hearing because there's been no decision on releasing the pictures to television," he said.

However, he advised Horwin, "you can file a show cause petition as to why the Nassers shouldn't negotiate or make con-

tract with you if or after the court decides to turn the pictures over to the Nassers. Then the court will determine your rights."

Horwin said later he planned to file a show cause petition this week.

## UA Drops Pix

from page 3

is twofold. First point is the company's claim that it is costing it money merely to keep these films on the books. Records on them must be carried on them by accounting and other departments week after week, while there's no income or prospect of income to merit such continued attention.

### Help on New Product

Distrib's second point in getting rid of the excess baggage is that it will help producers of more recent films and upcoming new product. Reason is that the sales force will not be bogged down with a lot of old and minor pix and thus will be able to concentrate more on the recent stuff.

Producer will have the option in each case as to whether he wants to accept UA's offer to abrogate the distribution contract. Pacts naturally will remain in force unless both parties agree to cancel them. However, it appears there would be little advantage to a producer to leave his pix with UA, since it is obvious that the distrib would hang on to them if it thought there was any col left in them.

"Operation shelf-clearing"—as it has been dubbed—has been going on for some weeks as UA execs go through contracts and lists to determine which pix should be handed back. Process is not simple, since UA got a tremendous bulk of films from ELC. Other than that, in the past seven years UA has probably taken no more than 200 pix.

Move is part of the scheme of UA's new management, headed by Arthur B. Krim, to scale the company down to essentials and streamline its distribution for top results.

## Par-Phonevision

Continued from page 4

out casualties. "Strange coincidence," said McDonald.

Several weeks later (June 22) Balaban sent a six-page letter ripping into McDonald for attempting to "high-pressure" Par into participating "in a publicity-seeking test" and accusing him of using expressions of "sorrow" and "surprise" as a "calculated intent to deceive." Balaban added: "You attempted to establish the false assumption that Paramount is supporting some 'group' in refusing to rent pictures for your Phonevision 'test' and is acting in concert with other members of MPAA in this regard."

Balaban also reminded McDonald of his earlier pessimism regarding commercial TV as contrasted with Par's activities in pioneering TV stations, theatre TV and color TV. "We didn't wait for others to blaze the trail," he said, "and then hitchhike at their expense—we moved into the field with both feet."

McDonald replied a week later that he was on vacation and had the letter read to him by long distance. "We both cannot be right," he said, "don't think it will take too long to ascertain which one of us is going to give advisers hell." He said he would like to have "long chat" when he returns to Chicago September.

Next letter in the file, dated Sept. 30, was from Arnold, Fortas & Porter, Washington attorneys for Par, to Bergson. It referred to "informal conferences" with the antitrust division and enclosed communications between Balaban and McDonald.

Final letter, dated Nov. 27, from Balaban to McDonald, stated that Par has decided, "since we wish to cooperate with the FCC, who authorized the test," to make available 10 pictures, to be selected from any group of 12 pix taken in sequence of release, of films leased from April 1, 1945, to Aug. 1, 1948.

## Mugg Plays Igloo Route

Continued from page 2

Then, about a year ago, Operation Camp Shows was revived.

Up to now, no accredited correspondent of any publication had ever traveled the highways and skyways with a USO vaude unit. *Variety* is the first to get the nod from the Department of Defense to spend a couple of weeks on the bumpy road with a typical unit.

### Alaska's Problems

The Alaskan Circuit in winter time was chosen. "It offers good examples of problems encountered by Camp Shows troupers and of the need of isolated servicemen for entertainment from the outside. USO Unit 1005 was picked solely because it was ready to move into Alaska when the *Variety* accreditation came through from the Pentagon and from Alaskan Command headquarters.

This is the rollcall for 1005.—Leonardo & Anita, ventriloquists, with Leonardo also serving as company manager under appointment from Lawrence Phillips, executive vice-president of USO-Camp Shows, Inc.; Toddy Stewart, singer, mimic and emcee; Joe Chisolm, baton-twirling gagster and dancer; Geraldine & Joe, comic dancing and song team; and Karl Keller, solo pianist who also doubles as accompanist for the others.

Unit 1005, now working bases nearly 400 miles north of here, is a happy, high spirited outfit. It got off to a firm start on its initial appearance. Since then it has garnered kudos as "one of the best" from post chaplains and Special Services officers as well as from the troops.

It was a Sunday afternoon, the day after its arrival in Alaska, that 1005 unfurled its new USO banner for the first time in the messhall of a little Anti-Aircraft battery off in the woods, some miles from here. The battery's Quonset huts were buried three to six feet deep in snow except where paths had been trampled and shoveled. There was no stage, no curtain, no wings. A squad of men began to remove tables and benches from one end of the messhall. The concrete floor, newly mopped and wet, would be the stage. A little, 48-key piano was brought inside a truck and the girls retired, to a small officers' dining room back of the impromptu stage to change into their costumes. The USO banner was tacked high on the rear wall of the "stage." Benches were arranged in rows for the men who soon came trampling in until 80 of them were crowded together. The others were on duty.

Air Force Major Joseph Hartley, 2d, chairman of the Alaska Armed Forces Entertainment Committee, slipped in quietly at the back to get a look at the new show. With him was Lieut. Jimmy Wall, assigned as "Project Officer" for 1005.

### Show Goes On

Keller began to beat it out on the little piano. Youthful Lieut. Wall came forward to introduce Toddy Stewart who took it from there. The show was on and a slightly nervous company began its nearly five weeks of Alaskan appearances.

Because of the hard floor, Geraldine & Joe had to go a little easier on their knockabout falls, and even to eliminate one or two of the roughest. Headquarters group of the 68th AAA battery understood the situation quickly. It was no less generous with its applause when the act was finished.

Then it was Miss Stewart's turn to go on with her solos and imitations. They liked the gal in her evening gown fine; their applause told her so. Joe Chisolm was introduced next. His dextrous twirling of the baton, his easy, informal delivery of patter and gags, and his soft shoe dancing had 'em in full control from start to finish. It was during Chisolm's act that a couple of men moved indignantly off to the kitchen on one side to hush up the cook who had been rattling pans at a furious clip while he prepared supper for the battery.

Leonardo & Anita were the big number, 35 minutes of ventriloquism, featuring a lecherous, pug-nacious puppet with a broad Latino accent. This is Pancho, Leonardo's pet creation. Pancho has become a near legend in Alaskan bases during the past couple of weeks, as he

has sought to make love to every woman and fight nearly every man in the joint wherever 1005 has played. Pancho has been the sidesplitting howl of the tour.

The whoops and whistles of the 68th were assurance to the Unit that it was "in." Major Hartley came up to congratulate them and tell them that the show was a good one. The members of No. 1005 grinned at each other, guzzled black coffee offered by the "ack-ack" boys, suggested stage business to improve the show, and climbed into parkas and boots. The piano, ventriloquism dummies and other equipment were loaded in the truck and the unit pushed on to do its second show before an even more remote and snowbound AAA battery, not many miles away.

Battery B of the 96th AAA Battalion boasted a tiny, uncurtained stage. It was in a small Quonset hut which serves as a 16m theatre. There was no dressing room of any type but the girls were already in costume. Nearly 400 men packed the theatre for the show.

On the way over, the piano had fallen flat on its side in the truck. Several keys were dead, creating difficulties for accompanist Keller. Here, too, the unit learned about stages. In one of her prancing bits of mimicry, Toddy Stewart's spike of a high heel got stuck in a knot-hole, and her foot came up shoeless, for an ad lib laugh. Battery B's pet mongrel insisted in sleeping from center and on stage, which was good for more impromptu laughs.

### A Tougher Mixed Audience

Next day, the unit played two shows in the main hall of the Fort Richardson Servicemen's Club. For the matinee, trucks and buses rounded up off-duty men from small, outlying bases and carried in about 400 of them. That night, there were more than 1,000 in the audience, drawn from the personnel regularly stationed at the Fort, largest in Alaska. Women and children were in the audience for the first time.

And 1005 began to learn something else—there are a few bases in Alaska which have plenty of diversified entertainment. The audiences are more blasé. USO doesn't pack the punch here that it does in the outlying places.

Alaska is a place where people are routed out of bed at 5 or 6 a.m. and driven down to airports to wait one, two or more hours for their flights to take off. 1005 has had the experience many times so far. The first taste of it came on the Kodiak Island trip. The Navy has a big station there and an air strip so surrounded by high mountains and water that one USO unit was unable to land on a foggy day. But 1005 made it fine, although the C-47 circled around in the air until the ground crew could properly sand the ice strip. When the Air Force flies you on this water hop, you wear parachutes. When the Navy does it, the order of the day is "Mae Wests." This unit flew one way with each service.

Up till a few weeks ago, when it was thoroughly gutted by fire, Kodiak boasted a \$300,000 theatre. Now the shows are given on a big stage in the gymnasium.

The Navy builds well and the

## That Friar's Influence

Shemya, Alaska, Feb. 12. USO entertainers, who recognize a good gag when they see it, doff their hats to the one the Air Force enlisted men have pulled on this little jumping-off-place island near the extreme tip of the Aleutians.

Shemya is windswept and barren. On it the airmen have planted one tree, a little fellow about five feet tall which struggles to stay alive in the poor soil and whistling winds.

The tree, with a small fence about it, has been named the Shemya National Forest. Tacked to the fence are signs reading, "No Hunting" and "Please watch out for Forest Fires."

Kodiak installations are among the most modern in Alaska. The gym stage has curtains, foot and spotlights, dressing rooms on either side, and a good musical aggregation which works with the USO troupes. Two shows here turned out a combined audience of about 1,600.

The following morning, the entertainers learned more about the facts of Alaskan life when they were turned out at 5 a.m. to catch a plane. Fog prevented this plane from landing; and the troupe was bumped from another a couple of hours later. It didn't take off for the mainland until afternoon.

In its ups and downs around the circuit, this unit has played to capacity in a large waterfront warehouse whose stage consisted of sheets of plywood laid on stacked lumber, making dancing almost impossible. It has played in a building whose timbered walls had large cracks open to the northern winds; and it has appeared where men hadn't been away from their bases for six months or more.

It has known the snafus which occur when the man in charge of costumes and props leaves some behind in a plane which takes off with them. But, mostly it has learned the kick of feeling that it is doing its bit to help out the guys in uniform.

### Preceding Unit No. 1001

Last week, Unit 1001, which preceded 1005 into Alaska, returned to the States.

This was the one comprised of Tommy Hanlon, Jr., and "Murphy"; Charlie Burgess, Leslie Gaines, Freddie & Flo, and Sylvia Sims. They left Alaska with a priceless collection of experiences and are talking about coming back here for another tour some time.

Out at Nak Nek in the Aleutians, a new stage had been built in the auditorium. The Special Services officer served warning on hooper Gaines. "No dancing on this stage. It's brand new and I don't want it ruined." The base carpenters built Gaines a temporary stage to work on. At another place it was so cold Gaines' trumpet froze and he was unable to play it.

### They Shoot Bison Here

At Shemya, near the tip of the Aleutians, their C-54 plane came down in a wind of over 100 miles an hour. The plane had to be roped down to big gasoline trucks to keep it from being blown away. Near Eilsson, in central Alaska, the truckload of 1001 troupers going from base to another was

## Inside Stuff—Pictures

Radio-TV comic Henry Morgan has written and narrated the commentary on an unusual 22-minute color short, "Coney Island, U.S.A." Pic, in an earlier and more experimental version, won a first prize in the documentary class at the Edinburgh Festival last year.

Short was produced and directed by Valentine Sherry. He has just made a deal with William Snyder, prez of Rembrandt Films, N. Y., for theatrical release in the U.S. It's Sherry's initial effort—the result of someone making him a present of a 16m camera. He spent spare time day and night for a whole season at Coney Island getting unusual camera angles and impressions of the beach, the people and the myriad of amusement devices. These have been edited with almost kaleidoscopic speed to make for not only considerable beauty, but humor via juxtaposition of sequences (such as the elastic flesh of the sideshow man with the elastic stomach and the elastic dough of a Coney Island pizza pie baker).

Film's principal shortcoming is a little overemphasis on the airy and greater concentration on life-size figures than on actual people. Overall effect is greatly enhanced by the excellent score provided by Albert Hague and conducted by Louis Applebaum. Carroll Siskind has added entertaining special effects. Morgan's commentary is rather terse and leaves most of the humor to the picture itself.

Click of the "Pal Joey" revival may have sparked Columbia Pictures' renewed interest in filming the old Rodgers & Hart musical but the same problem exists with Col prexy and production chief Harry Cohn—that of cleaning up the story. The sophisticated "heel" role may be OK for Broadway consumption but NG for the broader celluloid canvas. Cohn paid \$100,000 for the screen rights originally. Incidentally, he says, he is not interested in Harold Lang of the current Broadway revival for the film counterpart; casting is very secondary in light of the basic story problem.

Cohn and songsmith-producer Julie Styne, the latter now a co-producer of "Joey," are not on a too cordial footing because of a circumstance dating back two years ago when Cohn bid up to \$165,000 for "Gentlemen Prefer Blondes," with an idea to buy it chiefly for its title as a future Rita Hayworth starrer. Styne, who tunesmithed "Blondes," had insisted that his songwriting services be made part of the film version. Cohn said he didn't want to commit himself and that, in effect, it was worth 165G to the studio to buy "Blondes" chiefly for its titular value.

Reps of four major weekend newspaper supplements will meet at the United Artists homeoffice today (Wed.) to provide the distrib's sales force with the full story on the penetration power of ad insertions set for "African Queen." It's a new approach, designed as a sales presentation for UA salesmen in licensing the pic. Spokesmen for This Week, American Weekly, Pictorial Review and Parade will be on hand with graphs and charts depicting total area circulation and detailed market analyses. Information then will be passed on to potential exhib customers by UA's drummers. The ad schedule for "Queen," Humphrey Bogart-Katharine Hepburn costarrer, will be concentrated in the four supplements which reach an estimated combined total of 31,000,000 families in the U. S. Francis M. Winikus, UA's assistant ad-pub director, will conduct the meet.

Further implementing of the Motion Picture Assn. of America's public relations tieup with the General Federation of Women's Clubs will be the announcement of the group's "Movies of the Month" on the Martha Deane program, WOR, N. Y., starting Friday (15).

Mrs. Dean Gray Edwards, head of the motion pic division of the Federation, will announce the selections monthly. Reports represent consensus of preview members viewing screenings skedded throughout the month by the MPA.

The legal fund which William Perlberg is chairing for Walter Wanger was to have been kept a q.t. intra-industry affair but it leaked out to the Los Angeles dailies. Perlberg only approached those Hollywood executives who had voluntarily proffered aid to the producer in "the unwritten law" triangle shooting over Wanger's wife, Joan Bennett. These had come in the form of voluntary letters, and they alone were approached. Jerry Giesler is representing the film producer who is now with Allied Artists (Monogram) as an independent producer.

Richard Erdman can't get away from old John Barleycorn—on the screen, that is. After playing alcoholic roles in "Cry Danger," "The Men" and "San Francisco," he thought he was going to play a dry role for a change in Stanley Kramer's "The Happy Time." The character is a teetotaler who hates the Demon Rum, but the script calls for him to drink from a water cooler which has been secretly filled with alcohol. Result is another snootful.

Stanton Griffis, of the Paramount executive committee, returned on the same Italian liner with Frank M. Folsom whom only last year he had feted in Madrid when the RCA president decided to focus the electronic company's expanded European activities in Spain. Griffis presented Folsom with his photograph inscribed, "From an Ex-Ambassador to Spain en route to nowhere."

halted while a herd of bison crossed the highway.

But then, they all get some memories to carry out with them. A still earlier unit had the heater in its C-54 plane go dead on the long hop from the mainland to Shemya. They bundled up and rode out the freezing weather for eight hours, but not until after Lottie Nivelli, had moved the cage with her act's two canaries, up to the pilots' compartment, which was a little warmer.

When the same unit's trucks foundered in heavy snow near Fairbanks, the icebox of Alaska, this troupe got out and pushed the vehicles up hills.

Girl entertainers have stood on freezing stages bundled in parkas and boots to sing their numbers. On occasion, a steam pipe broke with a terrific hissing sound behind the temporary stage at Whittier. Some men ran back to repair the damage. Meantime the show went on and the audience continued to sit and enjoy it. Units have been weathered in at small bases. Units have been kept from fulfilling scheduled bookings because of bad weather.

But these new Soldiers in Grease-paint keep marching on. They stay cheerful, and they make schedules

under difficulties which would appeal them back in the States. They get paid by USO, sure, but that's only part of it. They do it because it's part of the game and because of the warming memory of the audiences back at the last stop and the one before that, and the one before.

They think it's a little corny to sing "There's no business like show business" but they believe it just the same.

Alaska wants them to keep coming.

## Kramer-Gaine

Continued from page 3

tion, the production costs can be astronomical.

Apparently the producer feels that eventually he will come to some agreement with the Navy on the Wouk story. The only concrete correspondence he has had with the Navy on a change concerns the title. The Navy strenuously objects to use of the word "mutiny," there never has been a mutiny in the history of the U. S. Navy. "The Caine Incident" has been suggested as an alternative, but no decision has been made even on this point.

## General Salutes USO-CS

Elmdorf Field, Alaska, Feb. 12.

Warm appreciation for the USO-Camp Shows being sent here was voiced by Brigadier General Richard G. Prather, Chief of Staff of the Alaskan Command. Prather told the *Variety* correspondent traveling with Camp Show Unit 1005:

"The members of the Alaskan Command are sincerely appreciative to the USO-Camp Shows, Inc., for the splendid troupes they have been furnishing the Armed Forces in Alaska during the past three months.

"This command embraces the entire territory of Alaska and includes all the personnel of the Army, Navy and Air Force in this area. Within the territory we have many isolated and remote stations manned by a small number of troops who have rarely, if ever, had an opportunity to enjoy live entertainment. With the reestablishment of the USO-Camp Shows program, this situation is fast becoming a thing of the past. It is particularly gratifying that USO troupes during the past 90 days have visited all the remote sections and locations, in spite of our difficult terrain and weather conditions.

"The quality of the shows, the wholesomeness and the eagerness of the casts and the irreproachable conduct of the personnel are indeed a credit to themselves and to the directors of the USO-Camp Shows, Inc. We thank all the members of the troupes that have thus far participated and look forward to the various new troupes that are coming on in a never ending line.

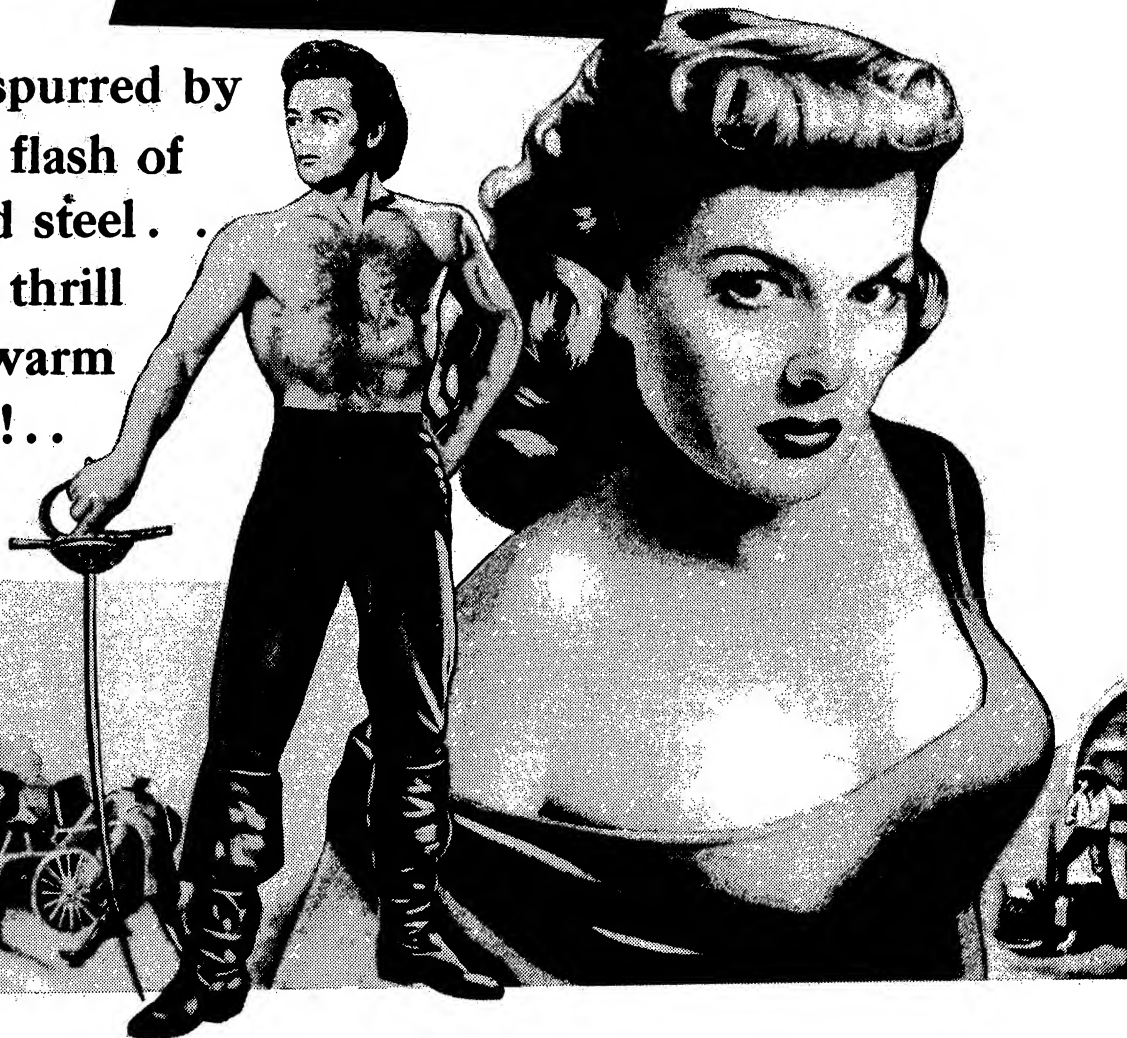
"These people are truly performing a great service to their country and to the men of the military forces."



**BOLD LOVE**

**BRAVE DEEDS!**

..spurred by  
the flash of  
cold steel. .  
the thrill  
of warm  
lips!..



**CORNEL WILDE ★ MAUREEN O'HARA**

***At Sword's Point***

Color by **TECHNICOLOR**



with **ROBERT DOUGLAS • GLADYS COOPER**

Directed by  
**LEWIS ALLEN**

Produced by

**JERROLD T. BRANDT • WALTER FERRIS and JOSEPH HOFFMAN**

Screenplay by



## Brit. Show Biz Blacks Out

Continued from page 1

ances, after slides had been flashed on the screen announcing the news.

New mid-week editions of news-reels were scrapped, with special issues, highlighting aspects of the reign, substituted. These were made available to all exhibitors as part of normal newsreel service, without added charge.

There was no official directive for night clubs and late night cafes, but they all eliminated entertainment and remained open only to serve food.

### Radio, TV at Standstill

Radio and TV came to an immediate standstill after the first announcement had been broadcast, with programs being restricted to news bulletins and shipping forecasts. Until after the funeral Friday (15), both radio and TV will eliminate lighter aspects of their shows.

Theatres with stageshows have been asked to remain dark until 6 p.m. on the day of the funeral, and cinemas probably will follow suit.

In many West End theatres, and to a lesser degree in provincial cities, the sudden closure presents many complications for legit managements. In London particularly, Wednesday is a popular matinee day, and 18 theatres had afternoon shows scheduled as well as night performances. In addition, some theatres have a twice-nightly policy. For some of the major sell-outs, allocation of fresh tickets may involve a spread over several months. In the case of "South Pacific," for example, which was pre-sold for several months before its opening, the majority of people who booked for last Wednesday's performances had made their reservations last year. As the theatre is selling tickets well into the summer, the problem of absorbing an additional 5,000 people (there was a "Pacific" matinee last Wednesday) is a major one. In varying degree, this problem affects a number of other hit plays.

With one exception, West End theatres reverted to normal trading last Thursday. The Cambridge, where Katherine Dunham is appearing, decided to shutter for the remainder of last week and opened last night (Mon.).

### King Liked Show Biz

Already, many show biz organizations have sent messages of sympathy to the Royal Family and expressions of loyalty to the new Queen. The late King had been closely identified with the entertainment industry and had been a patron of the Cinematograph Trade Benevolent Fund and of the Variety Artists' Benevolent Fund. Regularly, the Royal Family supported the Command Performances held by each organization.

The new Queen's husband, the Duke of Edinburgh, has been actively interested in the Variety Club, and last year was made an honorary member. In December, the Royal couple attended a mid-night gala at the Coliseum under the club's auspices, which raised approximately \$50,000 for the National Playing Fields Assn., of which the Duke is president. During his Canadian visit last year, the Duke conferred with Marc Woolf, the International Chief Barker. The film industry's gift to the Royal couple of a private cinema at their London residence, Clarence House, was officially handed over a few weeks ago in the presence of Anglo-American trade leaders.

Because of the extended period of court mourning, members of the Royal Family will not be able to take part in social functions for some time ahead. A Royal preem of T. S. Eliot's "Murder in the Cathedral," set for the Academy Feb. 28, with Queen Mary as honor guest, has been postponed indefinitely. The world premiere of David E. Rose's "Saturday Island" at a benefit for the British Limbless Ex-Servicemen Assn. will proceed as arranged March 20, but the Duchess of Gloucester now will not attend. The preem, however, will continue to be under her patronage.

In Piccadilly Circus (the hub of the Empire) last Wednesday night, theatre marquees were dark, advertising signs were turned off, and the streets deserted. The nation was in mourning.

Arrangements for a number of legit and film premieres have undergone a last-minute revision. The new Jack Hylton musical, "Bet Your Life," starring Arthur Askey with Julie Wilson set for the Hip-

podrome on Thursday (14), is now to bow in Feb. 18, First night of "Princess Zoubaroff," scheduled for last Friday (8) at the Irving Theatre, has been postponed until after the funeral.

Paramount's gala preem Friday (15) for "The Greatest Show on Earth," has been cancelled, but the film will open quietly on that date. Republic has postponed its European premiere of "Thunder Across the Pacific," which had been scheduled for Manchester Feb. 25. Next Thursday's luncheon of the Variety Club, at which J. Arthur Rank was to have been chief guest, has been cancelled.

## Canadian Theatres Shut Day of King's Funeral

Toronto, Feb. 12.

Theatres across Canada will remain closed till 6 p.m. Friday (15), date of King George VI's funeral, Canadian Broadcasting Corp., with independent stations falling in line, will confine that day's broadcasts exclusively to funeral proceedings and then go off the air till the following day.

On observance of the death itself, CBS cancelled all commercial broadcasts for a two-day period on its three networks, with the indies following suit, all settling for sacred or symphony interludes. The King's death also saw many other amusement event cancellations.

## King's Death Sours Hope Gags; Tapes New Show

Hollywood, Feb. 12.

Bob Hope hastily taped a substitute for the show airing tonight (12), cancelling a previously-taped stanza in view of the death of King George. Original show contained a Hy Averbach impersonation of Winston Churchill, a joking reference by Averbach and Hope to "England's darkest hour."

They figured it might be bad taste in view of the monarch's death, so Hope taped a sub at George Air Base, Victorville, Cal., with Connie Haines and Alexis Smith guesting.

## Acad Nominations

Continued from page 2

Service picking up for worldwide airing.

Following is the list of nominations:

**Best Film**—"American in Paris," Metro, Arthur Freed producer; "Decision Before Dawn," 20th, Anatole Litvak-Frank McCarthy; "Place in the Sun," Paramount, George Stevens; "Vadis," Metro, Sam Zimbalist; "Streetcar," Warners, Charles K. Feldman.

**Best Actor**—Humphrey Bogart, "African Queen," Horizon - UA; Marlon Brando, "Streetcar," Feldman-Warners; Montgomery Clift, "Sun," Paramount; Arthur Kennedy, "Bright Victory," Universal-International; Fredric March, "Salesman," Kramer-Columbia.

**Best Actress**—Katharine Hepburn, "Queen," Vivien Leigh, "Streetcar," Eleanor Parker, "Detective Story," Paramount; Shelley Winters, "Sun," Paramount; Jane Wyman, "Blue Veil," Wald-Krasna, RKO.

**Best Supporting Actor**—Leo Genn, "Vadis"; Karl Malden, "Streetcar"; Kevin McCarthy, "Salesman"; Peter Ustinov, "Vadis"; Gig Young, "Come Fill Cup," Warners.

**Best Supporting Actress**—Joan Blondell, "Veil"; Mildred Dunnock, "Salesman"; Lee Grant, "Detective Story"; Kim Hunter, "Streetcar"; Thelma Ritter, "Mating Season" (Par).

**Best Direction**—John Huston, "Queen"; Vincente Minnelli, "American in Paris"; William Wyler, "Detective Story"; George Stevens, "Place in the Sun"; Ella Kazan, "Streetcar."

**Best Motion Picture Story**—"Bullfighter and Lady," Republic; Budd Boetticher, Ray Nazarro; "Frogmen," 20th, Oscar Millard; "Here Comes Grogan," Paramount; Robert Riskin, Liam O'Brien; "Seven Days to Noon," Boulting Brothers—Distinguished Films (British); Paul Dehnn-James Bernard; "Teresa," Metro, Alfred Hayes, Stewart Stern.

**Best Screenplay**—"Queen," James Agee, John Huston; "Detective

Story," Philip Yordan, Robert Wyler; "La Ronde," Sacha Gokine Production, Commercial Pictures (French), Jacques Nathanson; "Place in the Sun," Michael Wilson, Harry Brown; "Streetcar," Tennessee Williams.

**Best Story and Screenplay**—"American Paris," Alan Jay Lerner; "Big Carnival," Paramount, Billy Wilder, Lesser Samuels, Walter Newman; "David and Bathsheba," Philip Dunne; "Go for Broke," Metro, Robert Pirosh; "Well," Harry M. Popkin-UA; Clarence Greene, Russell Rouse.

## Indie Talent

Continued from page 3

ton directed, swings into general release by UA shortly.

Gary Cooper soon shows up in "High Noon," the last of Stanley Kramer's indie pix for UA. Claudette Colbert is set for the top spot in "Planner's Wife," which Ken Annakin will produce. David E. Rose nabbed Linda Darnell for the lead in "Saturday Island," which was recently completed in Jamaica, B.W.I.

**Hecht's 'Actors-Sin'** Ben Hecht's "Actors and Sin," with a cast topped by Edward G. Robinson, Marsha Hunt and Eddie Albert, Huston's future plans include the lensing of "Moulin Rouge" for UA.

While under contract to 20th-Fox, Anatole Litvak is free to do outside work and has a commitment to make "The Girl On the Via Flaminia" for UA. He'll produce and direct the film next spring in France and Italy, with Irwin Shaw screenplay. The book. Meanwhile, UA toppers are still at work on a deal with Music Corp. of America, by which Cary Grant, James Stewart, Alan Ladd, Gary Cooper and Marlon Brando would appear annually in one film each for delivery to the distrib.

While the future is uncertain, of course, there's fair likelihood that numerous other names will be shifting to independent film-making and straight distribution deals with UA or other companies. Louis B. Mayer obviously is bent on becoming active again, having acquired rights recently to "Paint Your Wagon," current Broadway legit musical. George Stevens and Frank Capra, who bowed out of Paramount recently, probably will announce specific plans shortly. William Wyler has two more to lens for Par, and hasn't decided on whether he stays on the lot or changes his course.

## Industry 'Lab'

Continued from page 7

search activity is given encouragement.

TOA-ers were promised the assistance of the California Institute of Technology by its president, Dr. Lee A. DuBridge. He said a timetable can't be set on conquering the baffling intricacies of third dimension but it should be given a try.

Ambitiousness of the project is pointed up by estimates that its cost would run about \$1,000,000 per year. This would cover the construction of a research centre—Palo Alto, Cal., has been mentioned as the site for it—and homes for the personnel. In a tie-in with such an outfit as Cal's I. of T., the industry also would provide scholarships for youngsters who, in turn, could serve as part-time assistants at the centre.

**Industry Hasn't Kept Pace** Big motivating factor behind the overall plan is the industry's failure to keep pace with advancements in other fields. Also, it's pointed out that other industries through the years have spent millions on research but the film trade, collectively, has never taken on any laboratory work.

TOA toppers want it clear that the plan, if it's adopted, is not to be identified as a TOA brainchild. They feel it should be given the trade's, unanimous support and can't be regarded as any single group's pet project if it's to be a success.

Getting the nation's important theatre ops and production-distribution heads together in the undertaking represents a mammoth task, obviously. Doing some of the spade work is Gael Sullivan, TOA's executive director, who, since the TOA coast conclave, has been playing up the research idea in meetings with the lay press and exhibs in the field.

## Film Reviews

Continued from page 6

### Secret People

The inadequacies of the story doesn't register with conviction, while Serge Reggiani as her former friend is far too obviously drawn as the sinister and callous agent, Charles Goldner makes the cafe proprietor a warm and sympathetic character. Audrey Hepburn, in a minor role as the kid sister, combines beauty with skill, shining particularly in two short dance sequences. Megs Jenkins, Irene Worth and Reginald Tate are at the top of a very long list of supporting players. Myro.

### The Hawk of Wild River (SONGS)

Routine Smiley oater. Charles Burnette Starrett-program

Hollywood, Feb. 8.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Jack Mahoney, Clayton Moore, Edwin Parker, Jim Doherty. Directed by Fred F. Sears. Written by Howard J. Green; camera, Fayt Browne; editor, Paul Borofsky. Previewed Feb. 4, '52. Running time, 53 MINS.

Steve Martin The Durango Kid..... Charles Starrett Smiley Burnette Jack Mahoney Clayton Moore Edwin Parker George, storekeeper..... Lane Chandler Yank-Em-Out Kennedy..... Syd Saylor Duke..... John Cason Smoky..... Leroy Johnson Pete..... Jack Caray Jack Mahoney..... Sam Flint Girl..... Donna Hall

Charles Starrett, as the Durango Kid, tests his mettle against an outlaw who favors the bow-and-arrow as much as a six-gun, and results are in the routine groove for program oaters. Starrett's heroics get more than a competent assist from Jack Mahoney (TV's Range Rider), helping interest for the kiddie fans of prairie programmers.

Starrett's dual role of Steve Martin-Durango Kid requires him to visit Wild River to investigate stage holdups for the express company. He finds the town and territory terrorized by Clayton Moore, the Hawk, and his gang of robbers. Moore's deadly bow is death on sheriffs, and when Mahoney's sheriff-dad is shot down, Mahoney becomes acting law officer to work with Starrett on getting the goods on the outlaw.

The Howard J. Green screenplay and Fred F. Sears' direction furnish enough action situations to carry footage through 53 minutes of formula movement. Smiley Burnette furnishes a comedy touch

in two range tunes during the plot runoff. Moore measures up as the heavy, and remainder of the cast do what is required of them. Technical aids on the Colbert Clark production are standard. Brog.

### Birthingright

Documentary on syphilis.

Classic Films release of Columbia University educational film produced by Southern Education Film Production Service. Directed by Seymour Chaskin. Play, George C. Stoney; camera, Ralph A. Woolsey; editor, Fred Lasse; music, Lon Adelman. Previewed in N. Y., Feb. 8, '52. Running time, 45 MINS.

"Birthingright" is the first film dealing openly with the subject of syphilis that has been okayed for general theatrical release by the New York State board of censors. Although the subject lends itself to sensational exploitation, there's nothing in the pic that would offend even the most prudish blue-ness.

Film was produced as a Columbia U. educational film under the auspices of the Georgia Department of Health, and, according to Erik Barnouw, editor of the Communications Materials Center of Columbia, his organization will have the final say-so on all publicity and advertising. He avers that the promotion will be "dramatic." Sample ad headlines are "The Killer in the Blood" and "Will My Baby Have VD?"

Pic was filmed in Harmony, a small chicken-farming community on the outskirts of Gainesville, Ga. All the roles except one are played by local farmers and health officials. In story form, the film aims to stress the importance of finding the "source" of syphilis, the necessity of early treatment and the danger to the unborn child of an infected pregnant woman.

During a binge in town, John Lloyd, a chicken farmer, picks up syphilis and subsequently passes it on to his wife. Disease is not uncovered until the wife is in her fifth month of pregnancy. However, through the efforts of a community health program, the cou-

ple's baby is saved although prenatal care is undertaken at a late stage in the pregnancy.

The acting, though well-intentioned, is obviously amateurish and the story lacks sufficient dramatic force to convey the real dangers of the disease. But as U.S. Surgeon General Leonard A. Scheele pointed out at a press confab, it "marks a great advance in our efforts to curb and cure venereal diseases." He hailed the approval for the first commercial showing as "progressive and courageous," and noted that it was the first film on the subject that could be recommended by responsible authorities.

Bill Clifford's direction is slow-moving from a theatrical standpoint, George C. Stoney's screenplay is hampered by the many taboos, and Ralph A. Woolsey's lensing is on the plus side. Holl.

## 'Navajo' Cost

Continued from page 4

old producer also portrayed an instructor at an Indian school.

Location lensing resulted in 90,000 feet of exposed film that was trimmed down to a rough negative. Original backers then turned over some additional coin, composer Leith Stevens did the score on deferment, final recordings were made and the completed print was in the can.

Distribution deal with Lippert, Bartlett explained, was entered into because it shaped up as the best offer. Several majors, he said, expressed interest in handling the film at 30% to 35%. In addition, they wanted to pay half the production cost in return for a 50% interest in the picture. Producer rejected these propositions for he and his associates would be left with only 15% of the venture.

Lippert distribution pact is on a percentage that's said to afford a respectable return to Bartlett, et al. Those who have a cut of the pic aside from the producer are Foster, Stevens and a couple of lawyers who handled legal details.

Meantime, the Lippert organization is pushing a campaign designed to pre-sell "Navajo" before the preem. Under overall direction of Lippert publicity chief Marty Weiser, screenings for the trade, press and radio people have been held in N. Y. and Washington. Indian lad, Francis Kee Teller, also participated in a round of interviews in the east before returning to school over the weekend.

## N.Y. SPG

Continued from page 7

employees Union, International Alliance of Theatrical Stage Employees, while the staffers at Metro decided to remain unaffiliated. With three unions in the field the N. Y. flacks have been unable to present a united front in bargaining with the film companies, and negotiations have been taking place on an individual basis with each pic outfit.

White collarites of "Several of the film companies also were associated with the DPOWA, but when the political hassle took place they pulled out en masse and eventually joined the Motion Picture Home-office Employees Union. The IA outfit has just about completed negotiating new pacts with the film companies for these units, and it's extremely doubtful that a re-established Screen Office and Professional Employees Guild could pry them loose from their present affiliation.

## Schary Suit

Continued from page 5

Schary's case it picketed a theatre screening Metro's "Lone Star."

Schary's complaint declared the pickets carried placards attacking his loyalty to the U.S. and suggesting that he has been associated with subversive organizations. These statements, he asserted, are false and malicious. He asked for a temporary injunction restraining the pickets.

Included among the defendants in the suit are four officers of the Wage Earners Committee: Norman S. Smith, L. J. Vincent, Mrs. K. J. Cunningham and R. A. McCannan.



KENNETH MCDOWNEY

presents

JEAN RENOIR'S production of

# THE RIVER

Color by **TECHNICOLOR**

KENNETH MCDOWNEY presents JEAN RENOIR'S "THE RIVER" Color by TECHNICOLOR. COLOR with Nora Swinburne - Arthur Shields. Esmé Knight - Suprova Mukerjee - Thomas E. Breen and introducing Patricia Walters - Radha Adrienne Corri. Produced by Kenneth McDowney. Directed by Jean Renoir. Assistant to Mr. Renoir - Forrest Judd. Screenplay by Rumer Godden and Jean Renoir. Based on the novel by Rumer Godden.

**General Feb. 15  
Release**

**Millions  
Waiting!**

**Millions  
Pre-Sold!**

**One of your Biggest Dollar Pictures for '52...thru UA**

## Clips From Film Row

### NEW YORK

William B. Zoellner head of Metro's shorts and newsreel sales, back in town after a two-week tour of midwestern exchanges.

James R. Grainger, Republic's sales chief, due to return to home-office Feb. 25 from inspection of the Washington, Atlanta, Jacksonville, Tampa and Dallas exchange areas. He took prints of company's recently completed "Hoodlum Empire" and "The Quiet Man" with him.

Jack Sidney, former publicist for Loew's Theatres in Baltimore, named acting city manager of Loew's Century, Valencia and Parkway Theatres.

Charles Feldman, Universal's domestic sales chief, returned to the homeoffice Monday (11) following visits to exchange offices in Los Angeles, San Francisco, Omaha, Des Moines and Chicago.

### KANSAS CITY

Directors of the Kansas Missouri Theatre Assn. at its January meeting set up a three-day series of confabs to be held here at the Phillips Hotel Feb. 25-27. The February series will be climaxed by a drive-in session Feb. 27. Drive-in program is being set by a committee headed by Jack Braunagel, Commonwealth Theatres drive-in topper. The ozoner meet is the second scheduled here in as many weeks. Allied Independent Theatre Owners of Kansas and Missouri having scheduled a national convention for March 4-6.

Delegation of film, row and theatre execs went to Wichita, Kan., last week for opening of new Sunset Theatre, latest addition to Slothower circuit. House is a subsequent-run seating 1,000.

City censorship of films may be abandoned here as part of financial retrenchment being considered by city fathers. Recommended budget proposed would drop pix censor program and its costs of \$3,800, most of which goes for salary for current censor. Move was earlier suggested by film row and theatre reps, who cited that the censorship here is unnecessary in view of regulations exercised over film production. Also pointed out that no censorship exercised over films used on TV here.

### MINNEAPOLIS

"Death of Salesman" trailers being shown over TV here although date of opening date has not been announced.

Harry B. French, Minnesota Amus. Co. prexy, back at desk after being in hospital three days for observation.

Bennie Berger interrupted a Hawaiian vacation to attend national Allied States directors' meeting in Washington and was accompanied by S. D. Kane, North Central Allied counsel.

Louis Orlove, Metro exploiter, in from Milwaukee to help Ev. Seibel, Minnesota Amus. Co. ad. head, to launch campaign for "Quo Vadis" which opens at Century here Feb. 27.

Gov. Elmer Anderson appointed Bennie Berger, circuit owner, a member of citizens' advisory committee on penal institutions.

Bert Johnson bought his partner's interest in Midtown, deluxe St. Paul neighborhood.

Hy Chapman, Columbia branch manager, sufficiently recovered from pleurisy to return to work.

Minnesota Amus. Co. using Bank Night in some of its Twin Cities neighborhoods.

"Lavender Hill Mob" scheduled to follow "American in Paris"

**You Ain't Heard Notti Yet!**  
The First  
**TRUE JOLSON STORY!**  
In the Sensational New Book  
**"MISTAH JOLSON"**  
By HARRY JOLSON  
On Sale Today at Your Book Dealer  
**HOUSE-WARREN Publishers**  
5228 Hollywood Blvd., Hollywood, Cal.

**THERE'S ONLY ONE**  
**Lord Tazleton**  
MIAMI BEACH  
OCEAN FRONT - 40th to 41st Sts.  
COMPLETELY AIR-COND.  
Reservations - Walter Jacobs

after latter finishes its run at the World, 13th week being set as final for latter.

Art Anderson has been promoted from Warner branch manager here to acting district manager for the Prairie division into which Minneapolis has been placed along with St. Louis, K.C., Omaha and Des Moines. He succeeds the ailing Hall Walsh and will headquarter here. City salesman Myron Adcock succeeds him as local branch manager.

### ST. LOUIS

A 10-year deal worked out by Stuart Marshall, Tamaroa, Ill., and city fathers of Benton, Ill., winner of Marshall will construct a 300-acre ozoner on municipally-owned ground outside of city. Under the terms Marshall will pay city 10% of gross income after various taxes.

Creditors of W. L. Cates, former owner of the Kinky, Kimmundy, Ill., appointed Carl Dunlap to operate the theatre. Dunlap has the option of purchasing the house, which has been dark since late in 1950.

Warren Moxley owner of Starview, ozoner near Blytheville, Ill., sold it to the Rodgers Circuit. Moxley will continue to operate this Chickasaw and Savor in Blytheville. A group of Evansville, Ind., business men bought the State in Clay, Ky., from Robert S. Jennings, and appointed O. M. Skinner, who sold house to Jennings, to operate the house.

Thomas Faulk, operator of the Mattoon, Ill., is prez of a newly formed company that will build and operate a new 400-car ozoner near Tuscola, Ill.

Harry Miller, Festus, Mo., lighted the Hiway, a 700-seater in Crystal City, Mo., recently purchased from Tilden Dickson. He also owns the Roxy, a 500-seater in same town.

Mat Schultzer, head booker for Fanchon & Marco here since 1936, resigned. Schultzer, his wife and Jimmy Tappello are partners in a recreation resort near Lake Taneycoma in southern Missouri.

### PITTSBURGH

Joe Minsky, former Pittsburgh film salesman, named chief booker for WB in the New England zone, now managed by Harry Feinstein, until recently with the circuit in Pittsburgh. Minsky succeeds Herb Coplan, who resigned to go into exhibition in Cuba, where he used to be Warner theatre boss.

Frances Staboulis quit as manager of the Manos in Uniontown.

With sale of Palace to a jewelry firm and its shuttering by the Harris chain, Bob Taylor was transferred to be manager of the Liberty, with Les Bowser moving to the Northside, now operating weekends only.

Max Arnold is closing his Nemo Theatre in Pitcairne and will convert it into a furniture store which he will operate. Still retains his interest in Maple Drive-In.

Bob Banze replaced Ed Marks in WB contact department, with Marks joining a construction outfit.

### BOSTON

Colosseum of Motion Picture Salesmen elected the following officers for the ensuing year: Leonard Appel, prez; John Pecos, viceprez; Louis Josephs, secretary; Jerry Callahan, treasurer; and Fred Shohet, U. sergeant-at-arms.

Larry Laskey, E. M. Loew partner, appointed chairman for Bonds for Israel drive in New England.

Local No. 182 IATSE arranged with the local Red Cross to donate 12 pints of blood weekly.

### DALLAS

F. W. Zimmermann purchased the Interstate interests in the Texas, Palace and Hays Theatres at San Marcos.

C. A. Richter and Leon Newman denied a permit to construct an ozone near a high school in Corpus Christi.

A \$15,000 improvement program completed on Miller Theatre at Navasota, operated by L. O. Wallace. House was recently purchased by Wallace from the Long circuit.

The 707 Theatre for exclusive Negro patronage opened at San Angelo. Don Fuller and Bob Hendrick are owners and operators of the house. C. R. Johnson is manager.

Amos Page has bought the Rogue at Matador from L. H. Dirickson. He also operates the Avalon at McLean.

Dan Waters here to take over duties as exploitation and public

relations director for Warners in this area.

Walter Deen made manager of the Circle, Interstate house here, replacing William LaPrade, resigned. Deen, formerly treasurer at the Palace will be replaced by Tony Todora, who has left same post at the Melba.

J. R. "Bob" Euler, of Dallas, and Wayne McCombs, of Atlanta, Texas, promoted a rescue of the Tri-State circuit. Circuit operates in Texas Louisiana and Oklahoma.

Karl Hobbeltz, head of the Interstate Theatres, donated a lot here to the First Unitarian Church upon which the church will build a school building to be dedicated to the late Esther Hobbeltz, wife of the circuit operator.

### Freed on 'Wagon'

Continued from page 3

Aside from personal relationships, the deal would be attractive to Freed in that he'd participate in profits and would have a chance for capital gains.

Undercurrent of belief also persists that William Goetz, Universal studio topper and Mayer's son-in-law, likewise will eventually join him in production setup. These moves are by no means imminent, since Goetz, like Freed, has a contract that has about two years to go.

Mayer, Freed and Goetz, incidentally, have all roundly denied any plans to get together, but the top-exchange reports persist. Mayer's film plans, as a matter of fact, remain very much in the formative stage despite the \$200,000 he laid down for "Wagon" last week.

The former Metro chieftain is now involved in oil, rehabilitation of his formerly extensive racing stables and, even more importantly at the moment, campaigning for Senator Taft as GOP Presidential nomi

### 'Star' Sockeroo \$12,000, Seattle; 'Bend' 7G, 3d

Seattle, Feb. 12.

Town is loaded with holdovers and new product also is not helping much. However, "Lone Star" shapes sockeroo at Liberty. "Girl in Every Port" still is strong in second Coliseum session. "Bend of River" wound up third stanza of five days with another terrific figure.

#### Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "See You in Dreams" (WB) and "Woman in Dark" (Rep) (3d wk-4 days). Okay \$2,500. Last week, good \$4,400.

Coliseum (Evergreen) (1,829; 65-90) — "Girl in Every Port" (RKO) and "Riders, Pony Express" (Indie) (2d wk). Good \$8,000 after swell \$12,700 last week.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Dangerous Ground" (RKO) and "Jungle of Chang" (RKO). Sad \$6,000. Last week, "Model and Marriage Broker" (20th) and "Secret Flight" (Indie), \$6,300.

Liberty (Hamrick) (1,650; 65-90) — "Lone Star" (M-G) and "Light Touch" (M-G). Lofly \$12,000 or better. Last week, "For Men Only" (Lip) and "Man Bait" (Lip), \$5,200.

Music Box (Hamrick) (85; 50-51) — "Tales of Hoffmann" (Indie) (4th wk). Nice \$4,000. Last week, \$5,800.

Music Hall (Hamrick) (2,282; 65-90) — "Pandora" (M-G) and "Big Country" (M-G) (2d wk). Holding at \$8,000 after big \$11,600 last week.

Orpheum (Hamrick) (2,599; 65-90) — "Bend of River" (U) and "Lady Pays Off" (U) (3d wk). Terrific \$7,000 in 5 days. Last week, socko \$11,000.

Palomar (Sterling) (1,350; 45-70) — "Ten Tall Men" (Col) and "Japanese War Bride" (20th) (2d runs). So-so \$3,000. Last week, "Callaway" (M-G) and "Blue Yonder" (Rep) (2d runs), \$3,100.

Paramount (Evergreen) (3,049; 65-90) — "Aladdin" (Mono) and "Steel Fist" (Mono). Dim \$5,000, worst here in some time. Last week, "Never Forget Youth" (20th) and "Hot Lead" (RKO), nearly as bad at \$5,500.

### BOSTON

(Continued from page 9)

"Unknown Man" (M-G). Oke \$16,000. Last week, "Quo Vadis" (M-G) (6th wk-9 days), \$17,000.

Paramount (NET) (1,700; 40-85) — "Japanese War Bride" (20th) and "Secret Flight" (Indie). Fair \$11,000. Last week, "For Men Only" (Lip) and "Man Bait" (Lip), \$11,800.

State (Loew's) (3,500; 40-85) — "Westward Women" (M-G) and "Unknown Man" (M-G). Okay \$8,500. Last week, "Quo Vadis" (M-G) (6th wk-9 days), \$11,000.

## Picture Grosses

### KANSAS CITY

(Continued from page 9)

"Bannerline" (M-G). Lively \$14,000. Last week, "Quo Vadis" (M-G) (6th wk-9 days), smash \$12,000. Run of 44 days at \$12.24 top hit \$126,000, topping anything house has had for length of run and total gross.

Missouri (RKO) (2,650; 50-75) — "Woman Is Dangerous" (WB) and "Diamond City" (WB). Medium \$7,500. Last week, "Aladdin and Lamp" (Mono) and "Flight Mars" (Mono), \$8,000.

Paramount (Tri-States) (1,900; 50-80) — "Room for One More" (WB) (2d wk). Satisfactory \$7,500 after bang - up first week with \$13,000.

Tower; Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700; 1,217; 50-75) — "Decision: Before Dawn" (20th) and "Tales Robin Hood" (Lip). About holding own at \$13,000. Last week, "Flame of Araby" (U) and "Girl on the Bridge" (20th), sturdy \$15,000.

Vogue (Golden) (550; 75-85) — "Lavender Hill Mob" (13th wk). Steady \$1,400. Last week, big \$1,500.

### 'MEN' TALL 16G, PORT; 'BEND' SHARP 13G, 3D

Portland, Ore., Feb. 12.

Oregon-filmed "Bend of the River" is still the big noise here this week after two previous record-breaking frames. Biz continues good at all first runs because of strong product and sneak preview hyping. "Ten Tall Men" shapes tall in two houses. Room For One More looms big at Mayfair.

#### Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Bend of River" (U) and "Lady Pays Off" (U) (3d wk). Sock \$13,000 or near. Last week, torrid \$18,000 after record-breaking \$20,000 opener.

Guild (Parker) (400; 65-90) — "The Medium" (Indie). So-so \$1,700. Last week, "Operetta" (Indie), \$1,300.

Mayfair (Parker) (1,500; 65-90) — "Room For One More" (WB) and "Girl On Bridge" (20th) (m.o.). Big \$6,300. Last week, "Two Tickets Broadway" (RKO) and "On Loose" (RKO) (m.o.), \$5,000.

Oriental (Evergreen) (2,000; 65-90) — "Ten Tall Men" (Col) and "Lady and Bandit" (Col), day-date with Orpheum. Tall \$7,000. Last week, "Room For One More" (WB) and "Girl On Bridge" (20th), \$6,400.

Orpheum (Evergreen) (1,750; 65-90) — "Ten Tall Men" (Col) and "Lady and Bandit" (Col), also Oriental. Fancy \$9,000. Last week, "Japanese War Bride" (20th) and "Northwest Territory" (Mono), \$7,500.

Paramount (Evergreen) (3,400; 65-90) — "Red Skies Montana" (20th) and "Elephant Stampede" (Mono). Just oke \$8,000. Last week, "Room For One More" (WB) and "Girl on Bridge" (20th), \$10,500.

United Artists (Parker) (890; 65-90) — "Pandora" (M-G). Good \$7,500 or over. Last week, "Westward Women" (M-G) (3d wk), \$5,500.

### 'Woman' Fat \$12,000, Buff; 'Danny' NSG 9G

Buffalo, Feb. 12.

"This Woman Is Dangerous" looms as about the best bet among newcomers here this week. "Aladdin and Lamp" also shapes fine at Century. "Sailor Beware" landed great total in second week at Paramount.

#### Estimates for This Week

Buffalo (Loew's) (3,500; 40-70) — "Pandora" (M-G). Opened here today (Tues.). Last week, "Eloquence" (20th) and "Girl on Bridge" (20th), slight \$9,700.

Paramount (Par) (3,000; 40-70) — "Hong Kong" (Par). Opened here today (Tues.). Last week, "Sailor Beware" (Par) and "Elephant Stampede" (Mono) (2d wk), great \$17,500.

Center (Par) (2,100; 40-70) — "Woman Is Dangerous" (WB) and "Wooden Horse" (Indie). Big \$12,000 or near. Last week, "Room for One More" (WB) (2d wk-4 days), \$4,500.

Lafayette (Basil) (3,000; 40-70) — "Meet Danny Wilson" (U) and "Bitter Springs" (Indie). NSG \$9,000. Last week, "First Time" (Col) and "Jungle Manhunt" (Col), same.

Century (20th Cent.) (3,000; 40-70) — "Aladdin and Lamp" (Mono) and "Flight to Mars" (Indie). Fine \$11,000. Last week, "Girl in Every Port" (RKO) and "Slaughter Trail" (RKO), \$12,000.

### 'Skies' Slight \$9,500 In Cleve.; 'Room' 13½G, 2d

Cleveland, Feb. 12.

About the best take for a new entrant appears to be Palace's "Red Skies of Montana," although it looks only mild. Greatest hold-over likely will be "Room for One More" at the Allen. "Quo Vadis," in 12th week at Stillman, still is socko.

#### Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Room for One More" (WB) (2d wk). Big \$13,500 following \$17,000 last week.

Hipp (Scheffel-Burger) (3,700; 55-80) — "Obsessed" (UA) and "Red Skies of Montana" (20th). Fair \$9,000. Last week, "Flame of Araby" (U), nice \$12,000.

Palace (RKO) (3,300; 55-90) — "Red Skies of Montana" (20th). Mild \$9,500. Last week, "Cimarron Kid" (U), \$9,000.

State (Loew's) (3,450; 55-80) — "One Star" (M-G) (2d wk). Off to \$10,000 after fancy \$16,500 last week.

Stillman (Loew's) (2,700; 90-150) — "Quo Vadis" (M-G) (12th wk). Astonishing everybody with \$9,500 after big \$10,000 last week.

Tower (Scheffel-Burger) (500; 55-80) — "Hoodlum" (UA) and "Second Face" (Ordinary) \$3,000. Last week, "Barefoot Mailman" (Col) and "Indian Uprising" (Col), \$2,500.

### DENVER

(Continued from page 9)

and "Family Secret" (Col), \$8,000.

Broadway (Wolfberg) (1,200; 40-80) — "Too Young to Kiss" (M-G) (2d wk). Good \$8,500. Holds. Last week, \$12,000.

Dennis (Lockrill) (1,750; 40-80) — "Sailor Beware" (Par). Record \$20,000. Stays on. Last week, "Another Man's Poison" (UA), \$12,500.

Denver (Fox) (2,525; 40-80) — "Room One More" (WB) and "Cage of Gold" (Indie), day-date with Esquire. Great \$22,000. Last week, "Bright Victory" (U) and "Mr. Peek-a-Boo" (UA), \$12,000.

Esquire (Fox) (742; 40-80) — "Room One More" (WB) and "Cage of Gold" (Indie), also Denver. Big \$4,000. Last week, "Bright Victory" (U) and "Mr. Peek-a-Boo" (UA), \$2,500.

Orpheum (RKO) (2,600; 40-80) — "I Want You" (RKO) and "Calling Bulldog Drummond" (M-G) (2d wk). Light \$7,500. Last week, fine \$17,500.

Paramount (Fox) (2,200; 40-80) — "Well" (UA) and "Sinners' Holiday" (Indie). Good \$11,000. Last week, "Strange Door" (U) and "Superman and Mole Men" (Lip), \$9,000.

Tabor (Fox) (1,967; 40-80) — "Meet Danny Wilson" (U) and "Great John L." (Indie), also Aladdin. Webber. Okay \$6,000. Last week, "Boots Malone" (Col) and "Family Secret" (Col), \$8,000.

Vogue (RKO) (600; 80-85) — "Ghosts Go West" (Indie). Fair \$2,000. Last week, "Marie du Port" (Indie), \$1,400.

Webber (Fox) (750; 40-80) — "Meet Danny Wilson" (U) and "Great John L." (Indie), also Aladdin. Tabor. Dull \$2,500. Last week, "Boots Malone" (Col) and "Family Secret" (Col), \$4,000.

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## CBS Sets Up Vidpix Syndication Unit; Webs Move Into 'Local Time' Picture

Mounting importance of television films in the industry's overall programming structure was emphasized this week with news that CBS-TV has launched a new vidpix syndication outfit, which will distribute films produced either by the web itself or by indie producers.

Syndication unit is to be known as CBS-TV Film Sales and will operate as a separate unit in the web's setup. Eight series of shows, of either a quarter-hour or half-hour length, have already been lined up, and two more will be available soon. Unit will operate under the supervision of Fred Mahlstedt as national director, who in turn will report to Merle S. Jones, stations and general services veepee. CBS thus joins NBC and a number of indie outfits in syndicating films turned out especially for video.

While the new department is naturally expected to produce added revenue for the network, Jones and Mahlstedt pointed out that it, together with the other syndication outfits, will have special value to the entire industry. For one thing, they pointed out, local stations around the country are becoming increasingly dependent on vidpix for good, low-cost programming which can be sold to local advertisers.

More important, though, from the network standpoint, is that availability of such professionally-produced film shows in local time will help build the overall TV audience. Stations, by relying on the pix to fill their local option time slots, will bridge the network shows. As a result, a national network sponsor will not have to worry that some low-rated local program may ruin his chances of snaring an audience if it directly precedes his show.

According to Jones and Mahlstedt, CBS will handle indie-produced shows on a distribution fee scaled from 30-35%. In addition, the web may finance production of some indies or else produce some series entirely on its own. They outlined a pricing formula for sale of the product to local stations on a system slightly different from that utilized by other syndication outfits. Web has divided the current 63 video markets into six separate categories, based on the number of TV homes in the market, the annual retail sales and the average Class A card rates.

All stations in each of the six groups would have the same price structure, based on N. Y., as the only market in Group 1, down to Albuquerque or Ames, Ia., as representative of those in Group 6. Prices would then be based on that group category and the production costs of the film series, scaled down from N. Y. to the other five groups.

(Continued on page 47)

## SAG DEFEATS TVA IN AMOS 'N' ANDY BALLOT

Hollywood, Feb. 12. Screen Actors Guild defeated Television Authority in an election to determine the exclusive bargaining agency for actors in the Amos 'n' Andy films and all other films made on the West Coast by CBS. Vote, conducted by the National Labor Relations Board, was 32 to 16.

Fight between SAG and TVA had been going on for two years. With its victory in the CBS-Amos 'n' Andy election, the Guild has become official representative of all actors in 99% of all films for exhibition purposes in the U. S. A. The Amos 'n' Andy films are produced at the Hal Roach Studios but the players are on the CBS payroll.

## Palmer in Counter-Suit On Snader 'Tracy' Series

Hollywood, Feb. 12. P. K. Palmer filed a suit for declaratory relief in Santa Monica Superior Court against Snader Sales, charging a contract breach in a deal under which Snader financed and distributed "Dick Tracy" vidpix. He asked for an accounting, injunction and appointment of receiver, claiming 15 breaches of contract.

## 'Of Men and Music'

### Reissued for Video

Hollywood, Feb. 12. World Artists, headed by Rudolph Polk and Bernard Lubner, bought 20th-Fox's domestic rights to "Of Men and Music" for reissue on television. Picture, dealing with noted musicians, was produced by Polk and Lubner some time ago.

It will be divided into three 25-minute shorts and added to six other musical two-reelers as a TV series for national sponsorship.

## Everybody Wants To Make TV Pix Abroad—With Other Guy's Coin

Indication that scores of TV film package outfits are turning to British producers as a source of supply is seen in a disclosure made in New York last week by George Minter, production chief of Renown Pictures Corp., Ltd. He declared that dozens of propositions had been made to his firm in regard to licensing product specifically for television.

But upon investigation, Minter said, none of the offers had any substance to them. "When someone comes along," he observed, "with a practical, decent and sensible deal and provides a script suitable for production in England then I'll be interested." He indicated that almost all the proposals called for Renown to assume the major part of the work and financial outlay at minimum risk to those making the offer.

## 'Silver Cloud' Kidvid

John Gibbs office is wrapping up plans for a new TV film series for kids, "Silver Cloud" which will be produced by Tony Rivers. Latter, who will appear in title role, is aiming for a show that reveals the American Indian in a new light, via dramatizations of old Indian legends and instructions on making arrows, belts, etc. Production is expected to roll next month. Gibbs will also handle merchandising for "Cloud."

## LLOYD SUES FOR 300G ON TELECAST OF 'LAST' PIC

Hollywood, Feb. 12. Harold Lloyd filed \$300,000 statutory and general damage suits against NBC and KTTV for an unauthorized telecast of portions of "Safety Last," his 1929 film. He charged that NBC, through its outlet, KNBH, was guilty of copyright infringement for showing 28 minutes of the film Friday night (8), despite warnings from Lloyd interests. He asks \$250,000 from the web.

KTTV was named for using fragments of the film last June, while the comedian was in Europe.

## Dicker Stanwyck, Clift For Roach Vidpic Series

Hollywood, Feb. 12. Hal Roach is negotiating with Barbara Stanwyck and Montgomery Clift to play the leads in the hourlong telepic series, "The Dramatic Hour." Gregory Peck nixed the offer, preferring pic commitments. Show will be pieced together in four 11-minute segments.

Mona Freeman and Charles Farrell are starred in another series, "My Little Margie," which rolls in a fortnight.

# TV Films in Production

as of Friday, Feb. 8

**BRACKEN PRODUCTIONS**  
8259 Beverly Blvd., Los Angeles  
**NICK VOLPE** stars in five-minute film series about interpretations of an artist. Sponsored by Coty Inc. Series to begin shooting Mar. 4.  
Producer: Earle Dumont, Jr.  
Director: Arthur Anderson  
Camera: Arthur Anderson

**WILLIAM F. BROIDY PRODS.**  
Sunset Studios, Hollywood  
"CASE STUDY" half-hour telepic series based on careers of leading doctors now shooting. Regis Toomey and Sara Haden head cast.  
Producer: William F. Broidy  
Associate producer: Wesley Barry  
Director: Frank McDonald

**CBS-TV**  
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepics now shooting.  
Sponsored by Blatz Beer.  
Cast: Tim Moore, Spencer Williams, Alvin Childers, Ernestine Wade, Johnny Lee, Jester Hairston.  
Supervisors: Freeman Charles Correll.  
Director: Charles Barton.  
Producer: James Frawley  
Assistant director: B. F. MacFievey

**JACK CHERTOK PRODS.**  
General Service Studios, Hollywood  
Casting: Dixie Fuller  
"SKY KING" series of 20 half-hour vidpix for Derby Foods began shooting February 12.  
Cast: Kirby Grant, Gloria Winters, Ron Magerthy.  
Producer: Jack Chertok  
Associate Producer: John Morse

**COMMODORE PRODUCTIONS**  
General Service Studios, Hollywood  
Twenty-six half-hour adventure telepic featuring Clyde Beatty. Shoot to March 26.  
Producer: Walter White, Jr.  
Director: George Blair

**BING CROSBY ENTERPRISES**  
RKO-Pathe, Culver City  
Half-hour adult drama series will resume shooting films Feb. 18.  
Executive producer: Basil Grillo  
Producer: Bernard Girard  
Director: B. Girard

**DESILEY PRODS., INC.**  
General Service Studios, Hollywood  
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris, shooting to June.  
Cast: Lucille Ball, Desi Arnaz set leads with William Frawley, Vivian Vance in support. No parts to fill.  
Producer: Jess Oppenheimer  
Director: Marc Daniels  
Writers: Jess Oppenheimer, Madelyn Fugh, Bob Carroll

**DONLEVY DEVELOPMENT CORP.**  
Ranpico Studios, North Hollywood  
"HOLLYWOOD THEATRE" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.  
Producer: Bill Karn  
Director: Bill Karn

**JERRY FAIRBANKS**  
6052 Sunset Blvd., Hollywood  
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting Feb. 15. "FRONT PAGE DETECTIVE" series of half-hour adventure telepic scheduled for Feb. 15 start.  
Directors: Derwin Abbe, Arnold Welter

**FILMCAST PRODS.**  
8451 Melrose, Hollywood  
**GROUCHO MARX** starred in 39 half-hour adventure telepic film production, to be made once a week. Series to begin shooting Mar. 4.  
NBC, DeSoto-Plymouth sponsoring.  
Producer: John Guedel  
Director: Louis Gray  
Directors: Bob Dwan, Bernie Smith

**FLYING A PRODUCTIONS**  
6920 Sunset Blvd., Hollywood  
"RAGE RIDE" series of half-hour series of 32 half-hour telepic now shooting. Jack Mahoney, Dick Jones in fixed leads.  
Producer: Louis Gray  
Director: Wallace Fox

**JOHN GUEDEL PRODS.**  
600 Taft Blvd., Hollywood  
"LIFE WITH LINKLATER" starring Art Linklater in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.  
Green Giant sponsors.  
Producer: John Guedel  
Director: Irvin Aldine

**MARK VII PRODUCTIONS**  
"DRAGNET" series of half-hour adventure telepic now shooting with Jack Webb set lead. General parts to fill.  
Prod.: Stanley Meyer  
Prod.: Mike Gashoff  
Director: Jack Webb  
Assistant director: Marty Moss

**MARTED PRODUCTIONS**  
General Service Studios, Hollywood  
"THE HOT STOVE LEAGUE" Leo Ducey, "Crashin' Day" star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week. Shooting here until Spring training when show will move to Los Angeles. Season, returning here to wind series.  
Producer: Marty Martyn, Ted Kneeland

**ODYSSEY PICTURES**  
"TERRY AND THE PIRATES" 26 half-hour adventure telepic slated for Mar. 1 start.  
Producers: Douglas Fairbanks, Sol Lesser  
Associate producer: Barney Sarecky  
Writers: Norman Hall, Arthur Pearson

**LINDSLEY PARSONS PRODS.**  
KTTV Studios, Hollywood  
"No Weeds for the Widow" and "The Healthy Corpse" shooting through Feb. 15 for "FILES OF JERRY JONES" half-hour mystery telepic series.  
Cast: "No Weeds for the Widow," Don Ducey, Gloria Henry, Vince Barnett, Tristram Coffin, Lynn Thomas, Phyllis Coates, Rick Vallin, William Bakewell, Phil Tead.  
"The Healthy Corpse," Don Haggerty, Gloria Henry, Vince Barnett, Tristram Coffin, Phyllis Coates, Phil Tead, William Bakewell, Rick Vallin, Clara Meade, Odell Hytten.  
Producer: Lindsley Parsons  
Associate producer: Warren Douglas  
Director: George Blair, Lew Landers

**ROLAND REED PRODS.**  
Hal Roach Studios, Culver City  
"The Borrowed Cow" shoots Feb. 11 in "MYSTERY THEATRE" series of half-hour adventure telepic to wind shooting April 22.  
Cast: Tom Conway, Jim Burke, Robert Clarke, Constance Larson, Harry Stanton, Robert Scherer, Rosemary Trent, Elizabeth Slifer, Lisa Ashdown.  
Producer: J. Donald Wilson  
Director: Howard Bretherton  
Assistant director: Ed Robble  
"ROCKY JONES, SPACE RANGER"

## TV-Less WOV Has Major Stake In Europe Vidpix Production for U.S.

### Bromfield as Host

### Of Vidpix Series

A half-hour filmed video package with author Louis Bromfield hosting is being filmed by Bing Crosby Enterprises. Work on a pilot film will start early next month.

Basil Grillo will do the film production and General Artists Corp. will act as sales agency.

## Joe Seidelman Embarks On TV Distribution Of Subtitled Lingo Films

With growing interest by foreign producers and distributors in the TV potential of subtitled films, Joseph H. Seidelman, former Universal foreign chief, is embarking on tele distribution of a number of such pix. Among the product that his World Film Associates is offering in its initial pitch is "God Needs Men," French feature with English subtitles.

Seidelman's son, Robert, is the active operating head of WFA. Initial package he's offering comprises five films. In addition to "Men" they include "Heart of a Nation" (Julien Duvivier directed with Charles Boyer, Michele Morgan, Louis Jouvet and Raimu in the cast), "Twilight" (Micheline Presle, Claude Dauphin and Louis Jourdan) and "Angel and Sinner" (Micheline Presle).

All are in French with subtitles. Fifth pic, in English, is "Beloved Vagabond," Maurice Chevalier and Margaret Lockwood starrer.

Entrance of European studios into production of vidfilm for American television on a large scale is presaged by importation of a great volume of product by WOV, N. Y., bi-lingual radio outlet.

Although the station is "no commenting" queries, it's been learned that WOV has been screening samples of the product for prospective clients. Outside coin was secured, which indicates the size of the deals and scope of pix involved.

At the same time, it's understood, the indie has lined up a large catalog of other European product for beaming on U. S. tele. Much of it will not require dubbing, but in some cases new sound-tracks may be added. Many of the features are musical.

WOV, which some months back announced that it was entering vidpic production in Italy, did confirm yesterday (Tues.) that it will shortly receive the pilot film of a new series, "Your Home Town," produced on location in Italy. Concept is to shoot a series of one-reelers each of which will be a documentary on a town from which a large proportion of Italo-Americans emigrated. In addition to video airing, in which one bank-roller has already expressed interest, WOV expects to release the pix for showing in parish houses, community centers and other places in Italo-American neighborhoods.

European production of vidpic for the U. S. has been increasing, with shows such as NBC-TV's current "Foreign Intrigue," shot all over Western Europe; "Cafe Continental," lensed in England, and now in its second cycle after first being backed by Conmar zippers; the Vienna Philharmonic show handled by International News Service, etc. Harry Alan Towers is planning to film a series with Orson Welles abroad.

At the same time, theatrical product is getting a big ride on U. S. video channels. In addition to the large quantity of British celluloid being shown, some non-English pix are being used. WOR-TV, N. Y., for example, shows Italo features, with and without English titles, six times weekly.

## WGN-TV's Zoo Pickup For Syndication Series

Chicago, Feb. 12. WGN-TV is venturing into the film syndication field after pacting last week for exclusive video shooting rights at Chi's Brookfield Zoo. Two pilot reels will be lensed shortly for the station by Russ Davis' IWF crew. The zoo package will be offered to other video outlets around the country. WGN-TV program director Jay Faraghan will be charge of production, working with zoo director Robert Bean.

When the WGN-TV deal gets under way, it'll mean that both of Chi's animal parks will have a TV showcase. The Lincoln Park Zoo is the home base of NBC-TV's successful Sunday afternoon "Zoo Parade," which is the forerunner of the animal kingdom tele format.

## WSB Thaw Gives 50G To 30 Coast TV's

Hollywood, Feb. 12. More than \$50,000 was poured into the coffers of 30 TV directors and stage managers at KNBH-NBC when Wage Stabilization Board ordered, frozen the salary increases granted Radio and Television Director Guild for the NBC unit June 5, 1951. Negotiations were stalled so long that wage step-ups were ordered retroactive to Dec. 1, 1950.

Employees were awarded increases ranging from \$15 to \$35 a week and back pay covers 60 weeks. Those paid over scale get none of the gravy.

## Sachs 'Mystery Movie'

Sachs Quality Stores have picked up the "TV Mystery Movie" stanza on WJZ-TV, N. Y., Saturdays at 4-5:30, featuring the first local TV screening of 26 Republic pix. Agency is William Warren, Jackson & Delaney.

half-hour adventure series with Dick Crane, Crystal Reeves in set leads rolls Feb. 14th.

**REVUE PRODUCTIONS**  
Eagle Lion Studios, Hollywood  
Series of half-hour adult drama telepic for ABC series General Theatre resume shooting mid-February.  
Director: Lew Landers  
Producer: Revue Productions  
Director: Axel Greenberg, Richard Irving, Norman Lloyd

"Kit Carson" half-hour western adventure telepic series resume shooting Feb. 5. Bill Williams, Don Diamond set leads. Parts to fill.  
Producer: Revue Productions  
Director: Lew Landers  
Assistant director: Wilbur McGaugh

**ROY ROGERS PRODUCTIONS**  
Goldwyn Studio, Hollywood  
ROY ROGERS in four outer telepic rolled Jan. 12. Vidpix are half-hour each. Roy Rogers, Dale Evans topline. Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV. Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

**SCREEN TELEVIDEO PRODS.**  
Eagle Lion Studios, Hollywood  
"Second Candle" shoots Feb. 11 in "ELECTRIC THEATRE" series of half-hour drama telepics.  
Cast: Whitfield Connor, Mabel Paige, Maureen Cusack, David McMahon, Arthur Shields, Sean McClory, Harry Shannon.  
"Mother Was a Bookmaker" skedded for Feb. 14 start in "ELECTRIC THEATRE" series. General parts to fill.  
Producer: Gil Ralston  
Director: Victor Stolof

**SHOWCASE PRODUCTIONS**  
Hal Roach Studios, Culver City  
"RACKET SQUAD" series of half-hour adventure telepic skedded to resume February 26.  
Producer: Hal Roach, Jr.; Carroll Case  
Director: Jim Tinsling

**TCA PRODUCTIONS**  
Hal Roach Studios, Culver City  
"ABBOTT AND COSTELLO" featured in series of 13 half-hour telepic patterned after format of their motion pictures show shooting.  
Executive producer: Pat Costello  
Producer-director: Jean Yarbrough

**DICK TRACY PRODUCTIONS**  
General Service Studios, Hollywood  
"DICK TRACY" series of 39 half-hour mystery drama telepics resume shooting February 18.  
Cast: Ralph Byrd, Joe Devlin set leads.  
Director: Thomas Carr

**FRANK WISBAR PRODS.**  
Eagle Lion Studios, Hollywood  
"Brother of the Beast" skedded for Feb. 11 start in "FIREBIRD THEATRE" series of half-hour dramas.  
Cast: Margie Lord, Bill Bishop, Sheb Wooley, John Vooght, June Evans, June Ellis.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

**ZIV TV**  
5255 Clinton St., Hollywood  
Two in "UNEXPECTED" series of half-hour telepics start in February. General casting for all pictures.  
"BOSTON BLACKIE" four telepic in half-hour series start in February.  
Cast: Kent Taylor topline, Lois Collier, Frank Orth, Robert Spencer, Paul Kent in support. General parts to fill.  
Director: Paul Andres, Eddie Dav, So-bey Martin



# 'KATZ CONCEPT' CUES TV BATTLE

## For Sale

A few of the nation's important radio operations are up for sale. Marshall Field, who previously had disposed of his WSAI station in Cincinnati, would like to unload his AM outlet in Portland, Ore. Advantage in acquiring the northwest station is that a TV construction permit is virtually pre-guaranteed. However, Field is interested in disposing of the property only on a "package" basis, which would mean acquiring his Seattle station as well.

WNEW, the New York indie, which is recognized as something of a dream operation in broadcasting, with billings last year estimated in excess of \$3,000,000, can reportedly be had for the right price. Probably the most affluent indie in the country, it was offered to George B. Storer for his Fort Industry lineup of stations a few months back, but Storer nixed the offer. (Fort Industry's major concern at the moment is acquiring TV operations.)

WNEW was sold two years ago by Arde Bulova to a syndicate of business men headed by William S. Cherry, Jr., Providence department store owner and operator of WPRO, Providence. Manager Bernice Judis and her husband-sales manager, Ira Herbert, control 14% stock between them.

Reason for the syndicate's purported desire to unload isn't known, but reports are that it wouldn't be averse to grabbing off a fast capital gains deal.

## NBC's 'Studio Minus' for Projected 'Studio Miner,' New Space Snags

Apparently the addition of one major show to its programming roster can throw NBC-TV for a loss, insofar as studio facilities go. The problem in New York is growing increasingly tough, with NBC's major concern at the moment the finding of an originating point for the upcoming Worthington Miner dramatic series.

Meanwhile, NBC has encountered a fresh setback in its continuing efforts toward alleviating the problem. It appears that RCA has turned thumbs down on the original proposal that the parent manufacturing company share the recently-acquired Colonial Theatre on upper Broadway, N. Y., with NBC, which would have permitted an eventual shifting of the Max Liebman "Show of Shows" production to that house and resolved the difficulties of using the cramped facilities of the International Theatre at Columbus Circle.

RCA says it needs the Colonial on an exclusive basis for its large screen TV experiments. Previously NBC had envisioned tearing down the entire interior and reconstructing it as the first TV-built theatre that could make maximum use of space, even under the arena-type seating, foyer, etc. Similarly, use of the Colonial would have allowed Liebman access to color facilities and equipment in prepping the show for its eventual conversion into tint.

## 45G Kostelanetz TV'er on Market

The Andre Kostelanetz TV show, which was originally designed and auditioned for Coca Cola sponsorship as a Sunday afternoon attraction, but which wound up on the shelf when the Coke outfit was forced to change its mind, is now on the open market. The package is owned jointly by CBS and the D'Arcy agency, which has the Coca Cola billings but which is now inviting in all comers. Price of the half-hour show is estimated at \$45,000, making it one of the costliest musicals in video.

At the time Coca Cola initially set its sights on the Kostelanetz show, it was hopeful of shedding the costly Edgar Bergen program on radio, but when contractual commitments interfered, the Coke people were obliged to bow out. Ted Mills had been brought in from Chicago, where he was producing NBC shows, and was lended to CBS to make the audition kine. He has since returned to the NBC fold, in New York.

With Coca Cola and Bergen slated to part company at the end of the current season, it's considered still possible that the soft drink outfit may latch on to Kostelanetz in the fall—if the show is still on the availability list.

## SPOT VS. WEBS CONTROL IS KEY

In the first move by a station group to break the networks' alleged domination of television programming, the Katz station rep agency is lining up 19 video outlets it represents, to guarantee spot advertisers that their time will never be pre-empted for a network show. In addition, Katz plans to ask the stations to revise their spot time rates so that they can compete on a more-equal footing with network rates.

Katz execs revealed that they have called a special conclave in Chicago Saturday and Sunday (16-17) to outline their plans to excess of the 19 stations, and to detail the urgent needs for such a move at this time. Pitch will be based on claims that the stations can derive more money by selling to sponsors on a spot, rather than a network basis, and that advertisers and agencies will benefit via a tighter control on their programming and a freer choice of markets.

Stations affiliated to the major webs, of course, cannot guarantee to spot advertisers time which falls within the network option brackets. But it's the local option periods which Katz hopes to safeguard against any station pre-emptions for net shows. Outfit concedes that certain types of programs, which require a simultaneous feed to a number of stations throughout the country, can only be handled on a network basis, such as sports events, the upcoming political conventions, etc. But for the majority of programs, both the stations and advertisers can benefit by a greater reliance on film shows which, according to Katz, can best be bought on a spot basis.

**'No Such Animal'**  
According to Katz execs, the fact that 41 of the 64 current TV markets are single-station areas, proves that there is "no such animal" as a live video network, since sponsors must settle for a combo live and kine circulation. Because of this limitation on network outlets, plus the poor kine quality, Katz claims that most advertisers would be wiser to utilize film shows in selected spot bookings. To this end, the outfit has listed five advantages to be found in spot buying:

1. A spot buyer has a free choice of markets and is not forced to take markets he doesn't want, in order to get into those he needs.
2. He gets a greater choice of stations, since he can "cross network lines" by buying time on affiliates of all four webs.
3. He gets better picture quality by ruling out kines entirely in favor of live local or film shows.
4. Stations are willing to cooperate, both in clearing time and helping to merchandise products, since they derive more revenue (their full local card rates against the percentage they get from the nets), and are not subject to network-imposed rate changes.
5. Spot time charges and program costs are lower.

Since spot programming will undoubtedly depend mainly on film, Katz has compiled a directory of vidpix programs available to TV, listing each show by title, format, distributor and the cost in each market.

## DANN TO SUPERVISE SPECIAL TELECASTS

Mike Dann, NBC-TV coordinator of program package sales, has been upped to the post of supervisor of special broadcasts in which he'll devote full time to developing the lineup of "spectaculars" and "Operation Frontal Lobe" shows which the web has on tap for the coming year.

Dann will report to Davidson Taylor, general production exec for NBC video's program department. His assignment to the job, which is a new one, indicates that NBC-TV chief Sylvester L. (Pat) Weaver has greenlighted the cultural programming concept he devised for prime-evening time presentation.

## L.A. to N.Y. Tele Program Fadeouts Cue Dilemma on Resolving Rebates

### Rise and Shine!

Agency men responsible for getting commercial copy on television are living in dread of one thing these days—that their clients may get involved in sponsorship of the 7 to 9 a.m. "Today" show on NBC-TV.

Not that they have anything against the show, as such. But, as the J. Walter Thompson boys found out this week when Florida Citrus Assn. became a participation sponsor, it means repatterning their living—and sleeping habits—since they must be at the studio between 6 and 7 a.m.

The television networks, notably NBC and CBS, are in the middle of a dilemma in trying to resolve the rebate situation on west-to-east shows that become enafued due to failure of microwave facilities. Loss of either the visual or audio segments has been occurring at an alarming rate in recent weeks causing considerable anxiety.

As yet there is no set formula established, as in radio, for evaluating the amount of the rebate to clients, and NBC and CBS in the interim have established an arbitrary allocation system of their own.

The situation is becoming particularly acute when it affects the commercials, as happened last Wednesday (6) in the CBS-TV remote pickup from Cleveland on the Pabst fights. One of the Pabst spiels was rendered null and void when the audio went off, rendering the spieler's pitch meaningless. The webs realize that under such circumstances they have no talking point resolving the coil angle with the sponsor.

Hardly a week goes by that a major show originating from the Coast doesn't take it on the chin through a breakdown of facilities. On NBC it's happened on a number of occasions with the Tide sponsored Red Skelton show and the Colgate-sponsored "Comedy Hour." Last week CBS-TV's "My Friend Irma," 24 hours prior to the Pabst fight snafu, encountered a 10-minute picture breakdown, with only the audio operating, with result that the entire interconnected network, excepting Los Angeles station, was affected.

Engineers say the real trouble lies ahead, particularly during the summer months, when the micro wave facilities are susceptible to the freakish elements of thunderstorms, lightning, etc. And coast-to-coast TV has yet to go through its first summer period.

In their recurring hassles with clients over dend pictures or sound, NBC and CBS have arbitrarily set as a rebate figure 75% of the time cost (when the picture is affected) covering the lapsed period, with 25% rebate when the audio goes dead.

## Admiral Dousing 'Lights' on Video

Admiral's longtime threat to give up sponsorship of the Monday night NBC-TV "Lights Out" show, which has come up at each 13-week option interval, turned out more than a threat this time, and the program and the client will part company at the end of the current cycle.

NBC, meanwhile, is pitching up to Admiral, the newly-auditioned Jerry Lester sho. "This is a brand new version of the ex-'Blind Date' stanza, packaged by Bernard L. Schubert. Kine audition has reportedly sparked a lot of enthusiasm in terms of resolving Lester's proper iche in the medium. Harry Sosnik did the music.

Admiral has just splurged on a new Sunday radio show CBS and bought the political conventions coverage on ABC AM-TV.

## TONY BAVAR SUMMER SUB FOR BLAINE-LEE

Benton & Bowles has set singer Tony Bavaar as the summer replacement on NBC-TV for Procter & Gamble's thrice-weekly "Those Two." Latter show, aired Mondays, Wednesdays, and Fridays from 7:30 to 7:45 p.m., is expected to run through the season's end in June, with Bavaar then taking over for 13 weeks.

"Those Two" stars Vivian Blai and Pinky Lee. It had been reported that Bavaar was being signed to replace Lee on the show currently, but B&B denied the reports.

## \$650,000 TV Tab On Olivier-Leigh Too Rich for NBC

NBC's enthusiasm has cooled off in its negotiations with legit producer Gilbert Miller for a TV showcasing of the Caesar and Cleopatra and "Antony and Cleopatra" brace of attractions starring Sir Laurence Olivier and Vivien Leigh. After looking over the financial statements and the coin outlay it will entail, NBC has practically given up the idea.

All told it would cost NBC about \$650,000 for the brace of one-shots, which would have gone into Saturday and Sunday afternoon periods, on consecutive days, approximately from 3 to 5 p.m. The theatrical unions gave their okay to the project, on condition that NBC pay the latest cast a full week's salary for each TV appearance. That would have meant two weeks' salaries. NBC was agreeable to those terms, but the additional coin asked as the Olivier-Leigh share, along with producer Miller's take, not to mention rebates for preempting the Saturday and Sunday periods, spiraled the total sum to a figure which NBC was willing to concede would make a sponsorship deal almost impossible.

Plan was to do a direct pickup from Ziegfeld Theatre, N. Y., where the Shaw-Shakespearean twin bill is currently playing.

## Controversial Minister Switches L.A. TV Stations In Re-Programming Tiff

Hollywood, Feb. 12.  
Rev. James Fiffeld, Jr., whose "nonpolitical" telecasts on KTTV have stirred considerable controversy, abruptly exited the station for KECA-TV, where he starts Sunday (17). Both sides say that re-programming, leaving him a poor choice of spots, caused the departure. However, apart from the haste, he's being replaced by the sustaij "Roller Hockey."

Fiffeld was paying \$600 in time charges. He had completed 18 weeks of a 26-week pact. KECA-TV rate is \$700. Station says copy will be submitted for approval but admitted that ad libbing poses a problem, adding "we will seek to keep the program within the bounds of good taste."

## Craig Lawrence Replaces Dick Swift at WCBS-TV

Craig Lawrence, former general manager of WCOP, Cowles outlet in Boston, has been named general manager of WCBS-TV, flagship station of the CBS video web in N.Y. He replaces Dick Swift, resigned.

Swift has joined the Bolling Co., station rep outfit as veepee in charge of TV. He had been with CBS for almost 20 years.

# Revolutions in TV Lighting Art Put Glow on Ingenue, Glare on Villain

By BERT BRILLER

Technical revolutions in TV, typified by the shift from the older iconoscope camera to the more sensitive image orthicon which drastically cut the amount of light needed, are radically changing the science of video lighting and permitting more artistic effects.

According to Imero Fiorentino, 23-year-old light direction engineer of ABC-TV, the old days when 1,200 foot candles of light were flooded on a set are gone; today the average scene is lit with only 80 fcs., while in some low-key sequences as little as 30 fcs. are sufficient. The banks of massed floodlights and fluorescent tubes with their flat glare have given way to new fixtures—spots and focussable units which provide a palette allowing the expert to paint a scene evoking the exact mood the director wishes.

The new science—in which the light specialist uses scoops, babies, inkies, lekoks, aces, deuces, Dyna-Beams, strips, barndoors and gobos—is overcoming the anxiety of some legit and pic actresses who fear they'd show up haggard on video screens. In many ways light engineering is a gallant profession and its practitioners are eager to help the lady look her best.

Although overhead illumination is most natural, it generally is not most flattering, while flat lighting tones down the crowd's feet and eye socket shadows that femmes abhor. And since most directors want their actresses to look young and charming, the attempt is made to lens them with light coming from a low source. Conversely, the villain, gets the harsh overhead glare.

Hollywood, which can light each shot individually, avoids many dilemmas. But tele, where shooting is continuous, has to meet the problems squarely. It's a toughie, too, because the dolly cameras, mike booms, wall and other physical limitations sharply restrict the area in which the light man can work. That means that every shot can't be a brilliant portrait.

Of course, some vehicles demand that a gal not seem the fresh ingenue. When "Celanese Theatre," which Fiorentino handles, presented "Anna Christie" recently, some dialog pointed up the heroine's tiredness. Consequently, in those scenes June Havoc was lit to accentuate fatigue lines in her face.

**Difficult Jobs**  
The O'Neill drama, shot in low-key gloom, called for heavy fog in some scenes. This was supplied by lensing a chemical powder in a small glass box, with the image superimposed over the actors. Box was lit so that the fog seemed to swirl around the thespians without obliterating their faces. Intensity of the mist was controlled electronically by the technical director.

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## Falstaff Bankrolls 'Game of Day'

Falstaff beer will bankroll the baseball "Game of the Day" broadcasts on 175-200 stations of the Mutual network, excluding the Coast area, starting March 8. In non-Falstaff markets the seven-day-weekly series will be available for local sponsorship on co-op basis. However, the show will not be heard in cities within the 50-mile radius of the major league clubs.

With baseball rules changed so that individual clubs now make their own deals with the broadcasters, Mutual has inked arrangements with eight of the 16 major league clubs. However, all the teams will be covered, being picked up when they play in the stadium of a squad that has an MBS pact. On days when the web won't beam a major league fray, a minor league ballcast will be aired. Al Helfer, who has been handling mike chores on "Game" since the airers were inception in 1949, will handle the assignment again. Gene Kirby is scheduled to pair with Helfer, and Dizzy Dean will make guest appearances on the show.

## Colgate Buys Parsons For Capsule Sunday Gab

Louella Parsons will be back on radio on Sundays, starting March 2. She will have a five-minute slot on either NBC or CBS with Colgate taking up the tab for Lustre Creme via Lennen & Mitchell agency. Deal is for 13 weeks with options.

Agency is shopping around for the best available time and also has taken an option on her television show, after being shown the pilot by Wynn Rocamora, agent for the columnist-commentator. Miss Parsons closed out her series on ABC for Jergens-Woodbury a month ago.

## Mutual's Mystery Promotions Binge

Mutual web starts its second annual three-month mystery promotion on Sunday (17), tying in with National Crime Prevention Week. Campaign links MBS' whodunit lineup with mysterious books, magazines and films under the general theme, "relax with a good mystery—on the air, in books and magazines."

As part of the promotion the chain has launched a 15-minute show, "Mr. Mystery" Fridays at 7:15 p.m. (on WOR, N. Y., Sundays at 10:45 p.m.) which includes a brief dramatic segment and interviews with crime fighters and writers such as Mary Roberts Rinehart, former Brooklyn district attorney Burton Turkus, Glenn Ford and Geraldine Brooks, latter two from pix.

Drive, which is being headed up by MBS ad and promotion director Hal Coulter, has received commendations from J. Edgar Hoover, Sen. Estes Kefauver and the International Police Chiefs Assn.

## 'MILLIONAIRE' LOSES SECOND BANKROLLER

Grove Laboratories, which had alternated as sponsor with General Mills on CBS-TV's "Live Like a Millionaire," has decided to follow GM's move in checking off the show at the end of the current cycle. Masterson, Reddy & Nelson, the show's packagers, reportedly have another bankroller ready to ink and, if the deal goes through, CBS will keep the show on the air.

Web is mulling the possibility of moving another presently-sponsored show into the Friday night 10 to 10:30 slot now occupied by "Millionaire," which would mean shifting the latter program, in turn, to a new time slot. Despite its being aired opposite the high-rated Gillette fights on NBC video, "Millionaire" snared a sizable 21.2 network rating in the latest Nielsen.

GM checked off the show in order to buy "Bride and Groom," also packaged by MR&N, four mornings a week on CBS-TV, Grove Labs. It's understood, plugs a cold remedy on its alternate week sponsorship, and had planned previously to cancel at the close of the winter.

## Lotsa Chi Billings For 'Howdy' Kid Strip

Chicago, Feb. 12. NBC-TV "Howdy Doody" has been giving Chi account exec Charles Standard a busy time the past few days with new biz and renewals on the kiddie strip. New sponsor logged into the show is Bauer & Black which ordered the Wednesday 4:30 to 4:45 segment for six weeks, effective April 16. Standard also came up with renewals from Kellogg and International Show for a continuation of their "Howdy Doody" ride. Not to be outdone, Chi account man Ed Stockmar inked Mars for a repeat of its Monday and Wednesday pickup.

## Thyvals Copy Nixed

Hollywood, Feb. 12. Objecting to commercial copy on grounds it was in bad taste, KNBH nixed the Jimmy Wakely half-hour video show skedded to begin last week, and the Wakely stanza wound up on KNXT, where it tees off Feb. 24.

Thyvals sponsor the Wakely show.

## Luckies' Dodgers Buy Cues Shift Of Battle Front

With both Chesterfield and Lucky Strike reportedly wary of continuing their multi-million dollar splurging with top star personalities on network radio, in view of declining audiences, there is increasing evidence that the ciggie battle for supremacy in the AM markets may be fought out on a local level. (Jack Benny's 1952-53 status as Lucky Strike's star radio salesman is still up in the air; ditto for Chesterfield with its Bob Hope-Bing Crosby programming parlay, all representing shows in the \$35,000-\$40,000 weekly bracket).

Pacting of Lucky Strike for a pickup of the Brooklyn Dodgers games via WMGM, N. Y., in which it'll share the tab with Schaefer beer, represents a radical departure in programming for the tobacco company. It is seen as the tipoff of an all-out battle this summer between Chesterfield, which sponsors the N.Y. Giants games via WINS, and Lucky Strike for the consumer dollar. Similarly, both rival companies are reported scanning the baseball horizons around the country for its accent-on-the-local-scene ad coin investment.

## WFDR FMer, on Eve Of Fadeout, May Get Reprieve With Several Dickering

With the Friday (15) deadline for its demise nearing, WFDR (FM), N. Y., is getting dickers from several sources that may keep the station on the air, although the prospect of a last-minute reprieve is not very likely.

Offers to purchase the station have come from diverse interests, including WLII, N. Y., which lacks an FM adjunct. A school of radio and television has expressed interest in picking up the outlet as a training ground for its students. One college in the area is mulling purchase for use by its journalism majors, and the undergraduate newspaper of another college is trying to round up support for three universities to buy the indie as an educational operation. Additionally, an offer has been made by a philanthropic organization which would like to see WFDR remain on the air.

Behind some of the bids is the lure of a tax-loss deal. A buyer could deduct some of WFDR's \$350,000 losses over the past four years from his current fiscal year, which would mean that for a relatively small outlay he could get into a more favorable tax bracket.

Meanwhile listeners have been sending in letters of support, some of them offering to contribute coin.

## 140G SPORTS BONANZA FOR WHDH IN HUB

Boston, Feb. 12. With the lever of the complete sked of '52 Red Sox ballgames, WHDH here last week wrapped up 18 individual pacts with a total billing of \$140,000 for the sports adjacencies and related programs. Since this is earliest date that the station has ever sold out its baseball availabilities, WHDH toppers feel it augurs a peak summer biz in '52.

Sponsors involved are: Croston & Carr clothes; Koolvent awning; Kananof's baker; Wyman nurseries; Able rug; T. Noonan toiletries; Boston & Maine R.R.; Community opticians; F. B. Washburn candy; Weather Master window sales; White Rock beverages; Supreme wine; Hung food; First National Bank; Chevrolet dealers; Paparella Bros.; E. E. Hanlon shoes; and Essem Packing.

## Red Skelton the TV Champ

Red Skelton moved into the No. 1 spot in the Nielsen TV ratings released last week. It was Nielsen's first nationally-projected report for 1952 and covered the two-week period ending Jan. 12. This included the Jan. 1 Milton Berle show, and the Jan. 8 "Texaco Star Theatre," on which George Price subbed for Berle. Texaco show was No. 2 on "Number of TV homes reached," and No. 3 on the "percentage of TV homes reached in program station areas." (Actual rating is based on latter.) The Top 10 breakdown follows:

Number of TV Homes Reached		Per Cent of TV Homes Reached in Program Station Areas	
Program	Homes (000)	Program	Homes
Red Skelton	7,745	Red Skelton	55.4
Texaco Star Theatre	7,362	Arthur Godfrey's Scouts	49.7
Groucho Marx	7,038	Texaco Star Theatre	49.6
Colgate Comedy Hour	6,999	I Love Lucy	48.9
Arthur Godfrey & Friends	6,751	Arthur Godfrey & Friends	48.8
I Love Lucy	6,724	Colgate Comedy Hour	48.5
Your Show of Shows (R. J. Reynolds)	6,617	Your Show of Shows (Participating)	47.9
Your Show of Shows (Participating)	6,588	Groucho Marx	47.4
Fireside Theatre	6,564	Your Show of Shows (R. J. Reynolds)	46.4
Rose Bowl Game	6,076	Fireside Theatre	44.6

## Step-Up in 3 Cleve. Stations' Hours, Airers Hypos TV Lead in Ad Media

Cleveland, Feb. 12. Through programming and extended hours of operation, this year may see the city's three television stations achieve what may well become a commanding lead in Greater Cleveland's advertising media.

The four-year-old television industry not only has seen its sign-on hour pushed back to 7 a.m., but through program expansion, WEWS, WBNK and WXEL are now each offering a full avenue for all advertising needs to more than 550,000 TV receivers.

All three stations have soared well over the 100-mark in weekly programming with WBNK, the NBC o. & o. outlet, chalking up the highest number by virtue of its sign-on with "Today." Although trailing slightly in total hours, WEWS, the Scripps-Howard station, and WXEL, the Empire Coils unit, are offering a greater and more varied field of local programming.

Both WEWS and WXEL are realizing a step-up in facilities to meet the extra demand created for television programming. WEWS, whose December, 1947, opening makes it the oldest of the TV outlets, recently added a new studio, while WXEL, the two-year-old youngest member, will soon open its new downtown business-broadcasting center in the former Esquire Theatre. Its main facilities and transmitter will remain in suburban Parma Heights.

There have been three main trends in local programming: education, polka-flavored variety shows, and the rise of Cleveland as a regional feed point to an Ohio network, primarily in sports and news.

**Education-Wise**  
Education-wise, WEWS and WBNK are offering programs, with the former pursuing an aggressive policy and a close tie-in with Western Reserve U. The WRU series extends for 30 minutes, Monday-thru-Saturday, at 9 a.m. That the program has more than achieved all expectations was seen in the recent announcement that it did not "need" a \$2,700 financial grant. The WRU series consists of credited courses delivered by pro-

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## GE Resolving TV Program Schedule

General Electric has scheduled meetings for this week to decide on its future TV programming plans. Out of the huddles will come a decision on whether it will abandon its present afternoon schedule, and move into nighttime video with an additional half-hour period.

Company presently sponsors Bill Goodwin two afternoons a week on NBC-TV, and is still undecided whether to keep the same show, replace it with another or relinquish the time. Meanwhile, GE has made inquiries at NBC and CBS as to nighttime availabilities. This would be in addition to its Sunday night sponsorship of Fred Waring. Company has bought "Information Please" as Waring's summer replacement and may keep it for the fall season.

## Bing Mulls TV Format

Hollywood, Feb. 12. Bing Crosby has been mulling over scripts for his entry into television, but so far hasn't found a format he considers okay. Crosby doesn't want to pattern the venture after his AM format, but seeks one which will lend itself more toward video.

He will make his debut via telepic, with his own Bing Crosby Enterprises shooting the film.



# ABC'S DRASTIC ECONOMY WAVE

## Say It Ain't So!

What will happen to the CBS sock Sunday night radio lineup; which still happens to be the dream parlay in network programming, in the event Jack Benny scrams the AM medium for a permanent TV berth, is causing no little anxiety and apprehension around the web.

No one's denying that Benny is the anchor man in the Sunday lineup that's responsible, in large part, for the resultant audience payoff to "Amos 'n' Andy," Edgar Bergen, "Our Miss Brooks," and others sequenced into the Sabbath night roster. Red Skelton, it's recalled, "packed 'em in" when entrenched Sunday night 8:30, but today the same show, out of the Sunday lineup, also out of the running.

While conceding that Bergen, "Brooks," "A & A," etc., can stand on their own, CBS nonetheless recognizes that the Sunday lineup, stripped of Benny, will be reduced to a "just another night" status.

## More Coin Seen in Local TV Than Web Feeds; Price Tags Still Going Up

Affiliated television stations should be permitted to hold on to more of the top time slots, rather than let the networks grab them off. George Heineman, program manager of WNBQ, Chi, told the all-day conference of the N. Y. chapter of American Women in Radio & TV at the Hotel Astor Saturday (9).

Heineman said that television stations are able to make more coin from the local shows than from taking web feeds. WNBQ shows cost only three times as much as corresponding radio shows, which he termed "very cheap, considering tele's impact." Heineman said. He advised local video outlets to start with inexperienced, low-priced talent and build it into money-making personalities.

On the question of tele costs, Philip Cohen, v.p. of Sullivan, Stauffer, Colwell & Bayles, said that price tags will continue to rise, with no leveling in sight, and warned that more and more sponsors will be "caught in the freeze." He added that tele variety shows will not be as long-lived as those in AM. Programs that will be around the longest, he forecast, will be "those with heart, continuity and sympathy, like 'I Love Lucy' and 'Mama'."

### Bearish on Radio

Cohen and Albert McCreery (producer of NBC-TV's "Regent Cameo Theatre") were both bearish. (Continued on page 49)

## CBS Heartened By '52 Radio Billings

CBS radio has chalked up almost \$15,500,000 in gross annual billings since the first of the year in either new time buys or sponsorship renewals. Majority of the sales, of course, are subject to the standard 13-week cancellation clauses but, according to CBS execs, it's significant that the \$15,500,000 represents almost 25% of the web's total 1951 billings of \$68,784,773.

According to John Karol, CBS sales veepee, the new business proves that the country's advertisers are reaffirming their faith in radio's sales effectiveness. Sales report, he said, "is further evidence that advertisers, in their re-evaluation of all advertising media, are more and more convinced that radio still their best buy in terms of cost, circulation and audiences delivered."

Breakdown of the CBS business shows 12 bankrollers renewing on 20 shows and 12 more buying new time for a total of 13 shows. Included are several sponsors which have never previously been represented on the web, including North American Van Lines, Pepperell, Wander Co., etc.

### Friedman Resumes

After a long siege of hospitalization, Hal Friedman, NBC-TV producer, returned this week from a two-week rest cure at Boca Raton, Fla.

He starts work pronto on the upcoming "Dagmar's Canteen" half-hour video display.

### Norman Frank to CBS

First producer to be signed by CBS Radio in some time was inked this week, when Norman Frank, one-time radio-TV coordinator for Young & Rubicam, joined the web. It's expected that he'll be handed production reins on special assignments.

Since leaving Y&R, Frank has worked as an indie TV producer, handling such programs as "Star of the Family" and "Arthur Murray Show."

## Admiral Biz To Seeds? Chi on A Billings Rampage

Along with cancellation of "Lights Out" on NBC-TV, it's reported that Admiral may also switch its billings to another agency. It's understood that the nod will go to Russel Seeds in Chicago.

Account is currently held by the Erwin Wasey agency. Latter house inherited the billings a couple seasons back from Kudner.

Switchover would solidify Chi's ascendancy in the past year on network radio-television billings, particularly reflected in the almost phenomenal spiraling of Leo Burnett biz. Latter agency recently moved in on the Kellogg biz held by Kenyon & Eckhardt. It's reported that Burnett billings now approximate \$43,000,000, making it one of the nation's kingly operations.

## STEVE ALLEN DAYTIME CASUALTY ON CBS-TV

CBS-TV, unable to clear a sufficient number of stations for its daytime Steve Allen show to make the series pay off sponsor-wise, has decided to ditch the show after the Feb. 22 broadcast.

Show is currently aired cross-the-board from 12:45 to 1:30 p.m. That slot is local option time and all but a few of the web's affiliates had chosen to program it with local shows, rather than take the Allen feed from the network. Period from 1 to 1:30 is mainly local option time on competing webs also, so that CBS' cancelling of the Allen show was not due to too much competition from a rival network program.

Show currently is sponsored only by Procter & Gamble, which has the 1:15 to 1:30 period on Tuesdays and Thursdays. Web will automatically cancel the pact with P&G when the show folds, with the time on all stations which have carried the show to be turned back to them. Allen, who's under contract to CBS, will continue as emcee of the Saturday night "Songs for Sale" and may also have another daytime show in a different time slot built around him.

## PRUNING LAID TO TV CANCELLATIONS

Largescale check-out by sponsors on ABC-TV, forcing off seven programs in the next few weeks, has cued a budgetary pruning and economy-firing wave at the web. Gloomy picture has been lightened somewhat by some new radio biz, with General Mills buying into the ABC "Pyramid Plan."

Bankrollers cancelling out on ABC-TV include Hollywood Candy, which backs "Hollywood Jr. Circus" Saturdays at 10:30-11 a.m.; McKesson & Robbins, which has "Date With Judy" Saturdays at 11:30 a.m. to 12 noon; and Brown Shoe, which sponsors "Say It With Acting" on alternate Fridays, 7:30-8 p.m. In the past few weeks the web also got cancellations from Kaiser-Frazer on "Ellery Queen" (Sunday, 7:30 p.m.); Seiberling on "Amazing Mr. Malone" (alternate Mondays, 8 p.m.); Ranger Joe cereal, "Ranger Joe" (Sunday, 12 noon); and Mogen-David "Charlie Wild" (Tuesday, 8 a.m.).

As a result of the loss of these stanzas and the income they represent, ABC has given pink slips to 28 engineers and technicians. So far 15 of them have been taken on by NBC-TV, since trained men in the field are relatively scarce. Additionally, ABC-TV was to lose some 11 directors, but these are being absorbed into WJZ-TV, which has been set up as a separate entity from the operational standpoint.

Besides these firings, clerical help and workers in other departments were handed their notices last week. Department heads at a meeting Friday (8) were told that budgets are to be given a careful looking-over in a general tightening.

### Effect of Merger Delay

According to a web spokesman, the economy moves were part of a periodic pruning, such as other chains regularly perform. However, it's figured in the trade that (Continued on page 45)

## ROSE, GINSBERG NBC STATUS INDEF

Status of two showmen in the NBC-TV future looms uncertain and may be permitted to lapse. One is Billy Rose, whose 18-month pact will come NBC \$150,000, and the other is former Paramount studio production veepee Henry Ginsberg, who is currently in New York to further clarify his duties. Latter may be utilized more importantly if and when NBC engages in any vidpix production activities wherein a Hollywood vet like Ginsberg can figure importantly in making "deals."

Outside of a report by Rose on films in relation to TV, he has not been consulted. He was asked to write an analysis on the future of vidpix in TV programming. This was submitted to NBC president Joseph H. McConnell some time ago.

## PHILLY TV SET SALES OFF 43% IN 1951

Philadelphia, Feb. 12. Official figures compiled by the Electrical Association of Philadelphia show 208,650 receivers sold in this area during 1951, a decline of 43% from 364,233 television sets sold during 1950.

Only two months last year topped the figures of the previous year, January, 1951, which showed 34,329 sets sold compared to 23,970 the previous year; and November with 25,880 sets in 1951, as compared with 25,871 in 1950.

## TV Webs Tighten Summer Sales Plans; Won't Kick In on Show Costs

### 'We Did It Before . . .'

In the face of current retrenchments at ABC, it's recalled that only a year ago the network was going through some similar AM-TV somersaulting but bounced back into the bigtime with upwards of \$40,000,000 in new biz and renewals.

This would indicate Ed Noble-Bob Kintner & Co's ability to pull out of any crucial situation.

Those so-called program cost contributions made by the television networks last summer to keep their sponsors on the air through the traditional hiatus period are apparently a thing of the past. While none of the webs has finalized its sales plans for the upcoming dog days, top sales execs emphasized this week that incentives for this summer will include only frequency discounts on the card rates, with no provisions to be made for picking up part of the sponsor's programming costs.

Last year, for example, NBC offered any advertiser who would ride through the summer a \$4,000 contribution to his production cost on an hour show and \$2,000 for a half-hour show. CBS offered 10% time rebate and 33% contribution to program costs during July and August.

NBC is offering only a new discount system; under which a sponsor will get a 10% kickback on his yearly billings if he remains on the air for a full 52 weeks. It's expected that CBS and DuMont will offer the same discount and that ABC will reprise its 12½% frequency discount for a 52-week advertiser that it had in force in 1951.

Webs are basing their tighter summertime sales plans on facts they have compiled on the sponsors which stayed through the summer last year. Ratings on many of their shows either remained steady through the summer, or actually rose. This, according to the webs, disproves the formerly-accepted theory that, since it's impossible to take a TV receiver to the beach or on a picnic, TV ratings must automatically dip during the summer. In addition, the nets have (Continued on page 48)

## Miner Shift Seen As Cue for Others; Segal to CBS-TV?

Switchover of Worthington L. (Tony) Miner from CBS to NBC-TV is expected to spark a realignment of affiliation among other key men within the director-producer ranks. The presence of Alex Segal within the CBS Madison ave., N. Y. confines last week has already occasioned reports that the director of ABC's "Celanese Theatre" may be in the throes of a romance with the Columbia hierarchy. Acquisition of Segal would be a feather in CBS' cap, particularly in the wake of the Miner desertion. As last year's director of "Pulitzer Prize Playhouse" and this season's "Celanese" Segal has moved into the front ranks of TV directors with some of the more qualitative dramatic presentations on video. His present contract with ABC is said to be close to the expiration date.

There has been more or less of an unwritten law among the networks over the years not to raid executive talent. It has happened in some rare instances, however. The switch of allegiance of Manie Sacks from CBS to RCA-NBC was one notable instance in recent years. While the Miner shifting was strictly initiated by the producer himself, after failing to resolve a new financial deal with Columbia, it's recognized, however, that it may precipitate a wave of intra-trade "tradings" and executive jockeying.

## WJZ-TV CASUALTIES CUE ROSTER REVAMP

In the wake of the ABC economy moves, WJZ-TV, the web's video flagship in Gotham, is revamping its program schedule. Shift also includes sustained replacement for one local sponsor casualty who is bowing out.

The local show "Solo Drama," a 15-minuter, will exit tomorrow (Thurs.) after its run for Regens lighters. MacLevy's studio's "Enchanted Well," 30-minuter, was to have left Saturday (9) but the show may get a last-minute reprieve.

Station is signing on 45 minutes later in the morning, with "Breakfast Theatre" starting at 9:45 instead of 9. Ed and Pegeen Fitzgerald, who had been in the 10 a.m. strip, are dropping to 5 p.m. cross-the-board.

Evening changes, which go into effect Feb. 18, include cancellation of "Bar Seven Ranch" and substitution of "Cartoon Capers," Tuesday and Thursday at 6:30 p.m.; Tommy Henrich, whose three-weekly 10-minute sports show is nixed, takes over Regens' 7:15 p.m. time; "What's Playing?" the film trailer show with Maggi McNellis, expands cross-the-board at 6:45 p.m.; "Nightcap Theatre," with film features, will be inserted Monday, Tuesday and Thursday at 11:10 p.m.

## ABC-TV's Shriner Status in Doubt

Cluett-Peabody's "Herb Shriner Show," currently on ABC-TV Thursday nights at 9 p.m., may be switched to a new time period on the web or to another network at the end of its current cycle next month.

Agency for the account, Young & Rubicam, feels that the rating, which hovers around a 16.0 Nielsen, doesn't reflect the show's true potentialities. It's figured that the heavy competition from Esso's Alan Young stanza on CBS-TV, which had the advantage of starting the previous season, has held down Shriner's audience. NBC-TV's alternating Chesterfield shows, especially "Dragnet," are also credited with keeping Shriner's rating down.

While C-P is considering a move, it also figures that it may not be wise to change in the middle of the season and thus may keep the airer in the spot for another 13 weeks. Show is reported doing an excellent sales job for Arrow shirts, with Shriner's commercials, using films of the C-P plant interspersed with zany silent film clips, getting a high degree of audience response.

## COL. RECORDS SET AS CBS-TV NEWS SPONSOR

Columbia Records, a wholly-owned subsidiary of CBS, will re-enter television advertising this month, when it takes over sponsorship of CBS-TV's "Doug Edwards and the News" show Tuesday and Thursday evenings. Agency is McCann-Erickson.

Edwards' show is aired cross-the-board from 7:30 to 7:45 p.m. Oldsmobile had bankrolled the entire series, but decided recently to drop the Tuesday and Thursday segments because of Government-imposed cutbacks in car production. It's expected that the diskery will bow into the show Feb. 26.

# Success Story board

Camera Directions and Script Outline for Mr. Television



Establish shot on Camera 1: Berle reiterating fact that television is today the most profitable medium for advertising ever evolved.



Move in for close-up: or one super example in the automotive field.



Hold on close-up: Texaco gained a 94% customer increase with viewers of "that show" it sponsors.



Cut to close-up, Camera 2: And in today's daytime TV, there's a great new opportunity for advertisers who want those extra customers — at a low, low budget.



Zoom on Camera 1: It's "TODAY" — the startling morning operation that's revolutionizing television's daytime position.





**Hold on close-up:** That dollar for dollar it delivers more audience . . . more customers . . . and more results than any other means of advertising.



**Dissolve to Camera 3:** Take the 37% sales increase among viewers for all TV-advertised packaged goods—



**Move in on Camera 2:** Another fact? There are one-third more TV viewers reached per dollar today than a year ago.



**Fade to Camera 3:** Today, TV delivers 18.6 extra customers per dollar in the evening. —18.7 in daytime.



**Cut to long shot:** And of course, it's on NBC—where advertisers get the biggest stars on the biggest shows . . . the biggest audiences to the biggest network . . . for the biggest results.

The sales facts noted here are taken from "Television Today," the remarkable study which will influence your advertising plans for years to come. Copies available from NBC-TV Sales.

Poses by Mr. Television.

Photography by Philippe Halsman.

Sponsorship opportunities on "TODAY" and a few more shows, program segments, and time periods are now available. Contact NBC-TV Sales.

**NBC**

*television*

The network where success is a habit

## American Theatre Wing School Steps Up TV Curriculum in Show Biz Upbeat

Professional Training Program of the American Theatre Wing is stepping up its curriculum in television to help thespians, hoofers, singers and other talent from legit, vaude, radio and pix make the transition to video.

The Wing, of which Helen Hayes is prexy, recently took over a green-tiled four-story building on West 48th St., N. Y., as its "little green schoolhouse off Broadway." It's a unique academy which blends the scholarly atmosphere of a Notre Dame or Dartmouth with the show biz aura of the Lambs or the Twelfth Night Club. During "breaks" students gab about last night's legit opening, or a tele preem with the same vividty that collegians Monday-morning-quarterback the weekend's grid games.

Any classes in TV have actors lining side-by-side with singers, dancers, directors, production agency scribes, etc., with the pooling of experience giving students a many-sided view of the medium. Dancer Bob Fosse, for example, has taken courses in straight acting which he feels has helped project his TV routines—comic Howard Morris, of NBC-TV's "Your Show of Shows," studied in the TV seminar; and Ed Kean, who writes for "Howdy Doody," brought in kinks of the stanz for analysis by his classmates.

### Dance Fundamentals

PTP director Charles Vance has added courses covering video to the music, dance and theatre branches, besides those in the radio-television division. For example, the spring term, which kicks off March 10, will add a course in choreography for theatre and tele taught by Anna Sokolow, who in addition to her Broadway work has twelve credits for the Ford and Jack Carson shows. Differences in choreography for the stage and for the image orbitions will be stressed. Further, there will be classes in dance fundamentals for actors and singers and in music for the dancer and choreographer, plus class and individual instruction with such instructors as Martha Graham, Hanya Holm, Jose Limon, Charles Weidman, the Ballet Arts Studio, Ernest Carlos and Katherine Dunham.

The radio-television section, headed up by Lou Dropkin, includes a TV seminar covering the field with guest lecturers such as Fred Coe, Mari Ritt, Charles Holden, Dr. Herman Peter Adler

(Continued on page 48)

## Eisenhower Garden Rally Airing Cost Backers 20G; Charlotte Buys Time Too

"Eisenhower Bandwagon Rally" show simulcast on NBC last Friday night (8) cost the general's supporters a total of \$20,000 in talent and production charges, making it the biggest political time buy to date. Parts or all of the pickup from Madison Sq. Garden, N. Y., were carried on 13 NBC video outlets, including N. Y.'s WNBT, plus the web's N. Y. radio flagship, WNBC, at a total time cost of \$14,000. Remaining \$6,000 went for talent, whose unions demanded they receive scale payment.

While Tex McCrary, co-chairman of the rally, repeatedly asserted during the show that the Garden was jammed, it was later learned there were some empty seats in the top balconies. McCrary's office attributed this, however, to the confusion at the Garden, resulting from efforts to clear out the crowd which had paid its way in for the regular Friday night fights. In addition, several of the out-of-state delegates were standing the aisles, which left some seats open.

Number of show biz personalities slated to appear at the shindig reportedly complained about the ill treatment handed them by the Garden staff when they tried to enter the building, with several of them being miffed enough to leave. According to Garden spokesmen, the staff cops were only doing their duty because of fire regulations.

(Continued on page 47)

## Sears Back in Network Radio With LBS Shows

Dallas, Feb. 12.

Sears, Roebuck Co. will launch a series of two new sponsored five-a-week programs over Liberty Broadcasting System beginning Monday (18). James H. Foster, LBS executive v.p. announced. This will mark the first time in more than 15 years that Sears will be using radi over a national network.

Westbrook Van Voorhis will be heard Monday through Friday in an early evening slot, while Franklin Kennedy, singer, will air a morning stanza cross the board. Van Voorhis and his news commentary will originate from New York, while Kennedy will be piped from LBS' Dallas headquarters.

## Educ'l TV Web For Mich. Urged

Detroit, Feb. 12.

Dr. Lee M. Thurston, State superintendent of public instruction, proposed to the State Legislature that it spend \$15,000 to survey the possibilities of an educational television network in Michigan.

"Television may be the greatest educational development since the invention of the printing press," he said. His estimate of the cost of a statewide educational network was \$3,000,000. It could be operated at a cost of less than two cents a person per year, he estimated.

Dr. Thurston made the proposal after hearing representatives of the University of Michigan, Wayne Univ. and Michigan State College praise the benefits of educational TV.

Garnet Garrison, of the University of Michigan, said its program over WWJ-TV, was one of the first college courses offered over television. Between 2,000 and 2,500 persons have enrolled, and Garrison said there were many thousands other viewers.

"These programs have a greater audience than some commercial shows," he said. "We hope to have our own station. We are getting equipment for it now."

Paul Richard, of Wayne University, said his school has applied for a TV license and already is producing educational programs over WJBK-TV. "We have not yet bought any equipment, but the Board of Education and the university undoubtedly will provide a station if we are assigned a channel," he added.

Armand Hunter, of Michigan State, said TV programs are piped over controlled circuits to other buildings on the campus. By March, he expects MSC to have kinescope equipment to produce sound films for rebroadcast.

## NARTB PACTS TWO MORE TV STATIONS

Washington, Feb. 12.

National Assn. of Radio and TV Broadcasters acquired two more TV members last week, bringing 82 of the nation's 108 stations within the trade organization fold. Recent joining of the ABC video network puts all four TV webs in the association.

New members are the Philco station in Philadelphia, WPTZ, an NBC affiliate, and WXEL in Cleveland, owned by the Empire Coil Co., manufacturer of coils and transformers in New Rochelle, N. Y. Latter station is affiliated with ABC and DuMont.

With the TV code to become effective March 1, NARTB is intensifying its efforts to bring all stations into the association. It's expected that this month will see a further increase in membership.

Manchester, N. H.—Jay Boivin, an announcer at WFEA here for the past four years, has resigned to accept a similar position at a station in Washington, D. C.

## Jackie Gleason Fund

Mrs. Arthur Murray appeared on DuMont's Cavalcade of Stars Friday (8) to present Jackie Gleason with \$10,000 which he was donating to the National Amputation Foundation. The 10G is part of a Murray charity fund.

NAF is naming a special rehabilitation and prosthetic fund in Gleason's honor.

## FCC-Seen Hit By Loss of Some Of Its Best Staffers

Washington, Feb. 12.

The Federal Communications Commission is losing some of its best staffers, and broadcasting circles are wondering whether the agency's operations will suffer, particularly at this time when a "land rush" of TV applications is imminent. So far, because of necessity for economy due to budget cuts, vacancies have been filled.

Latest in a series of resignations occurred last week when Max Goldman, assistant general counsel in charge of litigation, quit to become director of the Office of Tax Exemption of the Government of Puerto Rico. Goldman, who has been the agency's wheelhorse in defending Commission decisions in the courts, has been with FCC since 1941, except for a one-year period when he was law clerk to Judge Learned Hand of the U. S. Second Circuit Court of Appeals.

Also lost to the agency during the week was George MacClain, attorney in the Office of the General Counsel, who resigned to become assistant general counsel of the National Security Resources Board.

Recently, Parker Hancock, who was chief of the important Office of Formal Hearing Assistants, where a staff of lawyers and engineers turns out Commission decisions, resigned to join the Washington law firm of Hogan & Hartson.

Another vacancy was created when Dwight W. Doty resigned as chief of the Renewal and Transfer Division of the Broadcast Bureau, to join the Washington law firm of Haley, McKenna and Wilkinson.

Previously, the ranks were thinned by the resignations of Harry Plotkin, assistant general counsel, to join the firm of Arnold, Fortas & Porter, and Jack Blume, an examiner, to hold down the Washington office of the New York law firm of Fly, Shuebruk & Blume.

It is anticipated that other FCC lawyers will leave in the coming months, as Washington law firms expand to handle TV business.

## KING's Personality Yen As Block Programming Of Disk Jocks Pays Off

Seattle, Feb. 12.

Indie station KING here is plugging a new pitch locally, with over-all station policy of featuring disk jockey personalities. Idea is certainly not new in radio, but is new here. Most local stations have always featured some personalities, rather quietly, but such featuring is the exception and has not been done before overall station policy.

Hal Davis, program director of KING, believes that the day of the straight music station is over; that listeners will follow personalities, so, since taking over as program director last September he has followed a consistent policy of featuring disk jockeys in block programming. Davis says it is paying off, too, with better public acceptance, higher ratings and better programs.

Currently KING is on the air with "21 hours of music, sports and news each day," with d. j. personalities responsible for about 16 hours of that time.

Headed by Davis himself, who does an early morning stint of an hour, both Seattle veteran broadcasters and new personalities are featured.

## FCC Asks More Coin to Ease Workload; TV Freeze Lift Seen Sure to Pile It On

Washington, Feb. 12.

### Ex-D.A. Burton Turkus Signs as Late-Nite Gabber

Burton Turkus, ex-chief assistant D.A., for Kings County (Brooklyn) who broke up the Murder, Inc., mob, is slated to enter the post-midnight gab sweepstakes via WJZ, N. Y. He's due to originate from the Sherbrooke, Park Avenue eatery, with a midnight to 3 a. m. stanza, starting the second week in March.

New show will replace the gabcast from Howie's, Sixth Avenue restaurant, currently handled by Bill Williams, who took over two months ago from Sam Gysen. Howie's bows out March 6.

Turkus, co-authored the tome, "Murder, Inc." with Sid Fedder.

## Transit Radio Set For High Court

Washington, Feb. 12.

Arguments on the constitutionality of Transit Radio will be heard by the Supreme Court March 3, and the outcome should decide whether the music-as-you-ride service will go out of the window in 20 cities, or be continued and expanded to other communities.

Appeal is from a decision of the U. S. Court of Appeals of the District of Columbia, which upheld the contention of Transit Riders Assn., a local group, that passengers on trolleys and buses should not be deprived of the right "not to listen."

In a brief filed with the high tribunal last week, station WWDC, which supplies the TR broadcasts, joined with the Capital Transit Co. and the Public Utilities Commission in urging that the lower court decision be set aside, on ground that use of the radio by a common carrier does not invade rights of passengers.

Opposition to the TR programs, the brief declares, "originated with a small group of people . . . who more often than not have directed their objections to the emotions rather than to reason. Frequently, they have dramatized their argument with distorted pictures of the true nature of Transit broadcasting."

The use of such catch phrases as "captive audience" and "forced listening" with reference to broadcasts, which are implied to be unreasonably loud and replete with tasteless advertising and bad music, is only one example of this practice. The implications from these phrases and characterizations led the (lower) court to assume . . . that Transit passengers are inevitably forced to listen to Transit Radio whether they want to or not."

Actually, declare WWDC, et al., the Transit broadcast service is "unobtrusive" in every respect, and the evidence shows that "passengers can normally ignore it if they wish to." Broadcasts are played at low volume, the brief adds, and commercials are limited to a maximum of six minutes per hour.

As to the question of passengers being distracted by the broadcasts, the brief points to testimony before the PUC that the hearing of the programs "is a matter of the working of the mind," and that a person "can differentiate between sounds or can get used to a sound or put it out of his mind."

## Sponsor Chi Auto Show

Chicago, Feb. 12.

Total of 19 auto manufacturers have joined forces to bankroll a two-hour telecast on WGN-TV of the opening ceremonies of the annual Chi Automobile show Saturday (16). The Chi Trib station is assigning seven cameras to cover the International Amphitheatre event.

Jack Brickhouse will do the commentary with Richard Liesendahl in charge of the telecast.

With the TV freeze due to be lifted by month's end, the FCC advised Congress last week that it needs money to handle its growing workload. The situation, agency said, affects communication industries involved, which includes television.

FCC Chairman Wayne Coy said recently that authorizations for TV stations "will not be too fast in coming out" unless the Commission is reinforced by "greatly increased appropriations." It's expected the agency will have 1,000 TV applications before it when it begins processing operations around June 1.

In transmitting the Commission's 17th annual report, Coy advised Congress he "cannot emphasize too strongly the fact that, because of reduced appropriations and consequent loss of manpower, the Commission cannot take care of its regular functions, not to mention duties added by the national defense program." He said "there is a mounting backlog of work in various categories which seriously affects the economy of the various communications industries and, in fact, the economy of the country generally."

Report, which reviews operations for the fiscal year ending June 30, 1951, shows that the agency had a staff of 4,205 at that date, or 80 less than the year previous. Budget for the 1951 fiscal year was \$6,600,000, which was \$130,000 less than the year before.

### Radio Upbeat

Growth of television and developments in subscription and theatre TV are reflected in the report, along with a vast increase in the use of radio. Industry estimate of 14,500,000 TV receivers in use as of Nov. 1, and starting of 108th TV station on Sept. 30, are noted in a section on events subsequent to end of fiscal year.

Commission reported the number of AM stations in the country at end of the fiscal year at 2,385, a gain of 82 over the previous year, and number of FM's at 659, a loss of 73.

Agency noted an increase from 82 to 95 in non-commercial FM stations, and pointed out that no educational FM outlet "having once started programming on the air, has yet been deleted."

Report disclosed a continued increase in the agency's investigative work, resulting from new adaptations of radio and mounting purchases of TV receivers. During the fiscal year the Commission handled 9,652 complaints regarding licensed, unlicensed, unidentified or unknown stations or sources of radio interference.

These included surreptitious use of radio at race tracks to "beat the bookies," and illegal TV stations providing "bootleg" programs to communities in non-TV areas.

## 'Voice' Should Beam More Religious Airers Behind Iron Curtain: Considine

Albany, Feb. 12.

More religious broadcasts should be beamed by the "Voice of America" to countries behind the Iron Curtain, Bob Considine, INS byliner and network commentator, declared in an address (7) at the annual dinner of Fort Orange Council, Boy Scouts of America, in the Ten Eyck Hotel ballroom here. "A great many of the people behind the Iron Curtain are inherently religious; we must water that dying vi" he explained.

Mass. Protestant and Jewish services were suggested by Considine, who said the "Voice" "lacks something." He also advocated the radio appearance of refugees and escapees from behind the Iron Curtain countries, to tell their listeners "what America is really like." Radios (small) should be dropped into those countries, Considine added.

He warned that the U. S. must hurry if it is to win the propaganda war "with the No. 1 enemy."



# NBC'S 4-DRAMA TV STABLE

## TV Drama Calendar

(Feb. 13-23)

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

Feb. 13

**Kraft TV Theatre** (NBC—9 to 10 p.m.). "The Skin Game," by John Galsworthy. With Tom Helmore, Fred Tozere, Rita Vale, Richard Newton.

**Pulitzer Prize Playhouse** (ABC—10 to 11 p.m.). "Hill 346," by Marguerite Higgins, adapted by Norman Lessing. With Philip Bourneuf, Philip Coolidge, Vaughn Taylor.

Feb. 15

**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "Fifty Grand," by Ernest Hemingway. With Dane Clark.

Feb. 17

**Goodyear TV Playhouse** (NBC—9 to 10 p.m.). "Crown of Shadows," by Rudolfo Usigli, adapted by Geoffrey Kean. With Felici Monteleagre, Edmond Purdom, Harry Andrews.

Feb. 18

**Johnson's Wax Program** (NBC—9:30 to 10:30 p.m.). "Sheppey," by Somerset Maugham, adapted by Denis Green. With Gerald Fitzgerald, Robert Coote, Melville Cooper.

**Studio One** (CBS—10 to 11 p.m.). "Success Story," by Donald Robinson, adapted by Howard Merrill. With Harry Townes.

Feb. 20

**Kraft TV Theatre** (NBC—9 to 10 p.m.). "The Mollusc," by Hubert Henry Davies.

**Celanese Theatre** (ABC—10 to 11 p.m.). "The Petrified Forest," by Robert E. Sherwood. With David Niven, Kim Hunter, Lloyd Gough, Dan Matthews.

Feb. 22

**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "World So Wide," by Sinclair Lewis, adapted by Arnold Schulman. With Nina Foch, Charlton Heston.

## 'Warning' Seen in Temporary Renewals As FCC Eyes Video Programming

Washington, Feb. 12.

Although it disclaims any minous intentions, the Federal Communications Commission is keeping at least one eye on programming operations of its TV licensees. This was evidenced when the agency had before it recently the largest batch—78—of renewal applications filed in the short history of the medium. Inasmuch as TV licenses must be renewed annually, and some stations on the air have not yet graduated from the "permittee" class, it will be another two years before all 108 TV stations come up for consideration at the regular renewal time, which is Jan. 31.

Because of its preoccupation with daily deliberations to work out the final allocation plan for lifting the TV freeze, the Commission was not able to give too much attention to the renewal applications, which include the programming log for a composite week of 1951. A year ago, when 44 licenses came up, the agency gave all the regular one-year renewal, but announced it would hold a public conference to discuss TV broadcasting problems "from the viewpoint of the public, the Commission, and industry." That conference is still in the future.

### 'Unfair' Renewals

This year, the agency renewed (for one year) 52 of the 78 applications before it, and for a variety (Continued on page 49)

## '52 Should See 22 New TV Stations

Washington, Feb. 12.

Forecasting an adequate supply of equipment for 140 new TV stations to be authorized by the FCC soon after the freeze is lifted, the Radio-Television Manufacturers Assn. sees 22 of the outlets on the air this year.

A study by an RTMA committee finds that 28 TV transmitters have already been delivered to prospective telecasters, that another 20 are in factory inventories, and that materials are assured for 154 in production. Current allocations will also provide for antennas and studio equipment requirements through the middle of 1953, the committee reports.

By using existing structures and buildings, the committee says, requirements for construction materials (Continued on page 45)

## Florida Citrus Assn. Buys 'Today' Cross-the-Board

NBC-TV has picked up its first cross-the-board sponsor for its early morning, two-hour "Today" show. Client is the Florida Citrus Assn., which has purchased a five-minute, five-times-a-week segment.

Citrus purchase brings total number of "Today" sponsors to seven. Others include the Kiplinger magazine, Excel-O (milk containers), Kenwell Paint, Curtis Publishing Co., Anahist and Doeskin Products.

In addition to the network sales, NBC affiliates which are allocated five-minute segments each half-hour for local sale, report sizeable chunks of billings.

## Chi's WBBM Still At Peak Biz Level Despite TV Threat

Chicago, Feb. 12.

Perhaps one of the strongest arguments for the continued vitality of metropolitan radio, despite the presence of four healthy and competing video stations, is being supplied here by WBBM. The H. Leslie Alass Chi CBS operation, often claimed the most lucrative of the web's owned-and-operated line-up, is currently running at a peak local business level.

A study of the present weekday log shows that between 5:50 a.m. and 11:35 p.m., Mondays through Fridays, there are only two five-minute segments of station time without a bankroller. There's been a marked January upbeat, that's practically put the station in the SRO status during the week.

Figured at gross card rate and without including frequency and other standard discounts, the current WBBM local biz for the above daily period comes to an annual gross of just under \$2,000,000. That's not including station break revenue, post-11:35 p.m. income, weekend coin or revenue derived from the still significant roster of sponsored CBS ailers.

The actual weekday gross income figures out to \$38,000 for home-town biz. That's \$1,976,000 on a 52-week basis. Add to this the network intake and the station break (Continued on page 47)

## PACT 'ROTATING' TALENT, WRITERS

When Worthington L. (Tony) Miner moves over to NBC from CBS and launches his "Studio Miner" (working title), it will give the network four major hour-long dramatic showcases, the others being the Sunday night Philco-Goodyear jointly-sponsored "Television Playhouse," the Monday night Robert Montgomery-produced series, and the Wednesday night "Kraft Television Theatre."

As result, NBC is contemplating a far-reaching and ambitious scheme which, in effect, will establish a permanent roster of actors, writers and other talent facets, under exclusive contract to NBC over a year's span, involving a utilization of their talents on a four-show rotating basis.

Although each of the four dramatic shows will have an identity and individuality of its own, as exemplified by the stylized contributions of Miner as opposed to Montgomery or Fred Coe on "Television Playhouse," this, in the opinion of NBC, doesn't preclude the possibility of pacting performers and writers on a long-term and exclusive basis, who could move into any of the four productions as casting-script needs dictate.

While, for example, Miner, Coe and Montgomery, as does J. Walter Thompson on behalf of "Kraft Television Theatre," have their own stable of major TV scripts, NBC is more concerned with pacting potentially promising writers as future guarantees for the four shows. Unlike Miner, Coe and Montgomery dramatic programs, Kraft is not a "house package," being produced by the JWT agency. As result the NBC scheme will necessitate whipping the Kraft agency into line on the plan.

## Eye Bank Yarn to Tee Off NBC-TV 'Frontal Lobe' With 3-Part 'Gynt' Next

NBC-TV will kick off its long-pending "Operation Frontal Lobe" next Monday night (18) with a special show on its "Lights Out" series tying in with Eye Bank For Sight Restoration, Inc. Program will precede by six days the first stanza of a three-part "Peer Gynt" series, which is to be presented on "Cameo Theatre" and which was originally slated as the initial "Frontal Lobe" show.

"Lobe" idea, conceived by NBC video chief Sylvester L. (Pat) Weaver, would have each of the web's regular sponsors devote a certain number of shows each season to a specially-produced educational or cultural theme. While there have been individual shows on some regularly-sponsored series which might have fallen into that category, the "Lights Out" stanza will be the first on NBC to be so designated. No mention is to be made of "Frontal Lobe" as such, but the show will have a specific educational theme, staged as a semi-documentary dramatic presentation.

Show will be titled "Eyes from San Francisco" and will star Thomas Mitchell, with Steve Hill featured. As explained by "Lights" (Continued on page 48)

## Kaland to Replace Pack As WNEW Pgm. Director

Successor to Dick Pack, WNEW, N. Y., program director, who moves over soon to a similar post at WNBT, N. Y., is William J. Kaland.

Kaland, who joined WNEW last May as continuity chief, was recently made manager of the indie's combined script and production departments. He's a former scripter for Young & Rubicam and was news editor of WHOM, Jersey City, and filled various production spots with NBC, CBS and Gotham indies. WNEW meanwhile is looking for a chief writer and production manager to replace him.

## TV Tint Material Ease Seen Due; Balaban Appeal; Sarnoff, Stanton Row

Washington, Feb. 12.

### Bob Hennig to NBC-TV

Bob Hennig, ABC-TV production manager, has been lured over to NBC-TV. He'll be manager of TV network building and studio operations, working under Gen. Lyman Munson, NBC veepee and director of TV operations.

Hennig started at ABC eight years ago, an assistant treasurer, then moved over as business manager of the tele web and recently took on the production management, succeeding Charles Holden, when the latter became national executive producer.

## Schlitz, Regent Cig Eye 'Trim' Pattern On Drama Series

Pointing up again the new trend of national TV advertisers to trim costs by cutting shows to a half-hour or following the alternate week route, both Schlitz and Regent cigarettes are currently mulling the advisability of such plans. Schlitz now has the "Playhouse of Stars" each Friday night on CBS-TV from 9 to 10, while Regent bankrolls "Cameo Theatre" weekly Sunday nights on NBC-TV from 10:30 to 11.

Schlitz, as a once-weekly, hour show, has the choice of either alternative. Beer outfit is set on its present schedule, however, through the end of the season in June, so will probably not start its new setup until the start of the 1952-53 season in September. Regent, now with a half-hour show, may go alternate weeks at expiration of its present cycle. That would leave NBC with the job of either finding another bankroller to pick up the weeks dropped by Regent, or else coming up with an entirely new show on those alternate weeks.

Reason for the cutbacks, of course, is TV's steadily-mounting production costs. Advertisers setting their video budgets at the start of each season claim their production and/or time costs may rise several thousand dollars per week by the season's close, over and above any escalator clauses which may take effect at each renewal period. Networks, recognizing that fact, are cooperating as much as possible by providing the alternate week sponsors with some form of trailer identification for the week that they are not represented on a show.

Majority of the advertisers seeking the skip-a-week buys have been those on the hour-long dramatic shows. Robert Montgomery's Monday night show on NBC, for example, is now bankrolled alternate stanzas by Lucky Strike and Johnson's Wax, while ABC's Wednesday night "Celanese Theatre" rotates with Frigidaire's "Pulitzer Prize Playhouse." On the time trimming side, General Electric recently cut its Fred Waring show Sunday nights on CBS down from a full hour to 30 minutes. Number of shows with participating sponsors, such as NBC's "Kukla, Fran & Ollie" and "Goldbergs," represent another method of trimming costs for the advertisers and making room for the smaller-budgeted sponsors.

## 'Greatest Story' Gets Live TV Test Feb. 24

Goodyear tire, which had experimented with two filmed tele versions of its ABC "Greatest Story Ever Told" in its "Paul Whiteman Revue" time slot, will try a live production of the show in Whiteman's 7 p.m. period Feb. 24.

Show will be directed by Babette Henry with the usual production staff of the Whiteman series.

Revocation of Order M-90 banning production of color TV equipment, or at least a modification permitting theatre tint TV, is expected here as the result of Friday's meeting of manufacturers with the National Production Authority.

Although NPA made no commitments as to what action it will take, an indication that the order will be rescinded or rewritten, was seen in the agency's statement that it regards color TV as "not a new product but merely an adaptation of an existing product which should be made, if permitted, within the limits of existing allotments for radio and TV receivers."

It's considered doubtful in view of the shortage of fractional motors, that the agency will allocate materials to permit manufacture of disk-driven color sets which CBS-Columbia had begun to produce when the equipment freeze was imposed last October. Whether NPA will allow sets to be made with the Lawrence tri-color tube, as requested by Paramount, will depend on a determination of the effect of such production on supply of electronic engineers for defense needs.

NPA meeting, presided over by deputy administrator H. B. McCoy, precipitated another row between RCA board chairman David Sarnoff and CBS prexy Frank Stanton over the merits of the rival systems. Barney Balaban, Par prexy, who spoke in behalf of Chromatic Television Labs, Inc., in which Par has a 50% interest, concentrated his fire on repealing the order.

### 'No Defensible Basis'

Balaban told McCoy "there is no defensible basis for M-90," and that the order is so sweeping as to bar manufacture of color TV sets "even if they used less material" than black and white sets.

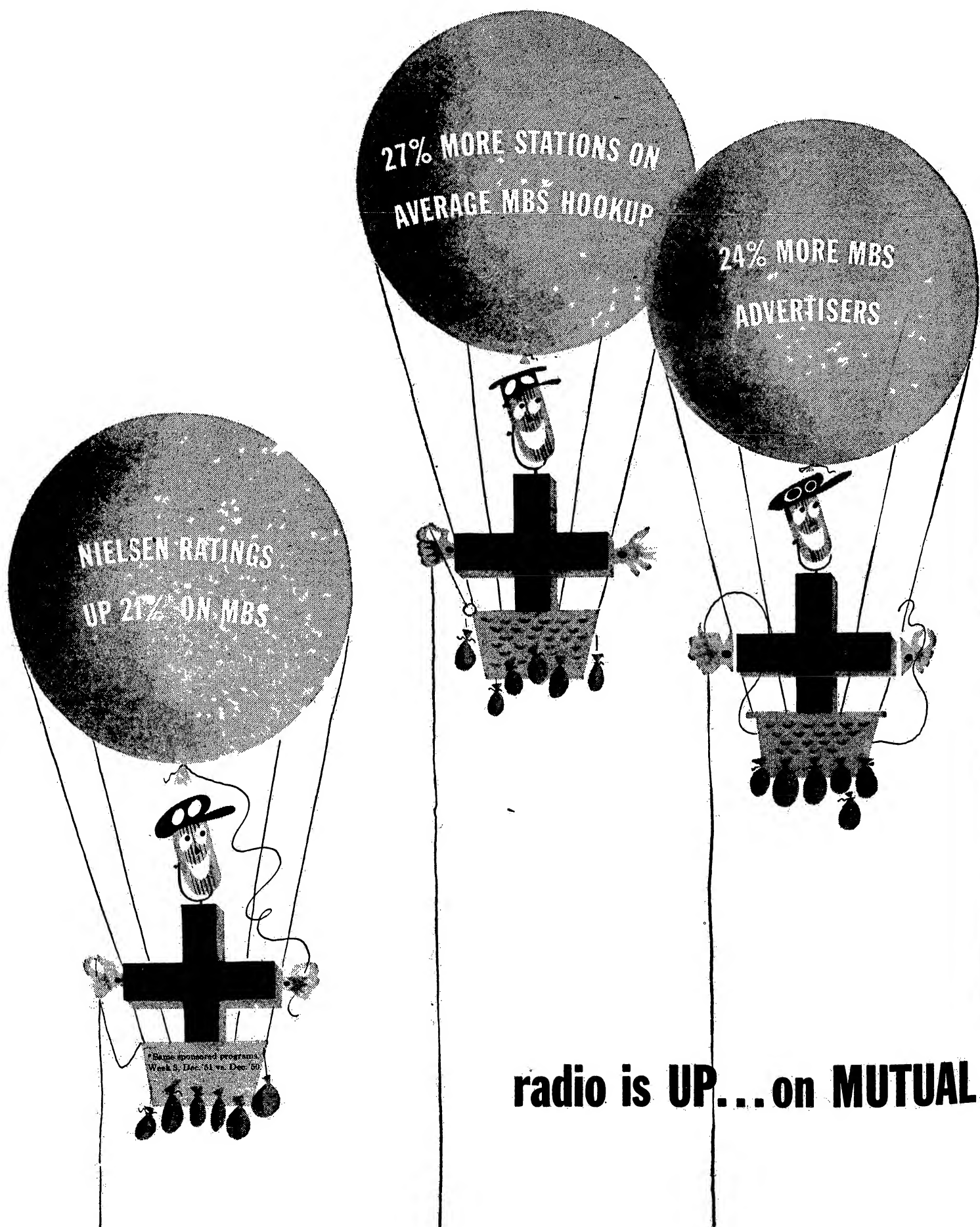
"I can say flatly," said Balaban, "that Chromatic has developed the Lawrence (tri-color) tube to the point where a set with that tube in it can produce a black and white or color picture, and yet uses no other materials than are utilized in any black and white TV set." However, he said, the order does (Continued on page 48)

## Videod Godfrey's Morning Melon

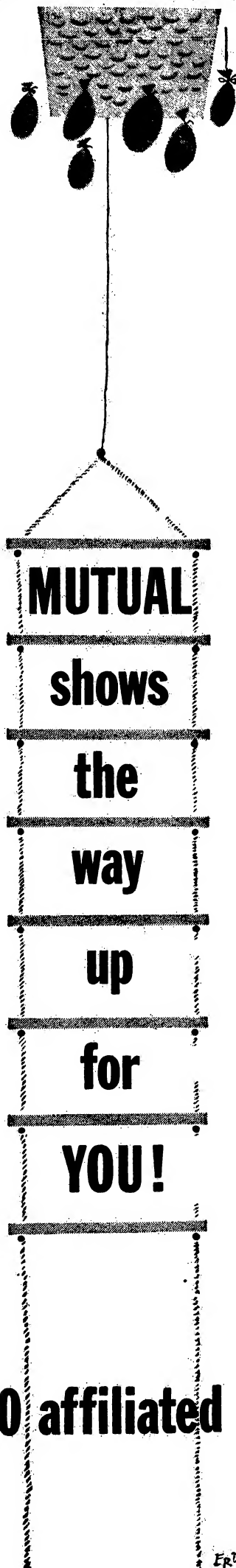
Several other sponsors of Arthur Godfrey's CBS morning radio show may follow Lever Bros. into the simulcast route, led off by Pillsbury. According to CBS-TV sales execs, all Godfrey's AM sponsors were impressed with the 12.5 rating hung up by Lever on the first week of its quarter-hour simulcast, and they now want to get in while the TV times opposite their radio time is still available on the web.

Pillsbury, it's been learned, is planning a test kinescoping of its 10:30 to 10:45 block on the Godfrey show. That time is already occupied on the video web by General Mills and Hudson Paper for "Bride and Groom." As a result, if the web decides to open the time to Pillsbury, it will be forced to do considerable juggling of its morning schedule. Same situation obtains for the rest of the Godfrey show, which is aired cross-the-board on radio from 10 to 11:30 a.m.

New Al Pearce show from the Coast, for example, premed on CBS-TV Monday (1) from 10:45 to 11:30. If any further Godfrey simulcast sales are made, a new time will have to be found for Pearce, whose show is still sustaining. It's considered extremely doubtful that CBS would contemplate any shift in the time of Godfrey's show on AM, since it has created and established its present audience over a long period of years.







Every soaring statistic shown here applies to year-end: December, '51 vs. December, '50—and no other network can match any of them. Significantly, 10% *more* advertisers are starting the new year with us than we had aboard a year ago—but Mister PLUS has the most commodious program-basket in history. That's why we invite you to grab hold of the ladder dangling here: it can lead to the biggest sales-boost in *your* history. For specific time-and-talent accommodations, call, wire, write: Mutual Broadcasting System, New York 18, N. Y.

the PLUS network of 550 affiliated radio stations

# N. Carolina's FM Proving Ground Proves Top Public, Dealer Interest

Washington, Feb. 12. North Carolina, proving ground for the first all-industry campaign to make the public FM-minded and stimulate sale of sets, is demonstrating that with proper promotion, broadcasters and manufacturers, to say nothing of dealers and distributors, can mutually profit by awakening interest in the 88-108 megacycle band.

Although the month-long drive, which began Jan. 21, will not show its full impact for several weeks, results already are apparent. John Smith, Jr., FM director for the National Assn. of Radio and TV Broadcasters, who has just returned from a tour of the state, reports that a definitely increased demand for sets has been noted by two statewide distributors. In addition, he finds, the drive has boosted sales in areas in border states covered by North Carolina stations.

Considering that January is a slack month for radio set sales—a factor which influenced the decision of NARTB and the Radio-Television Manufacturers Assn. to conduct the test at this time—Smith feels encouraged by the North Carolina drive. However, he would like to see more cooperation on the part of distributors in pushing FM sales. So far, it appears, Zenith and General Electric distributors are the most active in selling the radio retailer on the market potentialities for FM sets.

Perhaps the most heartening thing about the campaign is the way in which North Carolina FM stations are getting behind it. And their efforts are paying off in spot sales to dealers, which, together with the RTMA spots carried free, is giving the average Tar Heel listener more information about FM than he's had since the medium got started in the postwar. In one form or another, practically all the 41 FM stations in the state, whether operated by AM broadcasters or not, are doing something to sell the static-free programs.

**All-Out Efforts**  
As examples, WMFD in Wilmington is devoting three nights a week to special programs (classical and semi-classical music and sports) on its FM affiliate, and is plugging the shows on its AM station. As result, the station has received many calls from listeners, resulting in a sizeable number of acceptance of dealer offers of home trial demonstration of FM sets.

In Goldsboro, station WGBR, whose FM affiliate is WEQR, is broadcasting testimonials from listeners who own FM sets. In Salisbury, station WSTP is promoting its FM affiliate by pointing out that while TV picture reception in the area is faulty, the FM sound from TV is clear.

In Rocky Mount, where FM station WFMA carries the CBS schedule and is programmed independently of its AM affiliate, WCCE, owner Josh Lee held a barbecue for 80

## Chi's WENR-TV Grabs Off School Basketball Plum

Chicago, Feb. 12. WENR-TV, the Chi ABC station, has come up with something of a coup in grabbing off rights to televise the finals and semi-finals of the state high school basketball tourney next month. It's the first time the Illinois bucket meet has been shot by video cameras.

To further sweeten the deal, the package already has been picked up for sponsorship by Illinois Bell Co.

The games will be held Saturday afternoon and night, March 22, at Urbana. There's a possibility that WBBF-TV, Rock Island, may also carry the tourney.

## 650G Damage Rap Filed Vs. 'Jack the Bellboy' In Dispute Over Title

Detroit, Feb. 12. A \$650,000 damage suit was filed in Federal Court Friday (8) against disk-jockey Ed McKenzie—known as "Jack the Bellboy"—and WXYZ by the Fort Industry Co., owners of WJBK.

The suit was filed before Federal Judge Arthur E. Lederle in the form of amendment to a request for a permanent injunction against McKenzie's use of the "Bellboy" tag in his new job with WXYZ.

McKenzie switched stations Feb. 4, shortly after Richard Jones resigned in a dispute over policy as Fort Industry's veepee in charge of its northern district and general manager of WJBK. McKenzie served as Jones' assistant in managing the station.

McKenzie, who earned \$70,000 a year at WJBK and who brought an estimated \$200,000 worth of sponsors over to WXYZ when he switched, is president of "Jack the Bellboy, Inc." In a day-long hearing before Lederle Friday, McKenzie contended that when James P. Hopkins and Richard A. Connell sold WJBK to the Fort company in 1947, there was a "gentleman's agreement" that he retained full possession of the "Bellboy" tag based on the fact that he coined the title.

## Ashley-Steiner to Book 'Opry' AM-TV Guesters

With the "Grand Ole Opry" troupe coming north from WSM, Nashville, to open a 16-week or longer stand at the Astor Roof, atop the Hotel Astor, N. Y., Ted Ashley and Ira Steiner have pacted to handle the act for radio and television guest bookings. Troupe will bring its hillbilly musically into the Astor May 26 for the 16 weeks, with an option for 10 more.

Ashley and Steiner helped set the deal for the Astor with Robert K. Christenberry, the hotel's prez, and Jim Denny, manager of WSM's talent bureau. Steiner recently returned from Nashville, where he tied down radio and TV representation for the group with Denny, WSM prez John DeWitt and commercial manager Irving Waugh. According to Steiner, hillbilly music has taken hold strongly "west of the Hudson and east of the Rockies" and the Astor "Opry" booking should help push it in the key cities, such as New York.

Troupe coming north for the Astor date will number 50 and will include Roy Acuff, Hank Williams, Hank Snow, Ernest Tubbs, the Carter Family (Maybelle and her three daughters), Lonzo and Oscar and Jimmy Dickens. Besides handling the "Opry" booking, incidentally, Ashley and Steiner this month also agented producer Worthington (Tony) Miner's switch from CBS-TV to the NBC video web, the return of "Goldbergs" to NBC-TV, and of "Mr. I. Magination" to CBS-TV.

## RWG Preps Terms For Transcription Houses

Hollywood, Feb. 12. Radio Writers Guild plans to launch negotiations soon in the transcription field, but hasn't yet decided whether such talks will take place here or in N. Y., it was stated here by Mike Davidson of RWG.

Guild seeks scribbling pacts identical to those with nets and agencies, including scale upances and residual rights.

## Wets Get in Licks At Senate Hearing Re Liquor Air Ads

Washington, Feb. 12. The wets got in their licks last week at hearings before the Senate Commerce Committee on the Johnson-Case bill to outlaw liquor advertising on radio and TV. While their numbers didn't equal the turnout of temperance leaders who previously spoke for the measure, their representation was formidable, and their testimony seemed to make Committee members, some of whom are up for re-election this year, stop and hesitate.

Among media reps who appeared against the bill was Harold Fellows, prexy of the National Assn. of Radio and TV Broadcasters, who called the measure unnecessary, "highly discriminatory," dangerous and confusing.

He pointed out that liquor advertising is banned by the recently adopted TV code, but suggested that the legislative approach, as shown by the experience with prohibition, doesn't work where fundamental liberties are involved.

As to the discriminatory aspects of the measure, Fellows questioned the constitutionality of any restraints on equal media access to normal trade and commerce advertising. Further, he said, the bill would encourage legislative proposals from vocal minorities desiring to use the law to impose their own advertising and program tastes on the public.

"Broadcasters," he said, "favor the principle that products legally acceptable for mass distribution and sale, should be legally acceptable for advertising."

Joining in opposition to the bill were representatives of distilleries, liquor and wine trade associations, advertising organizations, newspapers and magazines, and labor unions.

One witness, representing the Pennsylvania Alcoholic Beverage Study, Inc., a non-industry anti-prohibition organization, used rhyme to make his point that:

"Distillers do not advertise  
On radio, or televise;  
But nothing ever satisfies  
The restless and determined  
dry . . .  
In different guise they now  
entreat  
A bill which twice met with  
defeat  
Again they show their real  
ambition  
To re-establish prohibition."

## MBS, Don Lee Set Defense In 'Press' Infringe Suit

Mutual and Don Lee networks, being sued for alleged misappropriation of "Meet the Press" by airing "Reporters Roundtable," are expected to base their defense on the claim that other press conference programs antedated "Press" on the air.

Lawrence Spivak and Martha Rountree, owners of "Press," last Friday (8) started action against Don Lee in Los Angeles Superior Court, seeking damages of \$500,000. In August, 1950, Spivak-Rountree filed action against Mutual and WOR, N. Y., for airing "Roundtable." Suit, seeking \$1,250,000 damages, is still in litigation.

## Television Chatter

### New York

NBC tele. chieftain Sylvester L. (Pat) Weaver to Sun Valley for couple weeks of skiing via Hollywood, where he sat in on kickoff of the new Dennis Day TV show for RCA Friday night (8). Richard Carlton, now assistant ad manager for National Screen Service, joins Sterling TV to organize and develop a new film library of stock shots. Dumont's "What's the Story," aired until now Tuesday nights from 8 to 8:30, has moved into the 10:30 to 11 slot the same night. Rolly Bester pacted for femme lead on ABC's "Mr. D.A." Monday night (18). National TV Film Council kicking off a new series of Wednesday cocktailing at the Hotel Warwick today (Wed.), to bring together vidfilm producers and syndicators with station and agency reps. Faye Emerson, who has been guesting as moderator on DuMont's "Author Meets the Critics," has signed as permanent moderator. She'll continue her Saturday night CBS-TV'er for Pepsi-Cola. Julie Bennett, who starred on WOR-TV's "Trapped" Monday night (12), set for a top role with slinky Douglas in the "Hollywood Offset" vidfilm series. Harper's bringing out Max Ehrlich's second novel today (Wed.). A suspense story titled "Spin the Glass Web," it's set against a TV industry background. Paul deFur signed as manager of TV sales for Transfilm, Inc. Comic Morey Amsterdam set for his first straight dramatic role via DuMont's "Not for Publication" Friday night. Donald Richards guests on "Cavalcade of Stars" Friday (15). Shirley Blanc into "American Inventory" Feb. 24 and "Treasure Men in Action" March 6. Charles and Eugene Jones, NBC-TV newsreel cameramen and photowriters of "Face of War," now covering Europe. ABC-TV puts studios TV-2 and TV-3, which it took over from WOR-TV, into operation tomorrow Thurs.

Carl Caruso has added color spiel and commercial chores for Crawford Clothes on WOR-TV's fights from St. Nick's Monday nights. "Juvenile Jury," as a result of its time switch on NBC-TV from 3:30 to 4:30 p.m., jumped from a 9.6 to 20.9 on the American Research Bureau ratings. Joseph Cochran, through agent Blanche Gaines, has sold three scripts to "Electric Theatre" now being filmed on Coast. Elliot Lawrence orch guests on Kate Smith daytime show Feb. 25 on NBC-TV.

### Hollywood

Television packager Stu Reynolds sold "Madison Square Garden," filmed video show, to KTTV, L.A., and KFMB-TV, San Diego, Clinton Clothes sponsoring. Philand TV Productions, formed by Michael Phillips, will shoot series of 13 telepix based on yarns of Ernest Haycox. Linda Johnson, Bill Lester and Douglas Kennedy top cast of "Deadline," "Fireside Theatre" telepic rolling at Eagle Lion studios. Joann Arnold cast in Abbott & Costello vidpix shooting at Hal Roach studios. Erna Lazarus scripting "Gasoline Alley" vidpix for Este Television Productions. Nat C. Goldstone Productions formed by the agent for vidpix production, also for live video. KLAC-TV televises preem of "Bonnie Prince Charlie" at Laurel theatre, L.A., Feb. 15. Hour-long Frank DeVol show debuts on KTTV from Lido ballroom, Long Beach. KLAC-TV pactice Joe Graydon, vocalist, made network debut on CBS-TV's Al Pearce show, guesting for the first week. Edward Lewis Productions this week began shooting 13 Irene Dunne intro and femcee stints for dramatic vidpix series at Motion Picture Center studios. Also on sked is Michael O'Shea starrer, "Bruce Bradley, FDA Inspector."

Richard Irving, who has been directing for Revue Productions, MCA vidpix subsidiary, has been named story ed of company, succeeding Mary Wolfe, who ankled to join Phil Krass and Jack Gross "Big Town" company. General Service studios. Arthur Alexander left on sales tour of country, to negotiate TV deals for 14 British pix acquired by M and L Alexander Productions.

### Chicago

Burr Tillstrom and his "Kukla, Fran and Ollie" troupe doing a one-shot on NBC-TV's "American Inventory" Sunday (17). John Norum, CBS AB rep, handed VFW's citation for WENR-TV's pub-service activities. Station's Kay Westfall and Bob Murphy,

conductors of the "Bob and Kay" show received the vets' group citizenship awards. . . . Lou Abraham named assistant to Bill Ryan, WBKB production manager, replacing Gordon Kunz upped to floor manager berth. . . . C. A. Swanson & Sons has re-linked for ABC-TV's "The Name's the Same." . . . Sure-Save Markets bankrolling WGN-TV's "Breakfast Party" which debuted Monday (11). With Dave Brown taking a month's hiatus, Joe Sperry has taken over the director's chair on NBC-TV's "Wayne King Show." . . . Desmond Marquette reports to Foote, Cone & Belding March 1 as director of film production. Connie Baxter joins WBKB's midafternoon "Frazier Thomas Show." . . . WNBQ has picked up Kling Studio's "Old American Barn Dance" film series for Saturday night slotting. WBKB chief engineer Bill Kusack sunning in Florida. . . . For the fourth year WENR-TV is beaming the finals of the Daily News spelling bee today (Wed.) and next Wednesday (20). . . . Spiegels have renewed "Test Lab" on WGN-TV for another cycle. . . . Jack Angell now regular caster. WNBQ's noontime news show. . . . Robert Swezey, general manager of WBSU-TV, will discuss the NARTB video code with the Chi TV Council luncheon next Wednesday (20). . . . Wed Howard gabbing background for WNBQ's late Monday night running of old Sennett and Roach comedies.

### London

George Foa is staging "Rigoletto" in its entirety Sunday (17), with Edmund Donlevy, Arthur Serwent and Laureen Springer. Gerald Campion has name role in the new "Billy Bunter" series, which begins next Tuesday (19). Arthur Swinson's "George and the Dragon" being aired next week (19), with Joseph O'Connor, Helen Shingler, Arthur Wontner and Michael Shepley having the leads. Film and stage star Richard Attenborough taking viewers on a tour of the Royal Academy of Dramatic Art in the next of the "Beginners Please" programs Feb. 23. Second edition of "Science Newsreel" will be aired Feb. 22. . . . French pianist Eliane Richepin guested on the "Music Maker" series Feb. 5. . . . Petula Clark's program, "Pet's Parlour," being teeveed Feb. 18.

### Scotland

Edinburgh Festival artists and shows are likely to be televised this fall, with opening of Scot TV transmitter at Kirk o' Shotts, halfway between Edinburgh and Glasgow. . . . Scottish sports events also likely to be televised. . . . Musical artists, including Harry Belafonte, Jimmy Logan and Freddie Sales, likely to appear in special "Scottish Music-Hall," which will open Scot transmitter. Early TV program will be repeat of successful Loch Ness monster feature.

## Camels Dropping Pitt Show Biz Video Aimer

Pittsburgh, Feb. 12. Camels cigarettes is dropping its locally-produced TV program, "Sho-Biz-Quiz," on WDTV on Feb. 21, after a run of seven months. Half-hour quizzer on the entertainment world had previously been bankrolled for 26 weeks by DeSoto Dealers of Allegheny County, before William Esty agency picked it up last July for Camels.

Whole thing was a break for the Duquesne Light Co., which had waited a long time to get an A slot on Channel 3 for its vidpic "Story Theatre" series. Couple of weeks ago WDTV notified Duquesne it would have to give up its period, Thursdays 10-10:30, because "Charlie Wild, Detective," was coming in at that time, beginning March 13. Now the "Sho-Biz-Quiz" time, half an hour later, will go to the utilities outfit.

## WMCA Crime Series

"Organized Crime in New York," a six-part series by Ed Reid, Pulitzer-Prize-winning reporter of the Brooklyn Eagle, will be beamed by WMCA, N. Y., starting Friday (15) at 9:30 p.m. Show will be aired on Monday and Friday nights.

Airer will trace the history of racketeering in the city and will "name names and organizations," according to the indie.

## CBS-TV HOUSE-BUILT 'EGG & I' FOR P&G

CBS-TV got partially off the hook on one of its top-rated daytime house packages this week, when Procter & Gamble decided to pick up the tab on the "Egg and I" on Tuesdays and Thursdays. Sponsorship starts Feb. 26. (P&G on the preceding Friday will check off the web's daytime Steve Allen show, which is being cancelled.)

"Egg" premeed last fall at the same time the web launched the two Blow-produced soap operas that follow it on a cross-the-board basis, "Love of Life" (bankrolled by American Home Products) and "Search for Tomorrow" (sponsored by P&G). But, despite the fact that ratings on "Egg" have consistently topped not only the latter two shows but also all competing shows on rival webs, CBS has been unable until now to wrap up a sale for it.

Latest American Research Bureau ratings, for example, give "Egg" a 6.9, while "Life" has a 5.4 and "Search" gets a 4.5. "Ruth Lyons' Club 50," aired opposite on the NBC video web, has a 3.5, while the Frances Langford-Don Ameche show, aired opposite via ABC-TV, has a 3.1. "Egg" is slotted from noon to 12:15 p.m. Mondays through Fridays.

(Continued on page 47)



## Tele Follow-Up Comment

Joe E. Brown, in as four-week sub for the vacationing Arthur Godfrey on the Monday night "Talent Scouts" via CBS, evidenced on this week's show (11) that, while he still has something to learn about radio and TV ensembles, his warm and pleasant personality makes him a good bet for his own show. CBS Radio, in fact, is dicker-ing with Brown to star in his own weekly series and is scrutinizing his work as Godfrey's replacement to determine which type of show he can do best.

Comic's chief drawback Monday night was his apparent uncertainty over the interviews with the "scouts." Where Godfrey usually kids with them and so elicits interesting, albeit non-important facts about them and the talent they've brought to compete, Brown confined his questioning for the most part to making certain he pronounced their names correctly and to discover their birthplaces. But he more than compensated for this with the way he set them at ease via his own easy demeanor and with his opening monolog. Latter might not have been good for the Godfrey-type snickers but it provided a full quota of laughs.

Four "scouts," instead of the usual three, appeared on Monday night's show. Unlike Godfrey, Brown didn't handle the Lipton commercials, which were done both live and on film. Some technician, incidentally, failed to close a mike during presentation of the live plug, so that the femme blurb-er was backgrounded by continuous studio laughter, which must have disconcerted the sponsor and agency. (Robert Q. Lewis is subbing for Godfrey on his morning radio show, with Frank Parker filling in on the Wednesday "Godfrey and Friends" TV'er. Godfrey is combining a vacation with a two-week naval aviation refresher at Pensacola, Fla.)

Fred Allen, whose video career to date has been somewhat short of brilliant, indicated that he should have taken his radio format with him when he switched to the sight medium. Allen gave his best video account to date on the "Royal Showcases" Sunday (10) on NBC when he depicted the Allen's Alley characters. The bit was a natural for tele. The characters that he developed over long years in radio definitely have a niche in the TV medium.

The collection, which included Ajax Cassidy, Titus Moog, Mrs. Nussbaum and Sen. Claghorn (Peter Donald), Parker Fennelly, Minerva Pious and Kenny Delmar) comprise a set of types which can stand repeat visits on video, when fortified by proper scripting.

The other important guest on the show has been scoring consistently on video as well as other media. Perry Como, as always, hit applause Jackpots with his easy song style. The Fontane Sisters offered some assistance. Staging of Como's sequences was also good. George Abbott gave an expert account of himself in the emcee role.

There's probably no hour in television that speeds so fast as the Dean Martin-Jerry Lewis shows on NBC-TV's "Colgate Comedy Hour." But, judging from their show last Sunday night (10), it's about time the two comics started disciplining themselves to stick a little more closely to a prepared script. That ad libbed confusion ties in naturally with their brand of comedies but it can also lead to a state of diminishing returns, where viewers become as confused as the action on their screens. And that's about what happened Sunday night—the slapstick was laid on too heavily for best results, even though the hour zoomed at the usual M&L jet pace.

High spot of the evening for tradesters was the appearance of actor Danny Arnold in the guise of NBC video chief Sylvester L. (Pat) Weaver. M&L gave their TV boss a funny raking-over, as he walked poutingly off the stage because Lewis wouldn't let him help fly his kite. Lead-in to that skit was equally funny, portraying the way the two comics go "halves" on everything by showing their California backyards: Martin, of course, had a lush patio backed by a swimming pool, while Lewis had a garbage-ridden hovel. AA and B-minus femmes and service to men.

Theme of the show was set in the opening skit, when the duo guested at the annual awards dinner of "Mayhem, Inc." organization of the top gunners in the country. Confusion showed at its best (or worst) in the final sketch, with Lewis working as a soda jerk in Martin's drugstore. It was pure,

unadulterated slapstick and, while it drew plenty of fullscale yocks, it was overdone.

Ray Malone and group of dancers contributed a well-staged mambo number, in which good effect was made of lighting. Jill Jarmon, an attractive thrush, appeared as the comics' "new talent discovery" and impressed with her single tune. Martin pleased with his solo, a nice rendition of "When You're Smiling." Sheldon Jones and Mike Mazurki, w.k. film personalities, took part in the sketches. Withal, M&L gave the impression that much of their material, about 50% of which must have been ad libbed, would go socko at the Copa but was just a little too broad for top TV.

"Celanese Theatre" is latching on to w.k. playwrights in two-week stretch cycle—Broadway and video. Previous Celanese effort two weeks ago was Eugene O'Neill's "Anna Christie" which was TV'd in the period when both that and O'Neill's "Desire Under the Elms" were revived in the legit. For the show last Wednesday (6) on ABC-TV the sponsor dug back some 20 years for S. N. Behrman's "Brief Moment," just five days after Behrman's "Jail" was premeared by Theatre Guild at the Coronet, N.Y.

In 1931 "Brief" was kudosed in its Belasco Theatre setting not only for the performance by Francine Larimore and Louis Calhern, but for professional reasons, i.e., the poison-tinted show put on by the late drama critic Alexander Woolcott while reclining on the couch. Miss Larimore's nitery singer's role (Abby Fane) was done by filimite Veronica Lake in a slick manner that cashed in on most of its inherent facets. Calhern's opposite number, that of playboy Cass Worthington, Abby's ex-lover trying to get back in, was broadly trimmed for video. The Paul Harvey stage enactment of racketeer Manny Walsh, also sweet on Abby, was essayed by Anthony Ross whose capacities and talents were virtually wasted. He deserved better. Robert Sterling, as Abby's highborn husband, Rod Douglas, played in the legit by Robert Douglas, was standard.

All of the laughs stemmed from the Behrman barbs mouthed by Burgess Meredith in the Woolcott-created role of Harold Sigfrt, the reclining wit-philosopher. When Meredith wasn't on the scene, the play suffered. However, the Behrman opus isn't any great shakes to begin with, so whatever hypo it was given by Miss Lake represents about the best that could be done for the Caroline Francke adaptation in its condensed form.

Producer-director Alex Segal did his usual polished job with what he had to work with as a basis, the decor was appropriately lush, the movement well timed and the lensing above-average. "Brief" probably did more as a TV credit for Miss Lake than anyone onstage or behind it.

For its Sunday night at 9 drama over NBC-TV "Philo Television Playhouse" presented another work by F. Scott Fitzgerald, "The Rich Boy," in an adaptation by Walter Bernstein. Philo had done the late novelist's "The Last of the Mohicans" back in October, 1949. "Rich" was a Fitzgerald short story of 1924, in the days when he was foremost chronicler of the Jazz Era. A World War II piece revolving around rich wastrel Anson Hunter, it was even more depressing in the original; and some of the more tragic and sex-ridden incidents were omitted in the rather free transposition to video.

Liberal tailoring aside, "Rich" came through as an exceptionally good effort in translating that era, and was aided considerably in its overall design by forthright performances.

Story was of "Rich Boy" Hunter, proud playboy-boozie fighter whose interest in women excluded marriage. He drove the one woman he loved, Paula Legendre, into two marriages, carried on with another femme, and committed suicide. The pattern of decadent cynicism ran all through the Fitzgerald story, both in its original form and in the visualizer. In many of its facets it was offbeat adult entertainment, an attempt to portray the seamier side of millionaire life against backgrounds appropriately chi-chi.

A fine, believable performance as Hunter was turned in by Gene Lyons. There were equally creditable enactments by beautiful

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### REBOUND

(The Cheat)  
With Onslow Stevens, Barbara Billingsley, Phyllis Fine, Kenneth MacDonald, Yvonne Peattie, Rico Alaniz, Marjorie Bennett  
Executive Producer: Basil Grillo  
Producer-director: Bernard Girard  
Writer: Girard  
30 Mins.; Fri., 9 p.m.  
PACKARD MOTORS  
WJZ-TV, N.Y. (film)  
(Mazou)

"Rebound" is another half-hour dramatic vidpix series produced by Bing Crosby Enterprises. Judging from the opener, it is lensed with a high degree of proficiency and should do well for the sponsor, Packard Motors, which is backing it on a score of selected stations, including the five owned-and-operated ABC-TV outlets. United Television Programs is distributing the ailer in non-Packard markets.

Show takes its title from the policy of having each week's offering end with a plot twist in O. Henry style. Kickoff yarn, "The Cheat," told of a brutal, philanthropic architect who murdered his wife to get the coin for a housing development. He had heard that she was seeing a good deal of an inventor, so he planted cuff links with the inventor's initials near the body. That proved his undoing, because there actually was no inventor and the wife had merely created him to plague her spouse's jealousy.

Tale was a competently handled mysterio, albeit a little obvious and implausible in spots. It was written and directed with emphasis on the action rather than on the dialog, which made for a more visually stimulating drama. For example, the killing was shown off camera, to good effect, by shooting a picture on the wall, shaking and crashing to the floor. Characterization of the central figures was interesting, with good acting by Onslow Stevens and Barbara Billingsley.

Production was adept, with some nice camera angles, good musical backgrounding and convincing sets.

Commercials for Packard, on film, were topflight demonstrations.

### WILD BILL HICKOK

With Guy Madison, Andy Devine, others  
Director: Frank McDonald  
30 Mins. Sat., 6:30 p.m.  
KELLOGG CO.  
WABD, N.Y.  
(Leo Burnett)

The "Wild Bill Hickok" vidfilm series, which has been picked up for a 52-week ride on WABD, got off to slow start with its preem entry Saturday (9). Opener came across as a minor act that had too little excitement or suspense to satisfy the kid viewer.

Yarn was too slim to hold interest and the sprinkling of fistfights, gunplay and chase sequences, which usually lifts a weak story out of the mediocre groove, wasn't played up strong enough for full impact. The 30-minute, however, has a click potential if Wild Bill Hickok is placed in a livelier plot with hyped action sequences.

Screen thesp Guy Madison essays the title role in the two-fisted, warm-hearted styling common to many of the screen's sagacious heroes. Andy Devine who plays his sidekick, nabs occasional yocks via his beefy physique and incongruous shrill voice. Supporting players were okay.

The Kellogg commercials were visually interesting but were pounded home too often. Gros.

### HERE'S TO YOUR HEALTH

(Pat)  
With Dr. Howard Rusk, Dr. Hart van Riper, Dr. Arthur Master, Dr. Lester L. Coleman; others  
Producer: Craig G. Allen  
Director: Alan Neuman  
Writer: Budd Fishel  
30 Mins.; Sun., 5:30 p.m.  
Sustaining  
NBC-TV, from New York

NBC and the N.Y. County Medical Society have combined on a most commendable series, both in intent and execution, if Sunday's (10) program is a criterion. Although the initialer was a little depressing by its subject-matter, it was at the same time very encouraging because of its thesis and argument. An adult, calm and reassuring session devoted to the disease and cure of poliomyelitis, it was authoritative, informative and interesting.

Expressed purposes of the series are (1) to acknowledge the public's right to receive authoritative information from medical experts; (2) to explain and evaluate the newest scientific discoveries in medicine; (3) to expose false claims and misinterpretations of medical facts; (4) to create a greater bond of understanding between patient and doctor; (5) and

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### SAM LEVENSON SHOW

With Jackie Gleason, Senor Wences, others; Henry Sylvern, musical director  
Producer: Irving Mansfield  
Director: Byron Paul  
Writers: Aaron Ruban, Dave Veru, Sid Resnick, Hal Fimbberg  
30 Mins.; Sun., 6:30 p.m.  
Sustaining  
CBS-TV, from N.Y.

Sam Levenson is back TV with his own show. For those who like hearty chuckles produced in sincere fashion by a large guy with a boyish grin and a shy way with a story, he was missing too long.

To accomplish this Sunday night mission, Levenson and the show's key trio are obliged to mount a blythe. The honey-mongler is a banister on the CBS-TV "Lucky Star Business" for Luckies at 7:30 p.m. Sundays. His colleagues on that and his new stint are producer Byron Paul and batonier Henry Sylvern. It's a top quartet in any league and should guarantee success.

There's nothing new in Levenson on this reprise. The old Levenson technique was good enough, it's good enough. It's ageless wit and comedy flav red via the "What my family used to do" route. The way Levenson works in his Brooklyn domestic life and times of old is his own patent. Some of the stuff is even productive of belly laughs. The change of pace, the initialer came through with a guest star and a novelty act, which looks like a permanent pattern. Jackie Gleason, who heads up "Cavalcade of Stars," was spotted in a "problem" vis-a-vis his two fine looking young daughters, who were caused to snub their sire's intellectual inadequacies. Levenson stood by to throw out jokes linking the overall theme on education, culture, etc. Additional humor stemmed from the ventro act of Senor Wences, current at the Palace, N.Y., in the Judy Garland bill. Wences is a master in his craft and gave the program a plus. For the end—on a skiny guy and his plump wife. The audience decided she should eat plenty to stay fat and jolly instead of thin and irritable. Harmless fun.

Levenson opened with stills of himself in such costumes as ballet dancer, cowboy and a Berle-type femme getup. Strictly so-so. In the fore and aft portions where commercials would usually be spotted, CBS used the time to plug net's programs. Yale coach Herman Hickman, of "Celebrity Time," lined some of them up for the closer, using football blackboard strategy to work it all out. Very effective.

Overall impression is that, while Levenson's return to the CBS-TV channels is a commendable gesture, the format needs resolving into a more simplified entity. Program shoots off into too many tangents and facets in its attempt to tie in guests.

### MINNESOTA FORUM

With Orville Freeman, Stanley Anderson, Severn Mortenson, Fred Ossanna  
Producer: Martin Haley  
Director: Roger Gardner  
30 Mins., Sun., 3:30 p.m.  
Sustaining  
WTCN-TV, Mpls.

This public service show devotes itself to discussions of questions of current local interest, and affords viewers an opportunity to hear both sides of controversial subjects. In Orville Freeman, young Minneapolis attorney who has been mentioned as a probable Democratic Farmer-Labor gubernatorial candidate, it boasts a highly capable moderator, judging by the smooth and efficient manner in which he handled himself. Also he displayed a pleasing ether wave voice and photogenic attributes as well, and the give and take of verbal exchanges resulting from his manipulation of panel members made for an informative and interesting session.

Initial show concerned itself with the local transportation hassle, which has been played up heavily in the newspapers because of reductions of streetcar and bus service, continued demand for increased fares and warfare between state and city officials on the one hand and the traction company on the other.

Panel members included Fred Ossanna, a successful local attorney, the new transit company president, and Stanley Anderson and Severn Mortenson, respectively the Minneapolis city council president and St. Paul city commissioner. None pulled any punches, the result being a lively, spirited and, at times, acrimonious change of words.

Drawing the three out cleverly but not obtruding himself excessively, moderator Freeman put in a word now and then and kept the gabfest going at a good clip.

### DENNIS DAY SHOW

With Verna Felton, Kathy Phillips, Tom and Jean Mahoney, Bud Dant orch  
Producer-director: Joseph Santley  
Writers: Farke Levy, Stanley  
30 Mins.; Fri., 8 p.m. (alternate weeks)  
Sustaining  
RCA Victor  
NBC-TV, from Hollywood  
(J. Walter Thompson)

The TV premiere of Dennis Day had long been anticipated. Both in his own right and as one of the more valuable assets of the Jack Benny radio repertory company, Day has entrenched himself as one of the best among the new crop of distinctive personalities with a flair for a multitude of talents. These include the ability to tenor with the best of them, as a comic, a mimic and, as a probable inheritance from the continuing Benny impact, possessing a rare sense of timing.

Day now shares the alternate week Friday night at 8 slot on NBC-TV, both he and Ezio Pinza rotating on behalf of their sponsor, RCA Victor. Day brought to his premiere performance (8) a little of all his fine talents, virtually guaranteeing a niche of his own in the video program sweepstakes. NBC has gone out of its way to vest the show with some qualitative production accoutrements, handing Joseph Santley the producer-director reins and turning over the script assignment to Parke Levy and Stanley Adams.

Yet in adding it all up, Friday's initial presentation was a disappointment. Granted that Day's video projection of his standard "McNamara's Band," his dueting with girl friend Kathy Phillips of "Getting to Know You," his Harry Lauder "Roamin' in the Gloamin'" bit, or again his TV variations of his long-familiar characterization of a naive kid propelled by mama's apron strings—the elements were there, but failed to tie together.

The continuity was too contrived. There was a heartening open scene—of Day washing Benny's car outside the NBC studio while waiting his turn to go on. The attendant byplay and scripting, geared more toward situation comedy, had just the right spice and flavor. But subsequent scenes of Day and his mother trying to get a seat on a crowded trolley, or his phone bit with chorus girl while awaiting an audition coupled with his Duranto-Lauder imitations were a forced hodgepodge and mixture of practically everything. It appeared as if they couldn't establish just what they wanted the show to be—a musical, situation comedy, or a gag show. What emerged was an over-produced exhibition lacking warmth and simplicity.

Verna Felton is a good choice for the role of Day's domineering, bombastic mother, but the comedy lines assigned to her were weary slapstick. The trolley episode, in particular, was aged and hoary. Throwing in a flock of props showed nothing but desperation.

RCA Victor commercials plug the new 21-inch TV sets. A spinning disk of terpers as a fore-and-aft visual display is good showmanship.

### THE SON OF THE EAGLE

With Hummingbird, emcee; Gordon Holiday, announcer  
Writer: Barbara Boothe  
Producer: James L. Caddigan  
Director: Al Johnston  
60 Mins.; Mon.-Thru-Fri., 5 p.m.  
Sustaining  
WABD, N.Y.

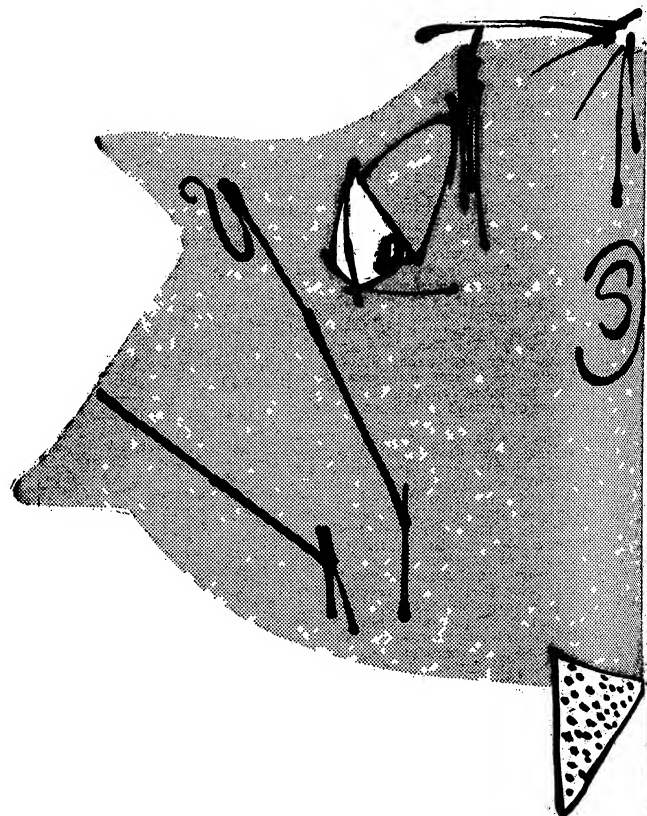
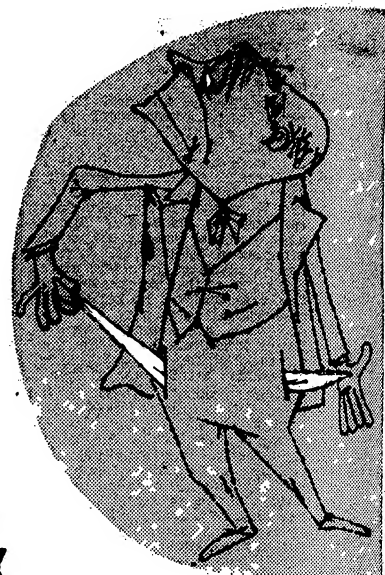
"The Son of the Eagle," which premeed on DuMont's WABD, N.Y., Monday (11), represents another device by which western films are dished up to juvenile audiences. Format has Hummingbird, said to be a bonafide Indian youth, initiating the kids in the Eagle studio audience into the frontier area and his words suddenly blend into a film thrown onto the screen.

Headress on Hummingbird, a color-bound book containg tribal records, plus a tepee provide atmosphere for both studio mop-pets and small fry viewers. Indian emcee didn't read his lines any too convincingly on the inaugural. However, youngsters viewing the proceedings at home probably won't be aware of any deficiencies.

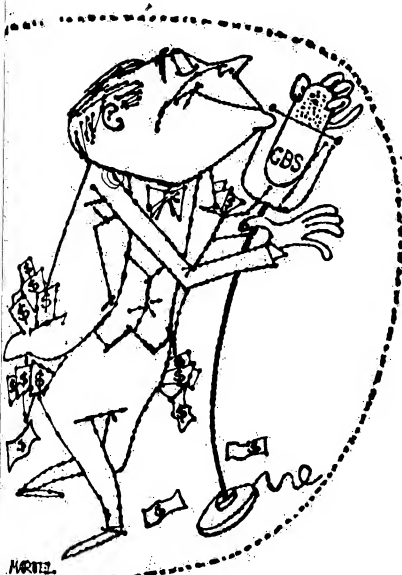
Picture for the titular was "Gunsmoke," a familiar tale of how the cowmen resisted encroachments of sheepmen. Film was frequently interrupted for cuts to Hummingbird who commented on the feature and added a couple of anecdotes of his own. "The Son of the Eagle" rates as a meritable attempt to achieve something different despite a patent unevenness.

Recs.

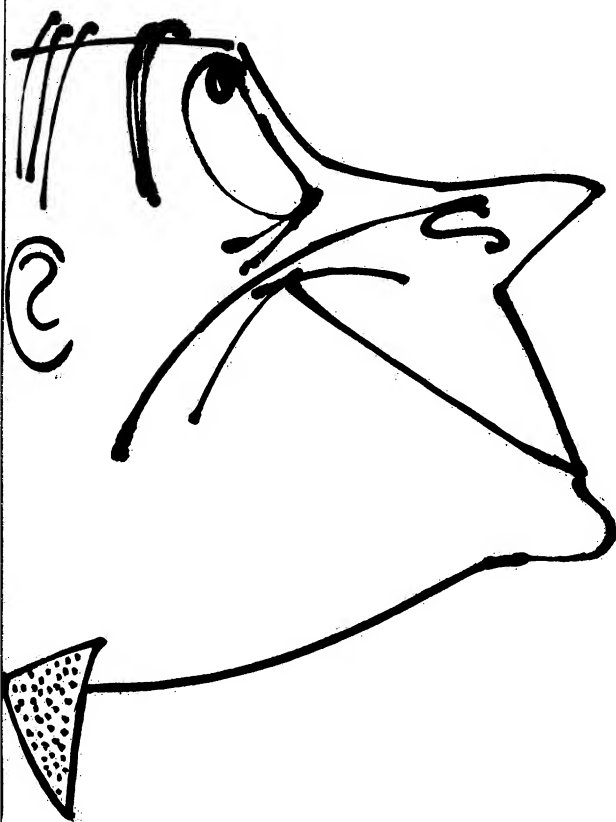
**Business is taking a second look  
at advertising values...and**







## CBS Radio looks best



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**ADMIRAL** has backed up its whole product line with the nation-wide selling power of CBS Radio—sponsoring “World News With Robert Trout,” (Sundays, 5:30 to 5:55 p. m., starting February 17).

**AMERICAN SAFETY RAZOR** has signed up 12 programs of the Red Skelton advertising-and-merchandising showcase—for Blue Star and Treet razor blades. (Wednesdays, 9:00 to 9:30 p.m.)

**GENERAL FOODS** has bought “Mr. Chameleon” to promote Postum and 40% Bran Flakes—as well as “Bill Shadel and the News” for Log Cabin Syrup—making *nine* General Foods shows now on CBS Radio. (Thursdays, 9:00 to 9:30 p.m.)

**LEVER BROTHERS** has moved “Big Town” from another network to give Lifebuoy the added coverage and economy of CBS Radio—where Lever Brothers now sponsors *five* programs. (Wednesdays, 8:00 to 8:30 p.m.)

**WESTINGHOUSE** has arranged to bring CBS Radio listeners the national conventions... a 13-week “get out the vote” series... and the election returns.

*The reason behind these decisions: American Business reaches the greatest number of customers at the lowest cost in all advertising on the—*

**CBS RADIO NETWORK**

# LETTER TO HIS CHILDREN

With Whitaker Chambers  
30 Mins., Sun. (10), 9:30 p.m.  
Sustaining  
NBC, from New York

NBC pulled quite a radio stunt Sunday night (10), when it had Whitaker Chambers read his "Letter to His Children," the foreword of his forthcoming book, "I Was the Witness," in a special broadcast. It was good programming and excellent enterprise—timely, important and intriguing. It was also one of the most unusual half-hours in radio.

The Chambers story is pretty well known. Now that Alger Hiss, the friend he accused of espionage, is imprisoned on a perjury charge, Chambers has written his history, or testament, to explain and defend his position, and expose the dangers of Communism. His book is getting wide publication—a 10-part serialization in the "Saturday Evening Post," the Book of the Month selection for May. The foreword to his book, "Letter," is a personal document to his kids, so that they might know when they grow up what it was all about.

The program was unusual for many things. Chambers read his manuscript in a dull, even, monotonous tone that picked up by mid-program into something more graphic. Twice, both times towards the close, when Chambers addressed a personal word to his kids, and again when he referred to his contemplated suicide, he broke down, halted for a few seconds, and resumed with obvious heavy emotion. The airer was again unusual in being an excerpt from a book, being read by its author. Above all, it was a rarity on the air, a literate, "inside" public explanation of the appeal of Communism.

Chambers found the essence of Communism to be that of man without God. The only alternative to Communism is God. Every break with Communism is a religious experience.

It was a revealing definition of Communism and its tactics. But the "Letter" wandered off to bit, here and there, and became several things. Chambers apparently views himself as a symbol of the trial between God and Communism. He brought the personal equation into the subject in odd, puzzling fashion.

Repeatedly, Chambers referred to the Alger Hiss case as if to suggest a greatly troubled state of mind. "I was alone against the world," he said at one time, referring to the "calumny of the press," the strong forces allied against him, etc. Speaking so often of his "tragedy," he seemed to feel pretty sorry for himself. This had a curious connotation, considering Chambers' present respectable position in society, the prospective success (and gain) from the Random House book, and the fact that his arch-enemy was behind bars.

# MEMORIAL TO THE KING

With George Hicks, narrator; Milton Katims, musical conductor  
Writer: Joel Muroc  
Producer: Dee Englebach  
25 Mins., Wed., (6), 10:35 p.m.  
Sustaining  
NBC, from New York

"Memorial to the King," a 25-minute partially recorded program which the NBC Radio News Dept. hastily assembled following the death of King George VI, ably telescoped high spots in the late monarch's career and generally added up to a broadcast of profound historical significance.

For this Wednesday evening (6) airer not only served as a tribute to Britain's departed ruler but at the same time stirred memories of dialers by using such waxed excerpts as the abdication speech of King Edward VIII (Duke of Windsor), Neville Chamberlain's disclosure of the Munich Pact, plus a Hitler harangue which was accompanied by thunderous "Heils" from his listeners.

These were major incidents in King George's 16-year reign, pointed out narrator George Hicks, and noted that it was quirk of fate that he had assumed the throne. Less than three years after his coronation the King's subjects were at war. The strain of his burden through the years was especially apparent to listeners via a recording of the voice of the late ruler made last Christmas. His tones were shaky and it was clear that he was not well.

Although the NBC news staff obviously had little time in which to prepare "Memorial to the King," it emerged as a smooth and well edited stanza. Hicks' narration helped to give the frequent recordings a sense of continuity as did the musical bridges and backgrounds supplied by a group under Milton Katims' direction. Glib.

# DOWN YOU GO

With Bergen Evans, Carmelita Pope, Fran Coughlin, Toni Gilman, Robert Breen, Pat Tobin; Katie Carnes, The Starmoters  
Producer: Lawrence Woolf  
30 Mins., Sat., 6:30 p.m. (CST)  
Sustaining  
MBS, from Chicago

The switch from video to radio wasn't completely successful for this panel quiz show on its initial edition on Mutual, via WGN. For those who are fans of the TV version of "Down You Go," the AM treatment comes off as a pale carbon, indicating the plus factors the sight medium provides. However, on the reasonable assumption that it's hitting a different audience on radio, the Louis G. Cowan quizzer, with some minor repairs, could very well wind up close to the top of the AM panel show list.

The opener (9) hinted that everyone concerned was too conscious of the radio bugaboo of "dead air." The word game affair was entirely too "busy," giving a choppy, hurried effect that failed to bring out the best in its learned emcee, Prof. Bergen Evans, or its articulate rostrum quintet. But these wrinkles can easily be smoothed out once the group gets the feel of things.

As on the DuMont telé stanza, the panel is asked to identify phrases. This time the clues are provided by Evans' hints and musical tips provided by The Star Noters, instrumental group, and vocalist Katie Carnes. So much time was given to Evans' phrasing of the problem and the various clues that the panel had little opportunity for the spontaneous ad lib guesses which would give the show the necessary sparkle.

A general relaxing of the tempo and more reliance on the panelists seems in order. It's been proved that the strength of such format lies not so much in the quiz device itself as on the podium personalities. In emcee Evans and panelists Carmelita Pope, Fran Coughlin, Toni Gilman and Robert Breen and Pat Tobin the personalities are there and will come through once the machinery is geared properly.

# Radio Follow-Up

The decision to fill the Walter Winchell slot on ABC during the columnist's medical layoff with a string of guest vocalists and comedians stemmed from a dubious notion. Winchell's Sunday evening show into an important news stanza and that fact should have cued the format for any replacement. A straight news commentary (as with Stewart Alsop the previous week) would do better in keeping this slot warm until Winchell's return than any other musical session. As pinch-hitters for Winchell, Frank Sinatra and Jo Stafford joined in a listenable but routine songalo. Miss Stafford was in particularly good vocal form on "Best Things in Life Are Free" with Sinatra clicking nicely on "I'm Gonna Live Till I Die" and "Come Rain or Come Shine." Axel Stordahl's orch backing up. Other top vocalists are being set as subsequent guests in this quarter-hour.

"The American Spirit" on WNEV, N. Y., offered a sock dramatization of Stephen Vincent Benet's "The Devil and Daniel Webster" Sunday (10). It came over as an amusing yet pointed folk fantasy, about a New Englander who has sold his soul to Satan, but who manages to escape the dread consequences when the spell-binding orator talks Beelzebub and a judge and jury of dead and damned traitors into releasing the defendant from his evil contract. Webster's declamation on the glories of life and freedom, effectively handled by Cliff Owen, made a warm and winning statement of the American traditions of liberty.

"Spirit," which is presented by the Professional Training Program of the American Theatre Wing, has as its secondary purpose the showcasing of young actors from the school. On the airer the cast, including Ruth Newton, Mike Wyler, Phil Abbott and Clint Anderson, acquitted themselves nicely. Teresa Helburn, co-director of the Theatre Guild and chairman of the ATW's advisory board, spoke briefly on the PTP's importance in training fresh talent as a necessary ingredient of a vital theatre in the U. S. "Webster" was produced by Lou Drockin with Fred Weihe directing.

Columbia, S. C.—Steve Libby, promotion publicity manager for WIS here, has resigned to join Fred Waring's Pennsylvanians in a similar post.

# DARRAGH ALDRICH SHOW

With Sally Foster, Bobalinks Trio, Ramona Gerhardt, Jack Huston, Eric Thorsen, Hazel Whittaker  
Producer-director: Earl Steele  
30 Mins., Sat., 9:30 a.m.  
CO-OP  
WCCO, Minneapolis

This enjoyable dish of gab and song features Darragh Aldrich, local novelist and veteran radio personality, interviewing a couple of celebrities or visiting performers and making pertinent observations on various matters. Interspersed is pleasant singing by Sally Foster and the Bobalinks Trio, with Ramona Gerhardt, a topdrawer musician, providing the organ accompaniment. Jack Huston is a finished emcee adept at handling the assorted commercials.

As for Mrs. Aldrich herself, she is a tiptop interviewer, eliciting interesting facts from her subjects. She has a gracious and friendly radio manner and approach, a voice that's easy on the ears and an easy and swift flow of language. Show got off to a musical start with the Bobalinks' nice handling of the listenable song "You."

Mrs. Aldrich introduced the first of her two guests, supper club singer Eric Thorsen, a former Minneapolisite, appearing currently at the Hotel Nicolet Minnesota Terrace. Mrs. Aldrich brought out that he drove a beat track in his home town to finance his musical education. Her questions concerned details of his career since leaving Minneapolis and she tossed some compliments his way, having caught the act. Although not allowed an accompanist because of union regulations, Thorsen sang "Younger Than Springtime" and did full justice to it. This segment of the show was via transcription.

Songstress Sally Foster giving forth with "Little White Cloud That Cried" preceded descriptions by Mrs. Aldrich of valentines which listeners had sent in for distribution to young hospital patients and hospitalized war veterans in response to her appeal. Prizes will be awarded for the best and most suitable valentines.

After another vocal interlude, an effective arrangement of "Among My Souvenirs" by the Bobalinks, Mrs. Aldrich interviewed her second guest, Mrs. Hazel Whittaker, local dramatic actress, who told of her recent visit to Switzerland. Before signing off, Mrs. Aldrich put in a plug for an impending stage attraction, "Member of the Wedding," calling attention to the fact that New York critics had voted it the best play of its Broadway season. Rees.

# CECIL BROWN

5 Mins., Mon-Fri., 5:55 p.m.  
JOHNSON'S WAX  
MBS, from New York

(Needham, Louis & Brorby).

This is part of four quickie shows which S. C. Johnson sponsors daily on Mutual. Cecil Brown's assignment is to do a three-minute commentary, which is a more difficult chore than gabbing for 12 minutes. Brown acquits himself well, packing a lot into the short span. Yet there's a danger in the need for speed and compression, in that a good deal of the background facts and intermediate thinking must be omitted.

On the show caught, Brown covered the heat that was being put on Gen. Dwight D. Eisenhower to come home and get into the Presidential campaign. The pressure that Ike and Secretary of State Dean Acheson must put on Europe to get a European army going; the view that even if ground troops are provided, the western air force will constitute a "puny umbrella"; the superiority in numbers and performance of the Red jets in Korea; and the warning that unthinking pride in American aircraft may result in dangerous underestimation of the Communists' jet planes. Brown went around the globe in 180 seconds, but the loose ends weren't noticeable. He mentioned his experiences in Korea, during his recent global junket, to substantiate his views on the airpower situation in Korea. Commercials for Johnson's wax were effective. Bril.

# Raymer Expansion

Paul H. Raymer station rep firm has created an expanded department of advertising, research, promotion and public relations headed by Mark Finley, former public relations and research chief for Mutual-Don Lee on the Coast.

Finley has just completed several special assignments for clients of the D'Arcy ad agency and will headquarter in Gotham.

# From the Production Centres

## IN NEW YORK CITY

NBC veepee press chief Syd Elges to Coast for week of huddles. . . . Harry Malzlish also back to Coast after negotiating some KFVB client deals. . . . CBS Radio sales veepee John Karol to Florida for vacation. . . . ABC program veepee Leonard Reeg back from Bellaire, Fla., meeting of Broadcast Music, Inc. . . . Lee Segall, creator-owner of "Dr. I. Q.," sails Friday (15) for Europe with plans to produce a French version of the show. . . . A. W. Benkert, Wall St. outfit, is backing John T. Flynn's commentary strip on WMGM. . . . Walter Duncan, former sales exec with WNEW, ABC, WPIX and Paul H. Raymer, has moved into the Mutual fold as account exec. . . . CBS' "Musicland, USA" prepping a special Victor Herbert show on Feb. 29. . . . Coleen Gray co-starring with James Stewart and Josephine Hull in "The Meanest Thief In Town" on "Theatre Guild of the Air" Sunday (17). . . . Johnny Olsen vacationing for two weeks in Kingston, BWI, with wife Penny.

MBS veepee Bob Schmid off on three-week vacation in Miami, Puerto Rico and Virgin Isles. . . . Last interview made by the late sculptor Jo Davison was aired Sunday (10) on Bartley Crum's "Inside Israel" show, over WMCA. Interview, taped in Jerusalem two weeks before Davidson's death, had been set up by Sam Elfort, radio director for Israel in the U.S. . . . New face in ABC's radio sales department is Joseph Weisenberg. . . . WWRL launches "Employment Clinic for Graduates," two broadcasts on job-getting tomorrow (Thurs.) at 10:30 p.m. . . . Vocalist Kay Armen is resigning from ABC's "Stop the Music" after four years, but will do occasional guesters on the show. She'll head for the Coast shortly to make a film for Metro. . . . George Crandall, CBS Radio press chief, flew to Muskegon, Mich., over the weekend to attend the funeral of his father-in-law, Bert Atkins. . . . Roland Winters and Dick Hamilton added to "Romance of Helen Trent." . . . Cora B. Smith into "Strange Romance of Evelyn Winters." . . . Ed Latimer has joined "Backstage Wife." . . . Mandel Kramer added to "Stella Dallas."

New salesman at WCBS Radio is Clem Lowden, from WBBM, Chicago. . . . Air France and French Government Tourist Office have signed a 52-week pact with WQXR for a musical show with Jacques Fray, Tuesdays and Thursdays at 7:05 p.m. . . . Bert Bacharach will do a radio version of his syndicated "Stag Lines" column as a co-op feature for Mutual, Wednesdays, at 7:15 p.m. It's designed to latch on to men's apparel sponsorship.

## IN HOLLYWOOD

Jaime del Valle was picked by Dick Powell to direct his "Richard Diamond" sleuthie. It was one of the many jobs Nat Wolf did before he went executive with Young & Rubicam. . . . Bob Garred picked up a new sponsor in the northwest for his ABC newscast. It's his father, druggist of Walla Walla, Wash. . . . Bert Frank, ex-Chicago reporter, joined NBC's newscast. The town will be jumping for the next two weeks. Wauhillau "Red Wing" LaHay has pitched her wigwag here.

Genius at work: Lincoln Savings & Loan bought "The Face of Lincoln" for a Lincoln's Day broadcast. . . . Jerry Lawrence is back with Ralph Edwards to handle his contest announcements. . . . Bill Lewis and Charlie Vanda around, recalling the old days of CBS when both were top program execs. . . . Deejay Gene Norman bolted KFVB for KLAC, following Peter Potter off Harry Malzlish's station. . . . Voice of America dispatched Sidney Berry, regional production supervisor, to the Coast for special programming in connection with Pasadena Playhouse opening of "The People Win Through," a new play by Thakin Nu, Burmese prime minister.

## IN CHICAGO

NBC board chairman Niles Trammell, exec veepee Charles R. Denny and o&o veep Jim Gaines out scanning the Chi operation last week and put their stamp of approval on veep Harry Kop's Windy City AM-TV setup. . . . Foote Cone & Belding's expansion continues with Perry Thomas added as tech and administrative assistant in the agency's broadcasting division and Lincoln Scheurle taken on as assistant production supervisor in the radio-TV department. . . . George Herro, Mutual's Chi promotion chief, Gotham for home office conferences. . . . Effective next month, Chicago and North Western Railway goes into its 16th year as bankroller on Norman Ross' early morning "400 Hour" on WMAQ. . . . Ralph Bergstrom, veepee and general manager of Don McNeill Enterprises, vacationing for three weeks in Miami. . . . Chi NBC press chief Jack Ryan elected first veepee of the Chi Headline Club. . . . Victor West now assistant press and radio rep for Standard Oil of Indiana's public relations department. . . . Joe Risolute has ankled the Wilson Sporting Goods firm to join the Ivan Hilly agency. . . . Latest addition to WBBM's talent roster is warbler Milly Coury. . . . Eddie Cantor guested on Tommy Bartlett's "Welcome Travelers" last week on NBC. . . . Paul Fry, prexy of KBON, Omaha, checked in at the Chi MBS office. . . . Voice of America has requested tapes of WMAQ's airers of city council meetings. . . . Judith Waller, Chi NBC public affairs and education director, attending the annual meeting of the radio-TV division of the National Council of Churches at Columbus this week.

# TAKE IT EASY

With Harriet Hester; Elwyn Owen, organist  
15 Mins., Wed., 10:30 p.m.  
Sustaining  
WWRL, New York

This is a transcribed show produced by the American Medical Assn. and released to local stations. WWRL is airing it in New York, under the aegis of the Queens Medical Society. Stanza features organ music by Elwyn Owen with intros by Harriet Hester and some brief remarks by a guest medico, the AMA's Dr. A. A. Bauer handling the preem assignment.

It's somewhat off the beaten path of shows that are billed in the public service category, in that there is little in the way of a pitch. Dr. Bauer made a brief spiel plugging the need for sleep and rest, cleanliness, the avoidance of extremes and similar advice in the "take it easy" vein of the show's title. He also gets in a plug for regular physical exams by the m.d. clan and for listeners to permit only physicians to prescribe for their ailments.

Musical portions included Borodin dance, a selection from Handel's "Water Music" and Chopin's "M o m e n t M u s i c a l e." As played the organ they comprised so far. All in all, not a very inspiring stanza. Bril.

# WLW Plans Big Splash

## On Politico Coverage

Cincinnati, Feb. 12.  
Crosley Broadcasting Corp. special coverage of Republican and Democratic conventions, which started on 50,000-watt WLW in 1936, will be expanded to include video pickups of the Chicago meetings in June and July.

Robert E. Dunville, president, said coverage has already started with Hub Holloway's direct newscasts from Washington of Congress proceedings. Holloway, former Washington correspondent, the newest member of Crosley's new staff.

Crosley's AM attention from Chicago will include regularly scheduled programs tuned to local and regional angles, and overhead wire coverage on a 24-hour basis. William Robinson, program chief, said. This service will be supplemented by NBC coverage.

Visual pickups will be fed to Crosley's TV stations in Cincinnati and Columbus.

Seattle—Hal Bratsburg and Marjorie Williams are new additions to continuity department at KJR, local ABC outlet.



*We take pleasure*  
*in saluting our client*  
**Cities Service**  
*on the occasion of its*  
**Silver Anniversary of Broadcasting**  
*marking Twenty-Five continuous years*  
*in network radio—a record*  
*in radio broadcasting*

**Ellington & Company, Inc.**  
*Advertising*

*535 Fifth Avenue, New York*

1927

**Cities Service Concerts**  
1927—1944

*Silver*

**CITIES SERVICE**



**Highways in Melody**  
1944—1948

**CITIES SERVICE GREEN AND WHITE QUARTET...**  
the four great voices, under the direction of Ken Christie,  
teamed with the Cities Service Band of America.

**Band of America**  
1948—1952

**CITIES SERVICE  
BAND OF AMERICA...**

with a following that's legion...  
long renowned as THE Band of  
America...the finest band group  
ever assembled on one stand.





**FORD BOND...**

"Mr. Words"—announcing the Cities Service program for 22 years.

# Radio Anniversary

## CELEBRATES 25 YEARS

### ON NETWORK RADIO!

1952

Silver Anniversary Program at  
Carnegie Hall, Monday, Feb. 18th, 9:30 to 10:30 P.M., NBC



Next week, Cities Service celebrates its Silver Anniversary on radio...1927 to 1952—25 years of the finest in musical entertainment on Radio NBC.

At this time, Cities Service would like to salute ...and thank...all the people who have made this 25th Anniversary a happy reality. Messrs. Goldman, Bourdon, Black, Lavalle, MacNamee, Bond, Dumont, Haupt, Misses Dragonette and Manners, et al...from conductor, director, announcer to page boy...our thanks.

**PAUL LAVALLE...**

"Mr. Music"—conducting for Cities Service for the past eight years.

# CITIES SERVICE



**PAUL LAVALLE**  
*Conducting* ooo

**CITIES  SERVICE**

**BAND  
*of*  
AMERICA**

**AMERICA'S FAVORITE MARCHES**

P 315 (78 RPM)

WP 315 (45 RPM)

LPM 6 (33 RPM)

*A Salute to ~*

**CITIES  SERVICE**

*on their 25th Anniversary of Network Broadcasting*  
—FROM—

... and soon to be released—SOUSA MARCHES

RC-1

**RCA VICTOR RECORDS**

# Cities Service:

## Network Radio's oldest continuous Sponsor

ON FEBRUARY 18, 1927, Edwin Franko Goldman signalled for a downbeat and formally began a contribution to American entertainment and American business which has continued unbroken for 25 years. In 1927 when the first Cities Service program went on the air, network radio was an unknown quantity, an untested force.

Cities Service was a pioneer in the new medium, and it has remained to establish a record unique in advertising history. For a quarter century, week after week, Cities Service and NBC radio have been associated in setting the highest standards of program quality, in presenting great performers and fine music to the American public. NBC and network radio have grown tremendously in the last twenty-five years; Cities Service's contribution to that growth is large indeed. It's an extraordinary pleasure for NBC to honor Cities Service on its 25th anniversary on NBC radio.

We'd like to invite you to join us in the celebration by hearing the Cities Service Silver Radio Jubilee, a gala, full hour show featuring Paul Lavalle, Ford Bond, the Green and White Quartet, the Cities Service Band of America and many of your favorite stars of Cities Service programs of the past. Monday, February 18, 9:30-10:30 p.m. NYT.

# NBC radio network

*a service of Radio Corporation of America*



Paul Lavalle Salutes . . .

# CITIES SERVICE 25<sup>th</sup> ANNIVERSARY On Network Radio

"For the past eight years, it has been my privilege to conduct music for Cities Service. And on this, their 25th Anniversary on Network Radio, I salute Cities Service for their contributions to America's listening enjoyment. American Music and American Musicians have both benefited by their farsighted and consistently successful show planning."

PAUL LAVALLE COMPOSITIONS INTRODUCED BY  
"THE CITIES SERVICE BAND OF AMERICA".

*Band of America March*  
*Pitter Pat Parade*  
*United States Overture*  
*Big Joe, the Tuba*  
*The Merrymakers*  
*Trumpet Polka*

*Good Fellowship March*  
*Ballyhoo March*  
*(P. T. Barnum Festival)*  
*Land of Our Fathers*  
*Boys Club of America*  
*Official Marching Song*  
*Cities Service Triumphal March \**

\*TO BE INTRODUCED AT SILVER JUBILEE PROGRAM  
AT CARNEGIE HALL, 9:30 TO 10:30 P. M., NBC, ON FEBRUARY 18th.

# We Salute . . .

## CITIES SERVICE FOR 25 CONTINUOUS YEARS OF OUTSTANDING RADIO MUSIC PROGRAMS

And give a special salute to today's finest Brass Band,  
the Cities Service "BAND of AMERICA" directed by PAUL LAVALLE



We wish continued success to the great "Band of America" which has been a constant inspiration toward finer performance for the school bands of today.



LEFT: The "Band of America" Oils were specially developed for Conn by Cities Service engineers. Now, the largest selling valve, slide and key oils in the music world today.



RIGHT: "Band of America" Sousaphone section. Equipped 100% with Conn 20K Sousaphones.

"Choice of the Artists"

# CONN

Elkhart, Indiana

"WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS"

## Tele Followup Comment

Continued from page 33

Grace Kelly, as Paula (who died in childbirth in the original); Phyllis Kirk, as "wild" Dolly, and veteran actress Katherine Comegys, in a polished job as Paula's mother. Narration—off-camera and on—was by Robert Pastene, as Hunter's best friend, Nick, also on the credit side. Costumes and decor of the period were first-rate.

Paul Whiteman's "Goodyear Revue" took to the ice Sunday night (10) via ABC-TV, following the trend set few weeks ago by CBS-TV's Arthur Godfrey. With the ice revue cast from the current show at the Hotel New Yorker, N.Y., as special guests, the Whiteman regulars provided a pleasant half-hour noteworthy, as usual, for the lush sets and costumes. But, except for the snow scenes, the show lacked any overall theme, with the numbers ranging from a Bavarian peasant dance through Irving Berlin's "Heat Wave" to a classical Italian folk song. The "Winter Wonderland" setting tied them all together, but too loosely.

Mimi Benzell, in the solo guest spot, registered solidly with her tunes and looks, getting crowned as "snow queen" for the big finale. Earl Wrightson and Maureen Cannon, regulars on the show, scored with their songs, although neither appeared on skates. Manueto Del Toro topped the ice shenanigans with an eye-pleasing Latin number, and was followed by Nadine and Ray Schramm, who were also impressive with their fast bladework on the small, specially-constructed rink. Four-girl line from the New Yorker show completed the skating specialties.

Frederick Heider's production on the show was tops, and director Babette Henry took full advantage of her cameras to show off ABC's big video stage.

Ed Sullivan collected a pleasing roster of performers on the Sunday (10) "Toast of the Town" session. There was sufficient variety and novelty along with some name lustre. The N.Y. Daily News syndicated columnist wisely gave the proceedings a semi-classical air in some spots in order to have a type program which the NBC opposi-

tion (Martin & Lewis) couldn't have that evening.

Foremost in Sunday's roster was Roberta Peters who gave an excellent rendition of the "Bell Song" from "Lakme." The ballet preceding the Met soprano's entry was completely in keeping with the character of the opera and staging gave the singer a fine start. Also in the classic line was Audrey Hepburn's delivery of a scene depicting Lady Jane Grey on the eve of her execution. Michael Evans and Margaret Bannerman gave Miss Hepburn staunch support in this endeavor.

Gilbert Miller, producer of the "Gigi" legit in which Miss Hepburn has the lead, handled a few words with the confereer to complete a good overall impression in the legit sequence.

A strong novelty note was by the Giants' Bobby Thomson and the Dodgers' Ralph Branca, latter the hapless pitcher who delivered the pennant-winning homerun heave to Thomson. Their song duet delivered at the recent Baseball Writers dinner held the note of good sportsmanship and humor which is a major part of the national pastime.

Other novelty notes were by Yves Joly whose hand ballet provided some tricky and interesting movements. Depiction of a marine scene and a street fight had some ingenious and entertaining moments.

Completing the lineup was Steve Evans who gave his dissertation on various types of laughs for good effect, and roller skater Evelyn Chandler who showed some excellent tricks, but who was weak in straight terp passages.

Sullivan made an amusing vocal typo. He described the "Lakme" aria as one of the "operatic stables."

Eddie Foy, Jr., revealed an unerring sense of comedy last week in a sketch on the Kate Smith Evening Hour. If the networks are looking for additional talent in the constant search to replenish the font of diminishing comedy returns, then Foy is an apt new comer to the sweepstakes with his great feel for the low comedy. In a Joe Stein-Will Glickman sketch

about the trials of a guy trying to quit smoking, Foy pulled out all the stops with bits of hilarious business. Mark Dawson did an able straight for Foy, who was making his second appearance on TV with this bit, his only other showing having come some weeks ago on the Ezio Pinza showcase.

As for the rest of the bill, James Barton skimmed through a song-and-dance number that he does in his current Broadway musical hit, "Paint Your Wagon." Miss Smith herself sang several songs well, and handled the emceeing ably, but the show seemed to be too intent in camera-manuevering to achieve the proper effect. In one number particularly, with Miss Smith accompanying herself at the 88s, the camera constantly shifted all over the stage, serving only to be distracting rather than focussing on the performer. Alan Bunce and Peg Lynch, in their weekly "Ethel & Albert" sketch, scored solidly in a bit that found Albert constantly distracted from watching the fights on TV. Eva Condon provided an hilarious characterization as the sketch's third member.

## UNDERHILL STEPS UP ABC TELE TRYOUTS

ABC-TV program director Charles Underhill is stepping up the web's on-the-air tryout of new properties. On Saturday (16) at 12:30 p.m. "Papa Was a Preacher," based on the book by Alyene Porter, will be showcased.

"Preacher," a situation comedy, will kick off a showcase series in the period, to be aired alternate weeks, under the tentative title of "ABC Little Theatre." "Preacher" is a Rockhill Radio package produced by Len Carlton and directed by Dan Petrie, via Music Corp. of America.

In the past two weeks the web gave Friday night tryouts to two Wilbur Stark shows, "The Big Hero," with Ernest Truex and his wife, Sylvia Field, and "Lady Was a Cop," with Constance Dowling. Another Stark show, "Newsstand Theatre," was given a four-week run on Wednesday nights at 9:30 in the period to be taken over tonight (Wed.) by "Rendezvous," starring Ilona Massey. "Rendezvous" is a Jerry Layton package.

## Inside Stuff—Radio

Initial steps to control public relations programming by local TV and AM stations were taken by the newly-formed Philadelphia Radi and Television Broadcasters Association at a luncheon meeting attended by program directors from 12 Philly stations.

The association is skedded to act as a central clearing house for all public service programming in the future. This plan is figured to act as an aid to any charitable campaign using radio and TV for plugs, and at the same time assure them of maximum cooperation.

Speakers at the meeting included Benedict Gimbel, Jr., president and general manager of WIP, who is also president of the association, and Donald W. Thornburgh, president and general manager of the WCAU stations. Letters were sent to all advertising agencies and publicity organizations advising them of the move.

Richard M. Allerton, New York media marketing specialist, takes office this week as the new research director of the National Assn. of Radio and TV Broadcasters. He succeeds Dr. Kenneth H. Baker, who resigned last September to start his own firm, Standard Audience Measurement Service.

A native of Binghamton, N. Y., Allerton has been conducting marketing studies for the past five years for various New York ad agencies. He was previously Director of Market and Radio Research for Free & Peters and was formerly radio research chief for Crosley, Inc.

Prior to World War II, in which he served as management consultant for the Quartermaster Corps, Allerton conducted marketing studies for various industries.

"Music Through the Night," new all-night all-symphonic show launched on WNBC, N. Y., last week, drew 1,500 letters from listeners in the first five days. As a result show is being expanded to seven nights a week.

Letters, many of them saying that the longhair show meant a "return to radio" for them, came from points as far distant as Milwaukee, Miami, Ontario and from a sailor on a ship off the Canadian coast.

ABC-TV has launched a roundtable school for its producers, directors and associate directors. Group is meeting for one hour every Friday morning, under the tutelage of Charles Holden, the chain's national executive producer.

School is covering basic concepts of video, such as engineering aspects, the nature of cameras and lenses, fundamentals of script-writing, directorial techniques and production problems.

Arno Huth's course in "Mass Media and International Relations," kicks off tonight (Wed.) at New School for Social Research. First guest lecturer is V. J. G. Stayvridi of the public information department of the United Nations.

Other speakers will include Dr. Luther Evans, Librarian of Congress; Dr. Lyman Bryson, of CBS; and Dr. John V. L. Hogan, inventor of a facsimile broadcasting system.

World Broadcasting System has released a "Go To Church" series of 16 spots by leaders of 10 different religious denominations. The announcements, 35-45 seconds long, were issued for "Brotherhood Week," Feb. 17-24, with the endorsement of National Conference of Christians and Jews.

## We, The Cities Service Green and White Quartet

FLOYD SHERMAN  
EDWARD HAYES  
LEONARD STOKES  
JAY ALDEN EDKINS

and

KENNETH CHRISTIE, Arranger

Proudly Salute The Cities Service Co.

on Its

25th ANNIVERSARY  
On the Air



## Westinghouse's DuMont Tie

Question as to which of the political convention's sponsors on television will get the single-station Pittsburgh market was resolved yesterday (Tues.) with news that Westinghouse, via CBS-TV, has pacted for complete coverage on all three DuMont o.&o. outlets, plus WGN-TV, Chicago, a primary DuMont affiliate. In addition to WDTV, Pitt, the other two DuMont stations are WABD, N. Y., and WTTG, Washington.

While DuMont execs declined comment on whether they would be taking the feed from CBS, it's presumed that will be the case, since Westinghouse has set a network deal with CBS not only for the conventions but for a 13-week "get-out-the-vote" series and the Presidential election returns, all of which the four DuMont stations will carry. It marks another instance of a sponsor buying dual coverage in individual markets, since in this case the same pickups will be carried on CBS' WCBS-TV, N. Y., and WTOP-TV, Washington.

Both Westinghouse and Philco, which is bankrolling the convention coverage on NBC, plus Admiral on ABC, had pulled out all stops in trying to line up the Pitt station, with Westinghouse especially hot on the trail since Pitt is its hometown.

## CIRCLING THE KILOCYCLES

**Minneapolis** — Number of TV sets in the Twi Cities area continues to grow. As of Feb. 1 the total was 310,000, an increase of 8,500. January of the largest recent gain, according to KSTP-TV statistics. Both of the two Minneapolis-St. Paul TV stations now have attained a record high in operation. For example, KSTP-TV now operates 115½ hours per week, of which NBC-TV programs consume 68 hours. A special trip to obtain especially taped interviewing with Minnesota congressmen for WCCO was made to Washington by Gene Wilkey, the station's general manager; James Bormann, news and public affairs director; and Larry Haeg, farm service director. The features will be edited and presented next week as a public affairs feature.

**Fort Worth**—John Sullivan, assistant radio production director for WBAP during the past year, has been named director of continuity for WBAP, AM-FM-TV. Before entering radio, Sullivan worked in stock as a member of the Hoxworth-Bond Stock Co.

**Pittsburgh** — Adelaide Lasner Sachs doing the Shopping Circle on KDKA for two weeks while Janet Ross is vacationing with her parents in Dade City, Fla. James Boyce, who studied drama at Carnegie Tech, has joined the Radio-TV department of Young and Rubicam in New York. John Cole, who's been with the WDTV sales staff since the station first started, has resigned and will announce a new connection in another city soon. He was recently married here to Carol Mansfield, local teevee actress. Bill Burns just started his seventh straight year of newscasting for KQV. Jimmy Schnurr, directing "It's News to Me" on the TV networks, is a graduate of the Tech drama school. Ray Scott did play-by-play account of Duquesne-St. Bonaventure game from Gardens' first basketball ever televised locally. WJAS Sports-

## New TV Stations

Continued from page 29

rials for new stations can be kept within quotas allowed by the National Production Authority.

Estimating on the basis of a "realistic schedule," the committee expects that the FCC will issue permits for 140 new TV stations in 1952, and 190 in 1953. It predicts that 22 stations will get on the air this year, and that 21 will be in cities not now served with TV. During 1953, the committee estimates, 171 new outlets will start telecasting, of which 64 will be UHF.

Balancing "optimistic and pessimistic" projections, the committee estimates that consumer demand for TV sets will be increased between 750,000 and 1,660,000 sets in the second half of 1952 and the first half of 1953, by the new stations.

Committee believes that increased demand for sets can be met in all areas, "although not necessarily completely satisfied by the industry's programmed production, with critical material being consumed at the rate now in effect."

Committee, headed by Philco vicepres William H. Chaffee, presented its study last week at a meeting of RTMA directors.

## Bernstein's Switch

Washington, Feb. 12.

George A. Bernstein, manager of Washington co-op FM station, WCFM, has resigned to take charge of radio operations for Peoples Broadcasting Corp. which operates stations in Worthington, O. (WRFD), and Washington, D. C. (WOL). Leon Loeb, owner of Sound Studios, Inc., Washington, has been named as Bernstein's successor.

Appointment of Loeb involves a sharing of facilities and personnel of WCFM and Sound Studios, resulting in a saving of \$1,000 monthly in the station's expenses. The arrangement insures WCFM's staying on the air but does not eliminate its deficit, according to Wallace J. Campbell, president of Cooperative Broadcasting Assn., licensee of the station.

**Minneapolis** — WLOL, an Atlas property, has renewed its MBS contract.

Sherm Boonen back on WTCN's announcer staff after a stretch in the Marines during which he had the rank of captain and was in charge of the armed Forces radio service Tokyo headquarters. He'll have some new disk jockey programs on WTCN. Problems of radio and TV news coverage were discussed at the sixth annual radio news short course at the University of Minnesota during a two-day session. Special emphasis was given to coverage of regional news and radio and TV reporting of trials.

## ABC's Economy Wave

Continued from page 25

the failure of the FCC thus far to approve the projected merger with United Paramount Theatres has been a factor. Anticipating a boom in biz resulting from the added prestige and coin that a tieup with United Par would bring, and following a flurry of new shows which the skein inked last fall, ABC expanded its staff. Dragging out of merger hearings, long beyond the time that FCC approval was expected to take, and with a green light not certain has contributed to the ABC casualties by depriving the net of a cash reserve it might have had.

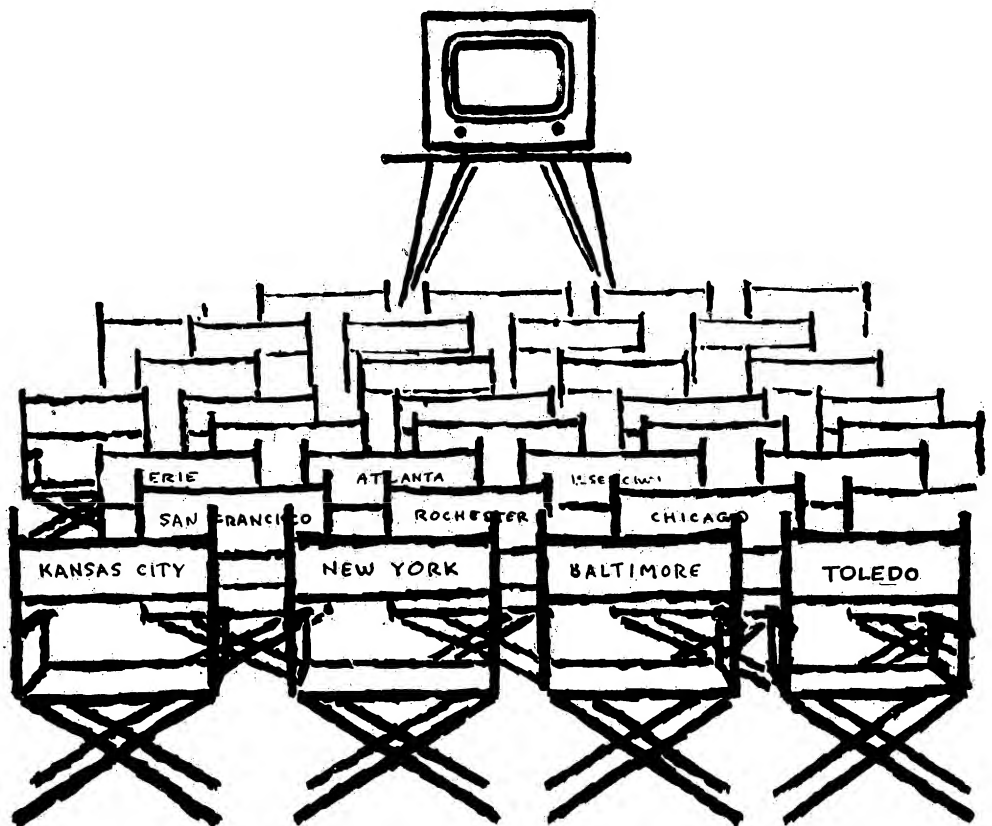
Web has also had to lay out big coin for its new studios and offices on West 66th street, due to NBC's taking over its present space in Radio City this spring.

ABC radio, meanwhile, picked up General Mills as participant in its three-show "Pyramid" operation, with Tatham-Laird. With American Chicle having renewed, "Pyramid" is two-thirds sold. Couple of weeks ago General Mills dropped 25 minutes cross-the-board on NBC to buy an additional 15 minutes daily on ABC. Prestige of GM putting "all its wheats" into ABC (plus three shows on ABC-TV) is a morale hypo to the chain, Web prexy Robert S. Kintner is

understood to have told his department heads that with the trimming down the web is now in better fighting shape. Reorganization includes greater emphasis on the autonomous operation of ABC radio, AM o-and-o stations, ABC-TV and TV o-and-o stations—the chain's four basic units.

On the Coast the web sliced its radio and tele staffs by some 15 employees, including promotion, research, publicity, tele program and clerical workers. Further examination of other departments will be made, according to Coast head William Phillipson, but no changes will be made that will impair efficiency. Several additions are being made to the sales staffs of both KECA and KECA-TV, L.A., and other departments will also be bolstered.

Exemplifying the new emphasis on aggressiveness is ABC-TV's activities to clear stations for its Admiral-sponsored Presidential elections package. Chain says it is latching on to some outlets previously thought firmly inked by NBC-TV or CBS-TV. In some cases ABC is getting the stations to adopt a shared-sponsorship policy, with ABC's bankroller coming in one day and another web's client on the next.



Now 14,000,000 families can watch the show

In the short time television has been on the road, it has come a long way. Only six years ago, intercity broadcasting was in the experimental stages. When the 1945 Army-Navy game was sent to New York from Philadelphia through 95 miles of coaxial cable, it was the first time in history more than one city could watch the same event at the same time with today's method of telecasting.

Today 94 television stations in 54 cities—representing more than half the country's population—can present the same show, and coast-to-coast transmission is accomplished with great success.

Broadcasting facilities, provided by the Long Lines Department of the American Telephone and Telegraph Company, and the Bell Telephone Companies, total 24,000 channel miles.

Planning and providing these facilities is a big job. It takes special equipment and personnel, made possible only by large investments. The present value of coaxial cable and Radio Relay facilities used by the Bell System for television is \$85,000,000.

Yet the cost of the service is low. The Telephone Company's total network charges average about 10 cents a mile for a half-hour program.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

## Television Reviews

Continued from page 33

to replace anxiety and fear with encouragement and hope.

Telecasts are semi-documentary in format, with each program devoted to a particular disease. Originating in hospitals, labs, research centers and NBC tele studios, they have an authenticity as well as appeal.

Opener had three medical experts discussing polio, what brings it, what preventative measures to take, what treatment, and above all the fact that a majority of cases recover with no after-effects whatever. Talks were interspersed with dramatizations, for effect. There were also scenes in hospitals, in clinics, showing treatment given or patients on the mend. As Dr. Arthur Masters, prez of the N. Y. County Medical Society, pointed out, "we physicians have so often seen people confused, mystified, even harmed by ignorance of medical truth. Through television, we are initiating an experiment in education and enlightenment—to comfort and help dispel alarm."

Network and medical society can't be praised too highly for their purpose and the dignified way they've gone about it. Initiator held one's interest, while being most edifying. Other telecasts will take up heart disease, cancer, arthritis, diabetes, high blood pressure, etc. Bron.

### AL PEARCE SHOW

With Arlene Harris, Walter Gross Trio, guests

Producer: Stefan Haytos  
Director: Bill Sterling  
Writers: Jack Harvey, Howard Blake, Carl Gass

45 Mins., Mon.-Thru-Fri., 10:45 a.m.  
Sustaining  
CBS-TV, from Hollywood

Al Pearce debuted on video Monday (11) in a series that shapes as just another one of those informal variety revues: Blending of guest singers, guest instrumentalists and comedy makes up a pleasant 45-minute stanza but Pearce is offering nothing new and with few exceptions program seems more suited to radio than TV. CBS-TV is originating the show from the Coast as a cross-the-board entry, but the series will have to perk up before it can hope to nab enough

viewers to make the cabling efforts worth the web's while.

Pearce has the makings of a solid video entity. He projects plenty of warmth and a comic spirit, although limited on the screen by plodding material. The trio of scripters supplied him with a flock of vintage quips and in final sketch, in which he essayed the role of the dull-witted salesman Elmer Blurt, results were embarrassing. At times the Pearce personality crept through but on the whole the dialog proved to be too much of a burden for him to carry.

The Arlene Harris monolog was another case in point. Miss Harris, a member of Pearce's radio gang, handled her windy patter bit with the same zest as she did with the airfares, but it too suffered from a surfeit of tired gags. Camerawork here was forced to be static and slowed up pace of the show.

Walter Gross Trio offered a bright arrangement of "Tico, Tico" and the other guests thrush Jo Ann Greer, pianist Edna Fischer, puppeteer Russ Clark and singer Joe Graydon, handled their assignments with aplomb. Pearce emerged nicely throughout. Gros.

### JACK HORNER SPORT SHOW

With Jack Horner, Ray Chisholm  
Producer-Director: Ed Callahan

15 mins., Fri., 10 p.m.  
ANCHOR LAUNDRY  
WTCN-TV, Mpls.-St. Paul

This sport show, which immediately follows the Gillette fight telecasts Friday nights, is designed to hold the latter's viewers, and it should do just that without any difficulty if the ensuing layouts are as interesting for fisticuff fans as the initial program. The idea is to present an analysis of and opinion on the preceding bout and to discuss other matters pertaining to boxing and the prize ring.

Jack Horner is a well set up young man with a topnotch camera personality, presence and voice. As an interviewer he leaves nothing to be desired. On this show he had as his impressive authority on the particular subject matter, Ray Chisholm, University of Minnesota boxing coach, who not only knows his boxing onions, but also expresses himself well and stacks up as a TV natural.

Under Horner's questioning, Chisholm expressed the view that referee Ruby Goldstein had done the right thing in halting the Saxton-Minelli fight, more so because the latter "wasn't trying" than because he wasn't a match for the Negro. He pointed out that Minelli kept retreating from the very start and finally had the crowd booing. Minelli fought like Joe Walcott only more so, in Chisholm's opinion. Fans like to see a fighter stand up and trade punches; he pointed out. He regarded Saxton as "a good boy" and aggressive, but with a few faults that stood out when fighting a cutie like Minelli. Among other things, he pointed out, Saxton punches too

much from the outside and misses too often.

Horner drew from Chisholm the opinion that what's wrong with boxing are fighters like Minelli and too many managers and seconds who don't care if the public gets a run for its money and who will stoop to unscrupulous methods and crooked deals. He opined Bob Christenberry is doing a good job cleaning up boxing in New York.

Also, Horner had Chisholm illustrate various punches, tell about the university boxing team's prospects and defend college and amateur boxing because, among other things, it keeps many boys away from the professional game. The commercials were fitted in neatly. Rees.

### THE SINGING KITCHEN

With Anne Harvey, Johnny Thompson, Jeannie McKeon

Director: Jerry Friedman  
30 Mins.; Mon.-Thru-Fri., 4:30 p.m.  
NASH-KELVINATOR CORP.

WOR-TV, New York  
(Geyer, Newell & Ganger)

"The Singing Kitchen," WOR-TV's latest cross-the-board entry, blends songs and cooking info into a pleasant potpourri for afternoon viewers. It's strictly for the distaffers and should be able to pick up that healthy audience with its budget-styled recipes and breezy musical offerings.

Anne Harvey handles the cooking portions of the show (in an appealing casual style). Miss Harvey gabs and demonstrates in such a simple manner that should click with the neophyte chef. She's methodical and leaves nothing to the imagination. At times, especially when working at the stove with her back to camera, she looks a little awkward in her attempts to prepare the dish and talk to the viewer. It's a fault that could be corrected with more imaginative camera angles.

Jeannie McKeon and Johnny Thompson share the song assignments effectively. Miss McKeon pipes with an effortless charm but Thompson tends to get a bit too dramatic for full impact. Jerry Friedman's direction keeps stanza moving at refreshing pace. Gros.

### RENSSELAER POLYTECHNIC INSTITUTE

30 Mins.; Wed., 11 a.m.  
Sustaining  
WRB-TV, Schenectady

This Troy engineering college doesn't seem to have its television program as well organized, or to utilize as many students, as the other area schools participating in the WRBG "Community Campus" series. Only one of three blocks viewed, at intervals, had sizable undergraduate representation. This featured the Glee Club, under the direction of Joel Dolvin. Another, on the ROTC operation at Rensselaer, did not include any students.

The third, dealing with the R.P.I. Field House, also appeared to be a non-student affair, although one or two of the girl figure-skaters might have a college affiliation. George Yamans, Troy sports writer, emceed it. Perhaps the rigorous curriculum interferes, but if the long-established school is to participate in a TV series, the planning should be better and the live participation stronger. Jaco.

### ARMCHAIR PHILOSOPHER

With Clare Baum, Sam Siegel, John Barclay, Margaret Kirkwood, John Brennan, Tony Parrish, Fred Pinkard, Alexander McQueen

Producer: Tom O'Brien  
Director: Ernie Lukas  
Writer: William O'Brien  
30 Mins.; Tues., 9:30 p.m.  
KNIGHTS OF COLUMBUS  
WGN-TV, Chicago

If subsequent installments come off as well as the opener (5), this series will rate high as a sturdy example of effectively combined video and education. The program is under the auspices of Quincy College, which is offering actual credits based on the show. Two courses are tied with the series. One is the "Philosophy of Education," based on the philosophical content of the story unfolded. The other is "TV Scriptwriting, Programming and Production," based on the mechanics of the medium. Knights of Columbus pays the tab for the beamings.

Thanks to a fine cast, topnotch production and competent writing, the first "video lesson" emerged as acceptable TV fare which, entertainment-wise, more than held its own with out-and-out commercial offerings. The yarn evolved around the trial of a young lad charged, and subsequently found guilty, of holding up a store. There was little of the usual whodunit atmosphere with the dramatic impact arising mainly from the realistic portrayal of the courtroom scene as the state, defense and unseen jury wrestled over the lad's fate.

Cleverly woven into the situa-

tion, and underscored by John Barclay's expertly-handled final argument as the defense attorney, were such basic issues as society's share of the blame for the youth's action, the true meaning of justice and the oft-forgotten axiom that person shall be considered innocent until proved guilty.

Besides Barclay's neat job, Sam Siegel did a standout turn as the prosecuting attorney. Likewise giving the story plus values was the strong thesping of Margaret Kirkwood and Tony Parrish, as witnesses for the state. Supporting players were also good.

A nod should go to producer Tom O'Brien and the WGN-TV lensers for strengthening the effect by imaginative use of the cameras. Intro and close were done adeptly by Clare Baum, who set the scene as the Armchair Philosopher. Dave.

### GEORGE MIKAN SHOW

With Rollie Johnson, Larry Foust  
Director: Doug Gabrielson

Writer: Roger Gardner  
30 Mins.; Sat., 11:30 a.m.  
MALT-O-MEAL CEREAL

WTCN-TV, Minneapolis

Starring "Mr. Basketball" himself, George Mikan, considered the world's greatest player and star of the Minneapolis Lakers professional league team, this show is designed primarily for juvenile consumption, but it holds interest for all basketball fans, old as well as young. It should do a good selling job not only for its sponsor, but also for the Minneapolis Lakers which receives even more of its attention than the breakfast food.

Mikan handles himself well before the camera in conjunction with Rollie Johnson, WTCN sports editor, a smoothie both on radio and TV. With an assist from Johnson, the elongated hoop finger quizzes a panel of four youngsters, shooting at them questions mailed in by small fry. The panel member chalking up the most points, based on correct answers, receives an autographed basketball, Mikan himself making the presentation.

Later Mikan submits to a quiz from the panel members. Most of the questions in the two quizzes have to do with himself and the Lakers team. Mikan also illustrates on a blackboard that's set up with a basket various shots and playing techniques and conducts a "coaching school" of basketball, explaining various phases of the game, giving pointers and teaching. On this show he had a guest, Larry Foust, star center of the Ft. Wayne team, whom he interviewed. The two also demonstrated plays and shots.

There's a studio audience of kids. The youngsters themselves, particularly the panel members, give the show added appeal for adults. It must be great stuff for the small fry to be in such close proximity to a luminary like Mikan, undoubtedly the idol of thousands of them, and their parents' other relatives and friends must receive a great kick seeing them on TV. The show is calculated to get them to buy the breakfast food and to enhance their interest in basketball generally and in the Minneapolis Lakers in particular. They're the team's fans of the present and future.

Johnson smoothly interjects brief commercials and announces that for coming Sunday games the kids can get a single free ticket by presenting a Malt-O-Meal box-top at the boxoffice the day of the game. The principal commercials, however, are cartoon and other films and they're good. Rees.

### THE LAW AND YOU

Writer: Gene Brook  
Producer: Jim Christensen

30 Mins.; Sun., 2 p.m.  
WBEN-TV, Buffalo

This show, going into its sixth once-a-week stanza, is sponsored by the Erie County Bar Assn. and U. of Buffalo Law School. Public service feature has caught quite a bit of viewer interest.

Format is a 15-minute dramatic sketch by competent local actors. Segment has been written by Gene Brook from ideas furnished by the sponsors. These skits depict every day situations such as making a

will, buying a house, going into a small business, as well as things of general legal interest like civil rights and serving on juries. Playlet is followed for remaining time by a roundtable discussion by lawyers and perhaps a layman expert in the field covered by the play. Every effort is made by the panel to keep the discussion on a pitch which can be understood by any viewer.

A show of this type certainly does a good educational job and helps to dispel the popular feeling that if you ask a lawyer the time of day, he'll send you a bill. It's good public relations for the lawyers and informative to the public. Moree.

### THE LADY OF THE BOOK-SHELF

With Eileen Kneeland, Ted Miller  
Producer-Director: John McLean

15 Mins., Tues., 6 p.m.  
Sustaining  
WBZ-TV, Boston

Spotted in the time segment WBZ-TV programs across-the-board to capture an audience of youngsters (6 p.m.), this stanza is slanted to the very young, still interested in fables and fairy stories. As such, it stacks as okay lure, for it's conceived and produced neatly, being attuned to the eyes and ears of the primary and early primary grade youngsters. A cute show, Eileen Kneeland offers a different standard tale each week with production trimmings aiding the overall effectiveness.

Last week's show teed off with a closeup of Miss Kneeland peering through a simulated book cover to announce the story at hand, Cinderella, with a quick switch to pick up a cute-femme youngster deeply engrossed in pages of the book. As Miss Kneeland narrated the story with the Crayon Men, Ted Miller drew pix of the principals, Cinderella, evil stepmother, prince etc., and also caught some of the action depicting the pumpkin coach, prince trying on the shoe, etc. Lens work was nifty, switching from Miss Kneeland to Miller and his drawing board and occasionally picking up the reaction of the little gal, who appeared to be completely wrapped up in the proceedings. Spelling by Miss Kneeland should appeal to the small fry with package offering enough action to hold the attention of its intended audience. Elle.



**Eileen BARTON**  
BILL GOODWIN SHOW  
— NBC-TV —

Coral Recording Artist

Direct : M. C. A.

### AVAILABLE TV EXECUTIVE

Producer of major network shows desires agency or package house affiliation—excellent references—California inquiries welcome—Write Box V-21152, Variety, 154 W. 46th St., New York 19.

### HARPO MARX NBC-TV

Mgt.: GUMMO MARX  
(Formerly MAX GORDON)

## EXEC WITH KNOW HOW

Wants to Get on the Agency Side of the Picture

I've had four highly successful years in television working with our best agencies and major accounts in meeting their film programming and TV commercial problems.

I'm 36 years of age with a strong ability and liking for contact . . . of relations, respect for budgets, deadlines and the all around "know-how" meet the associated problems. New York or Hollywood. Minimum \$15,000. Box V-270, Variety, 154 West 46th St., New York 19, N. Y.

## 5 Kilo is Killo-Dillo In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's \$6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and \$6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in all 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than \$9 billion effective buying income.

To be first, the dial in America's third largest market, schedule WFIL.



560 kc

The Philadelphia  
Inquirer Station

## Philly Business Groups Working With Drexel On WFIL-TV Industry Show

Philadelphia, Feb. 12.

Drexel Institute of Technology, one of the 22 colleges and universities participating in WFIL-TV's prize-winning "University of the Air" series, is working in conjunction with Philadelphia business organizations to present its course on "Human Relations in Industry." Program is scheduled for Mondays from 11:30 to noon.

The industrial relations committees of the Chamber of Commerce and the Junior C. of C. are cooperating with Drexel's College of Business Administration in the project, designed to teach better teamwork among individuals in a plant. Representatives of various and industrial outfits in area appear as panelists on the program.

Format of program includes live dramatizations of actual cases, film strips and other graphic aids, all designed to call attention to typical human relations problems confronting supervisory personnel. Problems are then analyzed by the panel composed of Drexel faculty members and industrial reps. Speakers offer suggestions for anticipating and solving these problems.

Drexel has obtained permission from Armstrong Cork Co., Lancaster, Pa., and McGraw-Hill Publishing Co., New York, to use case materials on "Human Relations in Supervision," which have been developed in a film strip series widely employed by industry throughout the U. S.

"Human Relations in Industry" course is one of 11 diversified programs offered weekly by WFIL-TV for the second semester of its air university, Monday through Friday, 11:10 to noon.

Bridgeport—Charles W. Parker, who was sales manager of WICC before station was sold to Bridgeport Broadcasting Co., has joined WPAT, Paterson, N. J., as sales right-hander to Dickens Wright, who used to be manager of WICC. Fred Allen, ex-WICC announcer, has switched to WNAB in same city.

## WBBM

Continued from page 29

coin, and it's obvious that there's still much gold in "them thar AM hills."

### Downbeat On DeeJay

There's another significant point about the Atlans plant which has long had the envy of its Windy City competitors. There's not a deeJay on the premises during the day, until Bill Wells comes on for a five-minute disk show at 10:25 p.m. All the other local shows from 5:55 a.m. to 12 midnight are platter-less offerings. With the exception of WLS, which also maintains a sizeable stable of "live" talent, no other Chi station can make such a statement. The trend elsewhere has been to shed the talent staff, with more and more air time given over to the disk and needle gabbers.

The strategy at WBBM has been to maintain a generous roster of singers and musicians for house-built stanzas; frequent daily newscasts, and the development of staff gabbers as personalities. That this latter technique pays off, is illustrated in the case of WBBM's ubiquitous Paul Gibson.

Patterned after the Galen Drake quasi-philosophical formula, Gibson remains one of the station's top draws. Currently working 15 shows, the chinner fills nine hours and 40 minutes of the WBBM weekly schedule. He fetches in more than \$16,000 gross for the station each week. That's for time alone.

Another busy staffer is John Harrington, who, with his numerous daily news shows occupies six and a half hours weekly, and brings in about \$5,000 for gross time.

## Eisenhower

Continued from page 28

but some of the backers of the rally itself had difficulty in gaining entrance. Jacqueline Cochrane, co-chairman of the event with McCrary, for example, was caught in the crowd outside the building prior to the show's taking the air, and didn't succeed in reaching the stage until after the end of the broadcast.

Russel Crouse, also one of the rally supporters, claimed to have tried four Garden entrances before he found a cop who would let him through. Mrs. James Doolittle, wife of the former air force general, was halted at the point of a policeman's nightstick before she could get through. Mrs. James Gaines, wife of the NBC-TV o.&o. stations veepee, had rounded up 50 housewives from her Port Washington, L. I., town to attend in a group. They, too, had trouble with the police, and were forced to split the group before they could get in.

Gen. Eisenhower's supporters, incidentally, were particularly impressed with the work of his backers in Charlotte, N. C. When they heard the show was to be televised from N. Y., they requested WBT, Charlotte's only video outlet, to pick it up. Station management told them, however, that it had no time order, and the Charlotte citizens themselves would have to buy the time if they wanted the show. Backers, as a result, held their own rallies and raised enough coin to pay for the WBT pickup. While Eisenhower is a Republican candidate, North Carolina is, of course, traditionally Democratic state.

## FM Proving Ground

Continued from page 32

radio dealers in the area, who have been rotating window displays plugging the availability of the network shows via FM.

In Charlotte, the 50kw. WBT is now staying on the air with its FM affiliate until midnight instead of 10 p.m., and intends to continue this policy. And in Tarboro, day-timer WCPB is cooperating in anticipation of the opening of an FM affiliate this summer.

North Carolina newspapers are benefiting from the campaign through co-op advertising by distributors and dealers, and ads by stations plugging their FM programs. The High Point Enterprise, which owns WHPE-FM, carried a special FM section on the opening day of the drive.

## SEATTLE ON TV CABLE STILL 18 MONTHS OFF

Seattle, Feb. 12.

Any national hookup for television locally is at least 18 months in the future, according to observers here, but it is a definite possibility in that time.

The Pacific Telephone & Telegraph Co. will have a microwave radio-relay system between here and Portland installed by the end of the year, and this could be used for television transmission. However, company officials estimate that it would cost about \$30,000 a month to pipe programs from San Francisco for eight hours a day. With only one television station here (KING) that cost is felt too great to be borne by the one station and its sponsors.

But if the freeze on new stations is lifted this month there is a chance for more stations to be on the air in 18 months, and with addition of new stations cost of relay from San Francisco could be split, thus making it economically feasible.

### 'Dr. Paul's' Canada Spread

"Dr. Paul," RCA's cross-the-board syndicated program, has been bought by McCormick Biscuit Co. for 20 Canadian stations.

Sale was wrapped up by All-Canada Radio Facilities.

## CBS Distributing Vidpix

Continued from page 22

Web will sell the pix on a network, regional, spot or local basis. First advertiser in each market will naturally have a first-run exclusive on that market, although the web may sell subsequent runs immediately after the completion of the first-run. Possibility exists that some network film shows, such as "Amos 'n' Andy," "I Love Lucy," etc., may be turned over to Film Sales for subsequent-run bookings on a local level.

### Origin of Film Sales

Unit actually has been in operation for some time, originally as a part of Radio Sales (before CBS split into separate AM and TV corporations) and then as a part of TV Spot Sales. Web had produced nine stanzas of "Cases of Eddie Drake," a half-hour whodunit series, in 1949, but then shelved them. It has since turned over four more, to provide a 13-week series, and is now working on 26 stanzas of "Files of Jeffrey Jones" to follow the "Drake" series. Web has also handled syndication on product turned out by Gene Autry's Flying A Enterprises, including the "Gene Autry Show" and "Range Rider."

Other vidpix series already lined up by the web include "Strange

Adventure," 52 quarter-hour stanzas produced by Gordon Levy for the original Procter & Gamble "Fireside Theatre" on NBC-TV; "Hollywood on the Line," 26 quarter-hour pix produced by Gene Lester; "Vienna Philharmonic Orchestra," 13 concert programs produced by Eugen Sharin in Vienna and Salzburg; "World's Immortal Operas," seven half-hour stanzas produced in Rome by George Ridgefield, and "Holiday in Paris," 13 half-hour variety shows produced in Paris by John Nasht. Dolores Gray, currently co-starring in the Broadway revue, "Two on the Aisle," is starred in the latter.

In addition to the upcoming "Jeffrey Jones" series, the web also has on tap a series of moppet-stanced vidpix, titled "Betsy and the Magic Key" and produced by Elizabeth Raines.

St. Louis—The fifth anniversary of KSD-TV owned and operated by the St. Louis Post-Dispatch (Pulitzer) was celebrated last week and no special programs were arranged to mark the event locally. However, NBC for which the station is the local outlet saluted it. KSD-TV, in addition to carrying NBC video programs also telecasts some originating at CBS, DuMont and ABC.

## PRODUCTION COSTS GOT YOU DOWN?

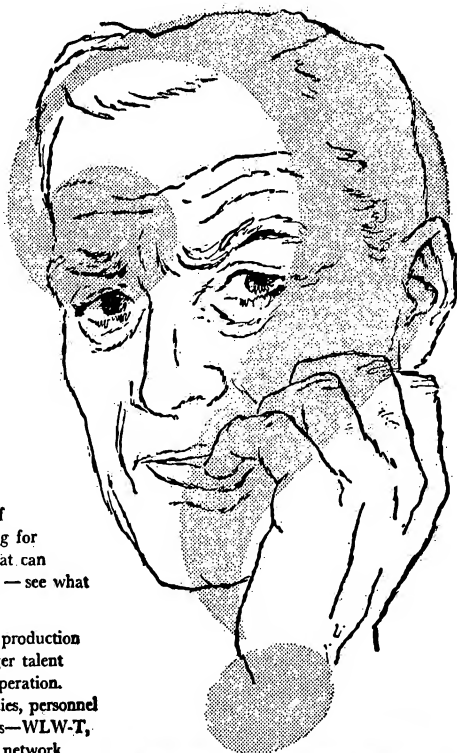
If you're alarmed at the high cost of network productions... If you're looking for top talent, low budget productions that can compete with the best on the networks—see what WLW-Television can do for you.

Out of the "high-rent" districts of TV production centers, WLW-Television has a larger talent roster than any other independent TV operation. Here the combined production facilities, personnel and know-how of three television stations—WLW-TV, WLW-D, and WLW-C can produce your network show at considerable savings.

Last Summer WLW-TV originated two programs for NBC-TV—"Strawhat Matinee", a daily hour-long afternoon show, and "Midwestern Hayride", a Saturday evening hour. Both shows outranked their network competition.

Currently WLW-TV produces six hours of network programming weekly—Ruth Lyons' "50 Club" and the "Breakfast Party", daily, plus the Saturday noon "Midwestern Hayride".

Perhaps WLW-Television has the answer to your problem of high production costs. Why not investigate?



WLW Television



**WKZO-TV**  
OFFICIAL  
BASIC CBS  
OUTLET FOR  
**KALAMAZOO  
GRAND RAPIDS**  
VIEWED BY  
**54.7%**  
MORE FAMILIES  
THAN STATION "B"

WRITE US  
OR AVERY-KNODEL  
FOR ALL FACTS

**FETZER BROADCASTING**  
COMPANY  
KALAMAZOO



## Sarnoff, Stanton Tint Tiff

Continued from page 29

not permit Chromatic to put the tube in a TV receiver and offer it to the public.

Order M-90, Balaban went on, forces on the public "a needless degree of obsolescence" by holding back color TV. "If there is sufficient material available for the production of millions of sets in 1952 and beyond," he asserted, "then let the public decide whether these sets shall be just black and white sets, or sets capable of receiving both black and white and color. That is the traditional American way."

Then, in a implication that TV manufacturers had influenced the issuance of the NPA order, Balaban declared: "Within the limitations imposed by the allocation of materials, it is up to the public to make this decision and not the manufacturers of television sets, who may or may not have merchandising problems of extensive inventories of black and white receivers which would affect their views on the issues before this conference."

### No 'Sacrifice'

Balaban concluded by saying that Chromatic is a small newcomer in the electronics field, which would not hesitate to offer its plant for the national defense. "But we decline to offer it," he said, "as a sacrifice to those who seek to maintain the status quo."

Sarnoff told the meeting that RCA had nothing to do with the decisions which brought about Order M-90, and that it was entirely engineered by CBS to "get off the hook" in attempting to put over its incompatible color system. He said that when CBS applied to NPA for allocations for 250,000 fractional horsepower motors for disk-operated color sets, it knew these motors were in short supply, and that it could not make use of this volume of materials as it planned to turn out only 80,000 color sets a year.

"It is obvious," said Sarnoff, "that CBS made an unreasonable request which could be expected to force NPA to take action of a type it might not otherwise have considered." Stanton, he noted, "promptly announced that not only would CBS stop manufacturing its incompatible mechanical color receivers in order to conserve material, but CBS also would stop broadcasting its limited incompatible color programs, which didn't use any material and which no one asked it to discontinue."

Sarnoff said he had no objec-

tions to a rescinding of order M-90 but recommended, if NPA decides to retain it, that it be modified to contain no restriction on end product made from materials allocated. If the ban is lifted, he said, "CBS would be ingenious enough to stay off the hook."

### Stanton's Blast

Stanton reserved his comment on Sarnoff's statement until later in the day. At the meeting, he recommended that the order be withdrawn, but that whatever form NPA policy may take, there be clarification on manufacture of color equipment for non-broadcast use (which would include theatre TV) and for "facilitating future reception of color" (permitting built-in compatibility for CBS color broadcasts, provisions for adapters, converters, etc.).

Replying to Sarnoff's charges, Stanton issued a hot blast in which he said that CBS contributions to the advancement of color "cannot be obscured by unprincipled attacks." He quoted from a letter of last Oct. 30 from Chairman Edwin C. Johnson (D., Col.) of the Senate Commerce Committee, which praised CBS for its fight against "every conceivable road block" to advance color TV.

Stanton said that in going into the dispute over the CBS vs. RCA color systems at the NPA meeting, Sarnoff "went out of his way to carry on his bitter and desperate campaign to frustrate color," and "gratuitously set aside the purpose of the NPA meeting in his own self-interest." He added that Sarnoff "continues to use every forum for his campaign, except the forum which has been designated by Congress to evaluate his claims—the FCC."

Stanton added that Sarnoff "has been promising various compatible color systems for six years," and that if he feels the RCA system is now ready, "let him take these issues before the FCC, where they can be resolved by testimony under oath, and by actual demonstration of performance."

## Frontal Lobe

Continued from page 29

producer Herb Swope, Jr., he had originally commissioned writer Harry Muheim to script a special "science facts" show based on space satellites. He remembered, though, that during the last year he had nixed about six suggested scripts revolving about the cornea transplanting eye operation, in which a person would receive the cornea of a gangster, possibly, and then take on gangster characteristics. Swope said this gave him the idea of doing an affirmative show on the eye operation, and so he suggested that Muheim get together with the Eye Bank to work out a script. Next Monday's stanza, as a result, will depict the benefits

derived by a blinded GI who underwent the operation.

Three-part "Peer Gynt" series, meanwhile, will be produced by Albert McCleery via his arena theatre staging as part of the regular "Cameo Theatre" series, starting Feb. 24. Douglass Montgomery, who will play the title role, had the same part in a Pasadena Playhouse presentation of the Henrik Ibsen work in 1932, when McCleery was a production assistant on the Playhouse staff. Guy de Vry is scripting the adaptation. Regent cigarettes will bankroll the three productions as part of its regular sponsorship on "Cameo," the same way Admiral will be in the sponsor's seat on the "Lights Out" show.

## Summer Sales

Continued from page 25

statistics to prove that sales on many products during the third quarter (July, August and September) are actually higher than they are for the rest of the year.

Under its new discount, structure NBC is weighting the system in favor of an increasing amount of time on the air. That means that a single sponsor with three half-hour shows weekly, for example, will get more of a savings relatively than one with a single half-hour show. Web also is mulling the inauguration of some special incentive plan for some advertisers who may buy in for the summer months only, in order to push summer-slanted products.

Webs' programming departments, of course, are tying in with the plans of the sales departments by lining up summer replacement shows which would be budgeted lower than the regular season programs. While the nets are confident they'll be able to convince most of their sponsors to stick through the summer, they said that any guess on the number who would stay could only be crystal-balling at this time.

## Theatre Wing

Continued from page 28

and Herbert Bayard Swope, Jr. Class in performing for TV, with Carl Beier, concentrates on the special demands, limitations and potentialities of the video art.

Production and direction classes are taught by Leo Hurwitz, with emphasis on the study of kines of major shows. The TV Laboratory, under George Wallace and Ivan Reiner, of WNET, N. Y., meets at NBC, where actual operations are studied. Lab will shortly produce, via closed circuit, a tele play scripted by one of its members, with ATW actors and students staging the vehicle.

Writing classes have been under the aegis of Howard Rodman, Joe Liss and Arnold Perl. Some of the students of the tele scripting classes have sold their "homework" to the webs. And even the legit playwrighting course has inspired one-acters that were bought by the webs. Sketch writers workshop, which covers skits, lyrics and special material for musical comedy, revue, niter, radio and tele performance, has also turned out commercial bits for TV.

## Cleve. Stations

Continued from page 24

fessors. More than 800 signed for the course, paying a tuition fee and buying packet kits.

Also, WEWS is offering a "Meet Your School" program, a 15-minute Tuesday night, Class A night, to show those at home how classes are conducted. A third Scripps-Howard educational feature is a Sunday afternoon "University Circle" program, giving educators at least four-hours weekly on WEWS.

At WNBK, "Charming Children," a longtime radio favorite under the guidance of Marjorie Lee Harm, is now a Monday-through-Friday half-hour at 11 a.m.

WEWS also claims credit for having one of the few all-TV staff orchestras. Composed of seven men, the group is used primarily for participation stanzas. The station has also moved to the foreground in variety shows, featuring polkas, and highlighted by the hour-long 11 p.m. Monday night "Old Dutch Show." There are at least three other half-hour variety stints, based on this area's rep as the polka community of the nation, that revolve

## Inside Stuff—Television

CBS-TV signed a 10-year lease this week for the Biltmore Theatre, legit house on Manhattan's West 47th Street, which it will convert into a television studio. Reconstruction work has already started, to provide the web with a much-needed 80x35-foot stage and a studio seating capacity of 685. Bert Parks daytime show and "Give and Take" will be the first network programs assigned to the house as soon as it's converted to TV.

Last legit show housed by the Biltmore was "The Number" Theatre, incidentally, is directly across the street from the Mansfield, which is also operated by CBS as a video studio. Addition of the Biltmore gives the web 16 TV studios in the metropolitan N.Y. area.

Appearance of Clark Gable before video cameras for the first time at the Madison Square Garden, N. Y., rally for Gen. Eisenhower-Friday night (8), must have surprised a number in show biz who figured the actor, packed exclusively to Metro, is forbidden to do any TV. Gable, however, is under suspension from M-G for nixing the top role in that studio's upcoming "Sometimes I Love You." (See story in film section.)

Industryites, incidentally, wondered at what might have happened if this had occurred in an earlier Metro era, when Louis B. Mayer still helmed the studio. Mayer is now an avid protagonist for Sen. Robert A. Taft as the Republican Presidential candidate. As a result, Gable's stumping for Eisenhower might have become an extremely touchy subject.

Bulova Watch Co., probably the biggest spot announcement bankroller in television, is currently rearranging its entire video coin outlay, via the Biow agency, by trimming the number of 10-second station identification spots and picking up more 20-second chain break announcements. According to Biow spokesmen, there will be no cutback in the overall budget.

Agency execs said the 10-second spots, which are flashed on the screen with the individual station's call-letters, are not doing the job as effectively as the 20-second spots, which usually comprise the star personality endorsements. In addition, they pointed out that it would be unwise to drop any of the chain break franchises on which they staked their hold early in TV's history.

RCA has assembled in brochure form a list of 13 full-page institutional-type ads which it has bankrolled in top magazines and newspapers during the last year. Manufacturing outfit, which has followed the same procedure for the last seven years, will distribute the brochure to its distributors and dealers, as well as to advertising students in schools and colleges throughout the country.

"The continuing objective of this institutional advertising," it was stated in a note accompanying the ad lineup, "is to increase prestige and consumer acceptance for all RCA products and services. The approach is a factual, timely step-by-step presentation of scientific and engineering advances that in the main have been pioneered at the David Sarnoff Research Center of RCA at Princeton, N. J."

Voice of America has arranged to tape a dress rehearsal of NBC-TV's Saturday night "Show of Shows" for beaming to radio audiences in Japan. Crew of Japanese announcers will explain all that goes into the production of the show and producer-director Max Liebman, plus co-stars Sid Caesar and Imogene Coca, will send greetings to the Japanese people. Show was selected by Voice execs as the one which "best represents the lively arts for foreign listeners."

FCC Chairman Wayne Coy will deliver two addresses next Monday (18) in Indiana, his native state. He will speak at a Rotary Club luncheon in Fort Wayne and at a dinner of the Junior Chamber of Commerce in Muncie.

It's expected the FCC topper will report on progress of the Commission toward adoption of the allocation plan for lifting the TV freeze. Two weeks ago, Coy said in a speech in Cleveland the freeze would be ended in around a month.

around the variety format, and are locally sponsored.

WXEL, with its football and baseball telecasts of the Cleveland Indians and Browns, has utilized a network operation to cement itself in listener habits. The station also is using a network feed for its 11 p. m. 10-minute Sohio newscast. WXEL recently pacted a sponsored bowling show for its Sunday night audience.

### No Primrose Path

Television's rise isn't a primrose path. Agencies are maintaining that costs have almost wiped out the small local advertiser who would like to see his product on the screen.

Many advertisers also hope that when the freeze lifts the competition to follow will bring a downward trend in costs, and also open up more time for local programming.

Also, TV has found that the 11-to-midnight stanza has not attracted advertisers, despite some programming spurts during that late hour. Recently WEWS moved its sign-off back to midnight because of sponsor disinterest.

The inability of TV to attract midnight-hour audience is puzzling in light of the station's coverage of the very highly industrialized Northern Ohio area, where second-shift workers, arriving home after 11 p. m., are described as a "large and lucrative" market.

**Philadelphia**—Felix Meyer, manager of operations at WFIL-TV, has been named program manager of WFIL. Meyer joined the Philadelphia Inquirer stations in 1941 as program supervisor of W53PH, the station's FM affiliate at the time.



Now starring on NBC's  
**ALL STAR REVUE**  
Saturday's 9-9 p.m., EST  
Mgt.: William Morris Agency

## ATTENTION VETERANS! NO DOWN PAYMENT

36 Months to Pay Reg. V.  
**1952**  
**KAISER - HENRY J**  
**MIDTOWN K-F SALES, INC.**  
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To 21 Successful Books by the Late Irving Bacheller.  
Send for Descriptive List: Francis Drake Ballard (Executor's Assignee) Suite 1302, 347 Madison Avenue, New York 17, N. Y.

Before You Make a Movie  
for Screen or TV, See  
**CHARLES CURRAN**  
Times Square Productions, Inc.  
145 West 45th St., New York 19  
Telephone Circle 6-4443

**WJBK delivers the Goods**  
**YOUR GOODS... WITH SALES PUNCH**

WJBK heads hockey net 3rd year in a row! That's right, 1951 is the third consecutive year WJBK has been selected exclusive Detroit outlet for the Red Wing hockey games and key station for the 16-station state-wide radio hookup. Sales results must be good... the same Detroit brewery has assumed full sponsorship for the three hockey seasons!

**WJBK-AM-DETROIT** **WJBK-TV-383**  
and **DUMONT AM-11**  
THE STATION WITH A MILLION FRIENDS  
National Sales Headquarters: 488 Madison Avenue, New York 22  
Eldorado 3-2433  
Represented Nationally by THE KATZ AGENCY, INC.

## Iowa Solons' Pitch On Ford-Backed Airing Stirs State-Wide Controversy

Des Moines, Feb. 12.

A pressagent couldn't have figured a better angle to promote the new program, "The Whole Town Is Talking," under a \$260,000 grant from the Ford Foundation, than the fourth program in the series that telecast the Iowa legislature from the statehouse in Des Moines by WOI-TV, Ames. Forty-five state senators and representatives took part in a discussion of school problems for the benefit of the central Iowa television audience, and the arguments over whether the state should increase the amount of money being paid out of the state treasury to local school districts probably added to public confusion rather than the reverse.

The legislators on their best behavior, but were so long-winded and bombastic that the Rev. Ralph Innes of Eldora, Ia., moderator of the program, said after the program, "It's no wonder our country is on its knees if our legislators can't face issues squarely." The legislators got mileage from WOI-TV for the trip to Des Moines, plus a free dinner, in addition to being televised "at work." A staff of 23 persons put on the hour-long show.

**Kansas City—**Infantile Paralysis fund benefited to the extent of \$1,279 as the result of a disk jockey plea made over KCKN for four hours on Feb. 2. Jockey Buddy Black devoted his regular four hour evening stint to the cause, with large assists from Wayne Stitt, Eddie Clark and Bob Courtney, of the station's staff.

## TV Lighting

Continued from page 24

Florentino, who also lights "Pulitzer Prize Playhouse," "Charlie Wild" and "Paul Whiteman Revue," says his most difficult job was "The Thousand-Yard Look" on "Pulitzer" last year. The story, set in Korea, required construction of a battlefield in ABC's studio TV-1, with actual hills of sand, jeeps and trucks, high trees, shell-holes and other elements of a no-man's-land. The very tall scenery, which made lights relatively inaccessible, and the special effects, such as explosions and gun flashes, demanded that the lights be installed as each piece of scenery was assembled, and Florentino worked 'round the clock to do it.

His day usually starts at 4:30 a. m. to get lights placed before first rehearsal on broadcast day, and continues until the show is over at night. A week before each telecast he studies the script and floor plan, and has conferences with the director, TV director, designer, the shaders and engineering personnel on the technical and artistic plans. He attends rehearsals to map placement of props and movement of cast, cameras and booms.

ABC has a staff of a dozen light engineering directors, who came to video from legit, photography and/or engineering backgrounds. Web's light specialists are members of National Assn. of Broadcast Engineers and Technicians (CIO). Men who actually handle the equipment are stagehands and electricians, who are in International Alliance of Theatrical & Stage Employees (AFL). Personnel of the two guilds work well together, but some equipment, jurisdiction of which is not clear, is not used in order to forestall possible squabbles.

## Weeklies to Sponsor

'Conn. Forum of Air'

Bridgeport, Feb. 12.

"Connecticut Forum of the Air," Ralph Della Selva-produced pro-and-con session on WICC, has landed a small-town newspaper chain as sponsor of three broadcasts a month.

Arthur Pearce, new owner of weeklies in Fairfield, Stratford and Westport; will bankroll broadcasts of the program emanating from circulation towns. A presidential straw poll will also be tied in.

On the fourth week of the month the Della Selva show will be underwritten by Bridgeport industrial firms. First program under new arrangement, following town meeting idea, will be aired Monday (18) from ballroom of Hotel Stratfield here.

## Local TV Coin

Continued from page 25

ish on radio. While Cohen predicted a slow death for AM, McCleery said, "there is only one thing in the future—TV." Contrary view was taken by actress Anne Seymour, who said that radio will continue to fill a "definite need." Miss Seymour added that live shows are preferable to those on film or tape, because "a performer shouldn't be too relaxed or he can't do his best." Contrariwise, Jean Harrison, producer-director for Frederick W. Ziv, said that recorded or filmed airters are more economical and better made.

Abe Schechter, NBC-TV's v.p. on its "Today" program, forecast a revolution in family living habits as a result of video. He said TV is capable of "getting people out of bed earlier in the morning, keeping them up later at night and keeping them home when they used to go out." He crystal-balled that early a.m. shows will put tele sets into the kitchen or put the living-room set on wheels.

Others who participated in the parley, which was opened by chapter prez Margaret Cuthbert of NBC, were Robert Saudek, of the Ford Foundation; Caroline Burke, of NBC-TV; Harry Junkin, freelance scripter; AWRT national prez Edythe Meserand; ABC gabber Pauline Frederick; Gloria Lesser, of CBS' film department; Helen Parkhurst, of WNBT's "It's a Problem;" Martha Rupprecht, CBS-TV; Elizabeth McCabe, Sherman & Marquette; Mary Jane Jesse, Young & Rubicam; Agnes Law, AWRT v.p.; Barbara Welles, AWRT chapter v.p.; and Doris Corwith, AWRT v.p.

## FCC's Warning

Continued from page 29

of reasons, mostly programming, gave the rest only temporary (three-month) renewals. One of the Commissioners, Robert Jones, was in favor of putting all 78 on temporary status, to give the agency time to consider each application on a case-to-case basis. Jones thought it was unfair to single out some of the stations.

While the notices to those stations of temporary renewal are being taken as "warnings," the Commission insists that no such thing as a crackdown is involved. Nevertheless, their regular renewals were withheld because there were holes in their program records—no time given for religion, education or community affairs.

In a few cases, licensees were put on "temporary" because of questions relating to station ownership, use of FM affiliates for "beep" operations, and other reasons.

It's expected that the Commission will get into the question of TV programming in late spring or early summer, after it has completed hearings on theatre television, which are scheduled to begin March 10. The agency has committed itself to a public conference, and will likely employ this means of sounding out public and industry reaction before embarking on any new "policy" determination regarding the medium.

Meanwhile, the agency will have an opportunity to observe the workings of the TV code, whose subscribers are committed, in displaying the NARTB seal of good practice, to "entertainment, education, culture and information."

## Industry to Fete State 'Democracy' Winners at Big Ceremonies in D. C.

Washington, Feb. 12.

Receiver manufacturers are upping their contributions to radio industry's "Voice of Democracy" contest this year, by awarding television radio-phonograph consoles to each of the 50 state and territorial winners. Winners in the non-TV areas will receive the radio-phonograph combinations.

Awards will be made Feb. 22, when the four national winners, who were selected from 1,000,000 high-school contestants, come to Washington at the invitation of the contest's sponsors—National Assn. of Radio and TV Broadcasters, Radio-Television Manufacturers Assn. and the U. S. Junior Chamber of Commerce. In addition to radio or TV sets, each winner will receive a \$500 college scholarship and other prizes.

Radio and TV networks and the "Voice of America" will broadcast ceremonies at the awards luncheon, in which the winning scripts on the theme, "I Speak for Democracy," will be delivered.

Selection of the winners was made this year by a panel of judges which included FCC Chairman Wayne Coy, NARTB prexy Harold Fellows, Sen. James W. Fulbright (D., Ark.), RTMA prexy Glen McDaniel, and Seymour N. Siegel, prexy of National Assn. of Educational Broadcasters.

Winners will be sponsored by radio stations in their areas: WBEN in Buffalo; WWL in New Orleans; KBUR in Burlington, Ia.; and KCOL in Fort Collins, Col.

## WLOL's Record 32½G For Mpls. Ballcasts In Face of Big Leaguers

Minneapolis, Feb. 12.

WLOL is paying a record high price, \$32,500, for the exclusive privilege of broadcasting the Minneapolis American Association baseball team's games again this season, despite the fact that for the first time there'll be LBS broadcasting of big league night contests over a competing station, WDGY, which in past years has been restricted to the day major leagues' "game of the day."

The radio deal is considered a 10-strike for the local ball club which is New York Giants-owned. Except on Saturdays and Sundays, its contests are played at night, so that the radio broadcasts of the big league "game of the day" were not competitive. The local broadcast fee will help to offset any revenue curtailment which might result to the ball team from the big league "game of the day" airing here, but WLOL may experience a loss of some listeners, it's pointed out.

The WLOL contract runs for two years. Radio insiders here say the station will have to sell the Minneapolis baseball broadcasts for \$54,000 to make a profit on the deal, but it's understood that sponsors already have been lined up. WDGY also was competing for the Minneapolis club's broadcasting privilege and that's what shot up the asking price.

WMIN's three-year contract for the exclusive privilege of broadcasting the St. Paul American Association baseball games brought the Brooklyn Dodgers-owned team a fee of \$19,000 a year. Sponsors already have been lined up. Both WLOL and WMIN broadcast away from home games from telegraphic play by play accounts, including strikes and ball. Neither station is permitted to broadcast Sunday and holiday games.

## Rosene to WLOL

Minneapolis, Feb. 12.

Marvin L. Rosene, general manager of the Atlas radio station KIOA, Des Moines, has been transferred to WLOL, local Atlas property, in the same capacity. He succeeds Clarence T. Hagman, who resigned to become general manager of another Minneapolis radio station, WDGY, which he and a Twin Cities group just acquired.

Another WLOL change finds Boyd Lawlor, sales manager of WCCA, Gary, Ind., appointed to that post. He succeeds Jack Swanson, who resigned to enter business in Denver, Col.

## De MAN in DeMAND



**MERRILL E. JOELS**  
Actor-Announcer-Narrator

Radio - TV - Stage  
Commercials - Spots  
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MUrray Hill 8-6600

## WGY's 30th Anni

Schenectady, Feb. 12.

WGY celebrates its 30th year of broadcasting Feb. 20. The General Electric Co. station, which established many radio firsts, including the regular presentation of drama, is inviting listeners to visit its studios during the week of Feb. 18. They will witness the origination of local programs, special exhibits and a demonstration of sound effects.

The studios, in glass-block, soundproof building, are rated among the most modern existence.

## Gabber Dems' Choice

Albany, Feb. 12.

Leo W. O'Brien, 51, commentator on WPTZ, Albany, and WRGB-TV, Schenectady, and manager of the Capitol Bureau of International News Service, will be nominated by the Democrats as their candidate for Congress from the 32d District, in a special election which Gov. Dewey will order to fill the vacancy caused by the recent death of Rep. William T. Bryne.

## Your Top TV Sales opportunity

# WDEL-TV

Wilmington, Del.

In the market which has highest income per family in the country

Represented by

**ROBERT MEEKER ASSOCIATES**

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Profitable TV Audience  
exclusive with

# WGAL-TV

LANCASTER, PENNA.

Only TV station in—only TV station seen—in this large rich Pennsylvania market area

Clair B. McCollough, Pres.

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago



# Jocks, Jukes and Disks

By HERM SCHOENFELD

Frank Sinatra: "I Hear A Rhapsody." "I Could Write A Book" (Columbia). "Rhapsody," an oldie that has been taken off the shelf in the same way as "Because of You." Is a lovely ballad with a big potential. Sinatra's style has a good feel and should propel this number fast. Dick Brown's cut for King is slightly too elaborate for maximum impact. On the Columbia reverse, Sinatra is in his old form on the "Pal Joey" number. Axel Stordahl furnishing rich backing.

Johnny Dee Trio: "Sincere." "Sentimental Tears" (Jubilee). With the current pop market wide open for small labels and obscure vocalists, this Jubilee platter has a solid chance to break through. It's a likely coupling of tunes in the same melodic and atmospheric format as the present bestsellers with enough of an original twist to make them worthwhile. Johnny Dee Trio also projects these sides according to going fashion, using highly listenable adaptation of the Four Aces harmony technique.

Guy Mitchell: "Pittsburgh, Pennsylvania." "The Doll With The Sawdust Heart" (Hambro). Once again in the combination of vocalist Guy Mitchell, batonist Mitch Miller and clemmer Bob Merrill have come up with a bright side in "Pittsburgh." It's in their best groove but this side will have to show whether or not this special type of hokey-folk tune has exhausted its cycle. Reverse is an okay old-fashioned beerhall tearjerker.

Toni Arden: "There's Always My Heart." "Heart of Stone-Heart of Wood" (Columbia). Toni Arden's ability to belt across a song with sustained impact is again demonstrated on these sides. "There's Always My Heart" is a definite hit potential, a class ballad which gets a commercially sensitive vocal workover. The flip is a more spectacular item, maybe too spectacular, with an evident trace of Hebraic folk dance music in the arrangement. Paul Weston orch and Norman Luboff choir supply a driving background.

Ralph Flanagan Orch: "On My Way Now." "One Alone" (Victor). Recorded in a dancehall in the presence of an audience, "On My Way Now" is by far the most interesting side made to date by the Ralph Flanagan orch. There's a live quality, which adds up to a "new sound," parlayed with a powerful revivalist-type tune handled by the Cincinnati Shouters vocal combo against a hot instrumental background. The audience yelling is another plus factor which should rocket this entry in the jukebox lists. Reverse is handled in Flanagan's usual reedy style, and the great standard comes out pallid in comparison to the top side.

Four Aces: "Perfidia." "You Brought Me Love" (Decca). One of the hottest current wax properties. Four Aces are following up their recent hits with a snappy upbeat version of "Perfidia." It's a departure from their usual material, and this change-of-pace should help them wear longer. Reverse is standard fare for this vocal combo and they project it with a tricky harmonizing arrangement.

Vic Damone: "Jump Through The Ring." "My Funny Valentine" (Mercury). "Ring" is a class ballad which Damone (now serving as a GI in Germany) gives one of his strongest renditions. It's the type of number, however, which may find trouble cracking through the simpler material to which the current market is attuned. The seasonal number on the flip is a lovely ballad with chances.

Jimmy Dorsey Orch: "Wimoweh." "I'll Always Be Following You" (Columbia). Jimmy Dorsey gets his best opening for climbing into the hit lists with this slice of "Wimoweh," a folk tune previously cut by the Weavers for Decca. This is a powerful arrangement, with lots of color, and should rate plenty of jock and juke spins. It's definitely J. D.'s best in some time. Reverse is another smartly executed number, with vocal by Sandy Evans, but in a more conventional format.

Buddy De Franco Orch: "Swing Low, Sweet Clarinet." "Will You Still Be Mine" (M-G-M). Buddy De Franco, topflight jazz clarinetist, heads his orch. through a neat coupling. "Swing Low" is handled lyrically with Franco's clarinet and a choral group out front. Reverse is a straight instrumental with an exciting swing beat.

Alan Dean: "Since My Love Has Gone." "If You Go" (M-G-M). Alan Dean, newest addition to M-G-M's talent stable, makes a

good impression on these sides. Dean has a big voice with the type of schmaltzy attack which has been hitting recently. Both of these tunes showcase his tenor pipes in an inflated sentimental framework. Dean is late on these songs and will need more original material to click.

## Album Reviews

Les Brown Orch: "You're My Everything" (Coral). Les Brown orch, one of the top commercial musicreus in the business, flashes some more of its brilliantly executed arrangements in this set. As evidenced in the collection, Brown's brasses and reeds hit with maximum precision in sharply tailored swing arrangements designed for dancing. Tunes are all instrumental standards.

Yma Sumac: "Legend of the Sun Virgin" (Capitol). Yma Sumac, whose previous "Songs of the Xrabay" established her firmly in wax market, gives another demonstration of her astonishing pipes with its four-octave range from coloratura to basso profundo. This set is a straight sequel to her last album, with her husband, Moises Vivanco, again having clefled these Inca-styled chants.

Oscar Peterson: "At Carnegie" (Mercury). Oscar Peterson, a Canadian Negro pianist who has catapulted into the front ranks of the jazz devotee favorites, cut this set at 1950 concert of Norman Granz' "Jazz At the Philharmonic." Two standards are worked over with fancy furbelows on one side with the flip featuring a long, driving series of improvisations titled "Carnegie Blues." It's by far the most interesting of the three numbers.

## Platter Pointers

Ray Anthony orch has packaged a solid set of dance tunes for Capitol under the album title of "Houseparty Hop." In the lush groove, George Stoll batons the M-G-M studio orch in a set of standards. Beatrice Kay's clever handling of corny music hall ballads is showcased in a RCA Victor album with Hugo Winterhalter orch and chorus backing up.

Tommy Tucker orch has a cute side in "Baby Doll" for M-G-M. Karen Rich vocalling. Jeri Sothern's sock vocal style gets excellent spotlighting on "Something I Dreamed Last Night" (Decca).

On the same level, Evelyn Knight has a possible click in the catching "The Purtiest Little Tree" side. Matty Matlock orch, with Toni Roberts vocalling, come up with a smart side in "You Do Have Money, Don't You" (Omega). Another brilliant orchestration by David Rose on "Why Do You Pass Me By" (M-G-M). Johnny Hodges combo has a solid jazz side in "Globetrotter" (Mercury).

## DETROIT GIVES DOUBLE HONORS TO WHITEMAN

Detroit, Feb. 12. Paul Whiteman was given two awards here last week. The National Conference of Christians and Jews gave him an award for his network "TV Teen Club" and the help it is giving to youngsters of all colors, creeds and nationalities. The Detroit Round Table of Catholics, Jews and Protestants honored him personally for his activities on behalf of children in his hometown of Lambertville, N. J., where he was one of the founders of a Saturday night party and dance for the whole town. It has eliminated most of the juvenile delinquency in the town.

Both honors were given to Whiteman at a luncheon in Hotel Statler attended by 400 Detroit leaders in the fight against intolerance. Luncheon also served as kickoff for a Brotherhood Week, which will stress the necessity for eliminating prejudice and intolerance.

## Stewart Exits Balto Symp

Baltimore, Feb. 12. Reginald Stewart has resigned as director of the Baltimore Symphony Orchestra. One of the few municipally supported musical aggregations in the U. S., aggregation gets a grant from the city to round out private subscriptions. Under Stewart's administration, orch built into a major group essaying several seasons of out-of-state booking.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING FEB. 9

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, machines), and three ways in the case of tunes (disks, coin machines, sheet music).

## TALENT

POSITIONS	This week.	Last week.	ARTIST AND LABEL	TUNE
1	1		Johnnie Ray (Okeh)	{ Cry Little White Cloud
2	2		Four Aces (Decca)	{ Tell Me Why Garden in the Rain
3	3		Eddie Fisher (Victor)	{ Anytime Tell Me Why
4	4		Pee Wee King (Victor)	Slowpoke
5	6		Eddy Howard (Mercury)	Sin
6	7		Les Paul-Mary Ford (Capitol)	Tiger Rag
7	5		Jo Stafford (Columbia)	Shrimp Boats
8	8		Ames Bros.-Les Brown (Coral)	Undecided
9	9		Arthur Godfrey (Columbia)	Dance Me Loose
10			Bell Sis.-H. Rene (Victor)	Bermuda

## TUNES

POSITIONS	This week.	Last week.	TUNE	PUBLISHER
1	1		Cry	Mellow
2	2		Tell Me Why	Signet
3	3		Little White Cloud That Cried	Spier
4	4		Slow Poke	Ridgeway
5	5		Anytime	Hill-R
6	7		Si	Algonquin
7	6		Shrimp Boats	Disney
8	8		Dance Me Loose	Erwin-H
9	10		Undecided	Leeds
10			Down Yonder	Southern

## VARIETY

## 10 Best Sellers on Coin-Machines Week of Feb. 9

1. LITTLE WHITE CLOUD (10) (Spier)	Johnnie Ray	Okeh
2. CRY (7) (Mellow)	Johnnie Ray	Okeh
3. TELL ME WHY (6) (Signet)	Georgia Gibbs	Mercury
4. SIN (18) (Algonquin)	Four Aces	Decca
5. ANYTIME (4) (Hill-R)	Eddy Howard	Mercury
6. SLOW POKE (14) (Ridgeway)	Savannah Churchill	Victor
7. SHRIMP BOATS (5) (Disney)	Eddie Fisher	Victor
8. UNDECIDED (15) (Leeds)	Pee Wee King	Victor
9. JEALOUSY (11) (Harms)	Jo Stafford	Columbia
10. TIGER RAG (1) (Feist)	Dolores Gray	Decca

## Second Group

DANCE ME LOOSE (3) (Erwin-H)	Arthur Godfrey	Columbia
BERMUDA (Goday)	Bell Sis.-H. Rene	Victor
PLEASE MR. SUN (Weiss-B)	Johnnie Ray	Columbia
STOLEN LOVE (Parliament)	Eddy Howard	Mercury
GARDEN IN THE RAIN (Melrose)	Four Aces	Decca
CHARMAINE (Lion)	Mantovani	London
A KISS TO BUILD A DREAM ON (Miller)	Louis Armstrong	Decca
COLD, COLD HEART (16) (Acuff-R)	Tony Bennett	Columbia
BECAUSE OF YOU (23) (Broadcast)	Tony Bennett	Columbia
I GET IDEAS (20) (Hill-R)	Tony Martin	Victor
DOWN YONDER (14) (Southern)	Del Wood	Tennessee
DOMINO (8) (Pickwick)	Champ Butler	Columbia
	Tony Marti	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)



# PIX MUSICALS BOOMING OLDIES

## Diskers-Pubs Want Tougher Policy Vs. Pirates; Press for Triple Damages

Acting through Harry Fox, as trustee for the Music Publishers Protective Assn., the recording companies look upon the alliance with the copyright owners of popular music as the most efficient method to curb diskleggers. RCA Victor, Decca, Capitol, Mercury, the music men and the trade in general are not satisfied with the settlement which Columbia Records, Inc. made in its test suit with Paradox Industries and its president, Dante Bolletino, owners of the Jolly Roger label.

Latter, individually and as a corporation, concurred to a \$1,000 fine and a cease-and-desist order on the bootlegged Louis Armstrong recordings.

The diskeries, Fox, the publishers, et al., have retained Abeles & Bernstein to invoke the triple-damage clause a legal weapon in all future actions. When Julian T. Abeles returns from his flying trip to London, on Metro and 20th-Fox business, he will proceed on a series of test cases asking for 6c royalty per bootlegged phonograph record—three the statutory 2c fee—and refuse any proffers of settlement.

Fox got tough with the Paradox outfit, which offered to pay some \$2,000 it admitted owing the music publishers. Fox told Bolletino that "we'll decide what you owe" after he sends over his accountants.

He feels that some disklegger got poor legal advice to the effect that "notice of user" was an automatic license to record by anybody and everybody. Under the copyright act of 1909, accountants must be made every 20th of the month, but because of the licensing system the publishers permit a four-times-a-year settlement instead.

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## Avakian Heads Col LP Pops

Marking a new accent on long-play disks in the pop field, Columbia Records has set up a new popular LP department under George Avakian, manager of the company's international division. Avakian will continue in the latter post while developing ideas for LP collections from the diskery's back catalog as well as new material. Avakian will work under Goddard Lieberson, Col's exec v.p., while Mitch Miller will head up the regular artists and repertory pop operation. Miller, incidentally, was recently inked to a new longterm contract by Col prexy Jim Conkling.

Avakian, who had been working on Columbia's jazz releases even before his present appointment, already has several major LP releases in the "Golden Era" series. Upcoming are studies of Bix Beiderbecke, Duke Ellington and Mildred Bailey. Like the already-released albums on Louis Armstrong and Bessie Smith, the future issues in this category will be packaged in several 12-inch long-play platters covering as much of each artist's career as is contained in Col's vaults.

## Kapp Back From Hefty Coast Waxing Sked

Dave Kapp, RCA-Victor pop artists and repertory chief, returned to the company's N. Y. homeoffice Monday (8) after a three-week stay on the Coast. It was his first trip to Hollywood since taking over the Victor spot two months ago.

Kapp engaged in a heavy waxing schedule in Hollywood, supervising sides by Dinah Shore, Tony Martin, April Stevens, Spike Jones and Frankie Carle.

## Obsolete Statute

The recent disklegging to do, of course, dramatizes anew the obsolescence of the 1909 Copyright statute which, while historic in helping Victor Herbert, Nathan Burkan, et al. to form the American Society of Composers, Authors & Publishers, in 1914, did not envision many other electronic developments in which music is so important.

Neither soundfilms, jukeboxes, taperecording, transcriptions, television nor even radio are covered by the act. Only by trade custom has Hollywood paid fancier 2c recording fee which the more than 40-year-old statute provided.

## Rackmil, Walker Elected to Head Industry Assn.

The recently-formed Record Industry Assn. of America took on concrete shape at its first membership meeting last week with the election of Decca prez Milton R. Rackmil as president of the new trade organization and M-G-M Records chief Frank Walker as treasurer. Both Rackmil and Walker have been leading figures in the original conception and launching of the disk industry association.

As part of the RIAA's plan to give the indie companies a voice in the operation, A. B. Green, head of National Records, and Larry Green, Vox Records head, were named vice-presidents. The seven-man board of directors consists of Rackmil, Jim Conkling, Columbia prexy; Glenn Wallihs, Capitol prexy; Irving Green, Mercury head; Dario Soria, Cetra-Soria prexy, and John Stevenson, head of the Children's Record Guild.

Following their election Friday (8), the exec board and officers held their first meeting yesterday (Tues.) at which time they took up the question of appointing an exec secretary. The field has been narrowed down to three candidates out of which a choice will be made.

Attendance at the initial membership meeting was encouraging to the RIAA sponsors. Out of 35 companies signed as members, 25 firms had representatives at the conclave. Most of the absentees were Coast companies which have previously indicated full support to RIAA objectives.

Reps of the member companies put forward a flock of suggestions concerning RIAA's functioning as the diskers' trade association, including collection of data about the industry, public relations activity and a central organ for industry opinion on legislation affecting the record-makers.

It's understood, however, that RIAA will play no role in the fight against bootleggers. Each company will have to crack down on the pirates on its own. RIAA execs made the decision to keep hands off the bootleg situation due to possibility they might be trespassing on antitrust laws.

## Breton Back to France

Raoul Breton, French music publisher who's been eyeing U. S. properties here for the past month, leaves for France Friday (15) after wrapping up several songs for publication there.

Breton pacted individual tune representation deals with Leeds Music, Southern and Larry Spier.

Anchor Recording Co. chartered to conduct a disk business in New York. Capital stock is 200 shares, no par value.

## FILM SLOTS EARN HEAVY WAX PLAY

A flock of standard tunes are headed for revival this coming year via important plugs in upcoming pix musicals. The pic display is regarded by vet publishers as the jumping-off point for an extensive wax drive which results in upped sheet sales. Evidence of the importance of a film plug in revitalizing an oldie was the recent flareup of "I'll See You In My Dreams," from the Warner Bros. musical of the same name, and "Manhattan," from RKO's "Two Tickets to Broadway."

Metro's "Singing the Rain" and 20th-Fox's "With a Song in My Heart" head the list of forthcoming films featuring catalog tunes. The Metro pic score was penned by Arthur Freed and Nacio Herb Brown and is published by the Big Three. The pub is planning a big push on the key songs and have already lined up waxing commitments. "Singing in the Rain," title song, will be etched by Ralph Flanagan for RCA Victor; Tex Beneke for M-G-M Records; Eddy Howard on the Mercury label; Ray Anthony for Capitol; and Victor is planning a re-issue of a Tony Martin version.

"Would You," from the same pic will be recorded by Percy Faith, Columbia; Norman Kaye, Capitol; and Jose Melis, Mercury; while Decca is prepping a Bing Crosby re-issue of the tune. Such other songs from the pic as "All I Do Is Dream of You," "I've Got a Feeling You're Fooling" and "Wedding of the Painted Doll" are also being readied for a Big Three campaign.

"With a Song in My Heart," the Jane Froman biopic, has three pubs, Big Three, the Warner group, and E. H. Morris represented in the score. All are gearing for big drives with the pic tie-in. Big Three expects to cash in on such tunes, "Blue Moon," "That Old Feeling," and "I've Got a Feeling You're Fooling." The Warner firms

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## RCA WAY AHEAD ON 'MADAM' BACKING

RCA Victor is coming out way ahead on its financing of Irving Berlin's "Call Me Madam" legit musical even though its sales on the show's cast album have been off due to the absence of the tuner's star, Ethel Merman, from the set.

RCA's share in the show's profits up to Feb. 2 totaled \$111,125, or 35% of the musical's \$317,500 net. In addition, there are undistributed profits of \$89,500, a 40% share of the \$250,000 film sale and the advance on Jack Hylton's scheduled London production, all of which RCA will get its one-third cut.

At the current b.o. pace, RCA is snaring over \$3,500 weekly from "Madam," which is netting around \$11,000 weekly. RCA's original investment in "Madam" was \$250,000.

## OBERSTEIN EXITS KING A&R POST

After a sixmonth association with King Records, Eli Oberstein exited the firm last week. He had been diskery's artists and repertory topper.

Oberstein plans to concentrate his activities as head of Record Corp. of America, firm producing the low-priced indie labels, Varsity and Royale. Meantime, Sid Nathan, King prexy, is expected to arrive in N. Y. Friday (15) from Cincinnati homeoffice to select a replacement.

## Major Pubs Steam at Mitch Miller Telling House 'Diskers Make the Hits'

### Berlin's 'Ike' Hike

The music biz is watching with interest the results on sales of Irving Berlin's "They Like Ike" tune from "Call Me Madam," now that it's starting to get plugged as the official campaign tune for Gen. Dwight D. Eisenhower. Berlin has penned new lyrics for the tune, which has been re-titled "I Like Ike." While the song never caught on from the "Madam" legit score, its constant plugging via the Presidential campaign may zoom it.

Berlin, incidentally, will automatically get added revenue through the American Society of Composers, Authors and Publishers each time it is played. Eisenhower backers, including Berlin, figure the plugging will have a two-way stretch. While the campaigning will help sell the tune, each time it's played for other purposes will automatically contribute to Ike's ballyhoo.

## Juke Royalty Foes Rap ASCAP Setup, Claim Pix Control

Washington, Feb. 12. Opponents of the bill to make jukeboxes subject to royalties under the copyright laws ripped into motion picture studio control of music publishing firms last week, charging that Hollywood actually dictates policies of the American Society of Composers, Authors & Publishers.

The opponents claimed that royalties from the music boxes would really funnel into the pockets of a few large music publishers, with the composers getting only dribbles if, indeed, they did not wind up worse off than they are today.

The House Judiciary subcommittee, which has conducted hearings on the copyright amendment, is expected to meet in executive session shortly to determine whether to recommend the bill to the full Judiciary Committee. A favorable recommendation is expected, with Rep. Emanuel Celler (D., N. Y.), chairman of the full committee, supporting the legislation.

Hammond E. Cheffetz, counsel for four of the five leading jukebox manufacturers, denied that the jukebox ops are using someone else's property without paying for it.

"We say," he told the committee, "they are paying handsomely in proportion to what the music composer gets from any other source. The jukeboxes are paying more than their share."

"All of Hollywood is only paying ASCAP \$500,000, the whole movie industry," he referred to the claim of the juke ops that they pay \$2,000,000 annually in the royalties on the 50,000,000 records purchased for the music boxes.

Sidney H. Levine, counsel for the Music Operators of America, Inc., attacked the formula used by (Continued on page 56)

## Cap Renews Dean Martin To Longterm Contract

Dean Martin, of Martin & Lewis, has been renewed to a longterm pact by Capitol Records. Martin, who soloed most of his Cap disks, has recently been teamed with Helen O'Connell and Margaret Whiting.

Martí incidentally, has never yet cut any sides with his partner, Jerry Lewis, who's also in the Capitol stable.

Major publishing execs are steaming over an alleged kick in their face delivered at the Washington jukebox royalty bill hearings last week by Mitch Miller, Columbia Records artists and repertory chief, in a written statement to the House Judiciary subcommittee.

Testifying against the proposed royalty bite on jukebox platters, Miller contended that only the diskers and the coin machines are responsible for making the pop hits. Miller made his deposition at the request of all the major disk companies.

Although Miller and the disk industry for which he spoke concededly had the right to oppose the jukebox amendment to the Copyright Law, the publishers' sented the purported implication in Miller's statement that they play a superfluous role in the music biz. They pointed to Miller's crack that many writers, "even some of the most successful," bypass the publishers and go directly to the diskies to place their songs.

Miller's stress on the diskers' exclusive role in creating hits is also disputed by the publishers. The primary factor of wax coverage in the current market is granted but the supplementary exploitation by the pubs in getting live and disk jockey plugs are also held to play an important part in breaking through with a number. The publishers, moreover, contend that they are responsible for bringing the indispensable raw material to the wax works.

Some pubs also turned a critical barrage on their own ranks for failing to put up the best possible front at last week's hearings. "Where was the Tin Pan Alley dynamite at the hearings?" one publisher complained, "where were the Irving Berlins, Hammersteins, Porters, and Rodgers who could have testified in rebuttal to the coin machine arguments, but didn't?" Only Sylvia Dee and Hoagy Carmichael testified.

One explanation for the failure of other name writers to appear in Washington was the sudden switch of the hearing's final day. Originally scheduled to be last Friday (8), it was moved up to Thursday (7) suddenly, thus preventing adequate preparations by the bill's support.

## New 'Big 3' Music Deal in England

London, Feb. 12. U. S. copyright attorney Julian T. Abeles and Robbins-Feist-Miller Music general manager Abe Olman arrived here by air over the weekend on several Tin Pan Alley-film matters. One has to do with a new setup for the Big Three, (as the Metro and 20th-Fox-owned music firms are called), either buying out or buying into Francis, Day & Hunter, longtime British representatives for the Yank music publishers. The FD&H contract with Robbins-Feist-Miller expires shortly.

Despite the royal death, the Americans flew over in order to huddle with Sam Eekman, Jr., head of Loew's operations in Great Britain, who is slated to fly to the States this week. Thereafter, Ben Goetz, head of Metro's British film production activities here, will represent Loew's.

## RCA Adds Nicholas

Adding to its blues and rhythm division, RCA Victor has pacted Harold Nicholas, one of the Nicholas Bros. hoofing act, as a vocalist. Victor has also added blues chanter Dossie Terry to its roster, Terry also being a songwriter in the b&r genre.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

## VARIETY WEEK ENDING FEB. 9

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. Pos. No. this week		Artist	Label	Song	Jack I	Eddie	Bill M	Dave	Earle	Dick	Donn	Jack	Buddy	Dan F	Barry	Lon G	Pat O	Claude	Stan	Bob V	Harve	Larry	Myrolo	Bill S	Ed Ba	Jack C	Robin	Jack	Paul	Bob A	Dick	Jerry	Ed P	Wayn	
1	2																																		
1	9	Four Aces	Decca	Tell Me Why	2	1	3	9	1	2	1	2	5	2	6	1	1	1	3	1	3	1	9	8	1	2	1	3	2	2	1	3	155		
2	11	Johnnie Ray	Okch	Cry	5	1	5	1	1	1	2	1	2	1	1	1	1	1	2	1	2	1	2	1	1	1	2	1	2	1	1	7	1	122	
3	4	Johnnie Ray	Okch	Little White Cloud Cried	5	1	7	7	1	1	1	1	1	10	5	1	10	6	2	2	2	8	6	1	1	2	7	3	7	1	3	3	110		
4	5	Les Paul-Mary Ford	Capitol	Tiger Rag	6	2	2	3	9	10	6	4	1	3	1	4	1	3	1	3	2	8	2	10	4	7	4	1	8	5	8	105			
5	2	Eddie Fisher	Victor	Anytime	2	1	3	2	7	9	1	5	3	1	5	3	1	3	4	4	10	5	3	4	8	4	10	5	10	5	6	93			
6	10	Billie Holiday	Victor	Bernada	4	6	4	6	5	8	4	10	5	1	4	5	1	3	7	7	8	6	2	4	4	10	3	2	3	2	86				
7	19	Eddie Fisher	Victor	Trust in Me	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	45	
8	6	Jo Stafford	Columbia	Shrimp Boats	4	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	37	
9	8	Ames Bros	Coral	I Wanna Love You	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	33	
10A	17	Mantovani	London	Charmaine	8	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	33	
10B	48	Louis Armstrong	Decca	A Kiss to Build a Dream On	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	33
12	17	Arthur Godfrey	Columbia	Dance Me Loose	9	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	32
13	20	Patti Page	Mercury	Come What May	8	6	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	31
14	2	Ray Anthony	Capitol	At Last	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	30
15	13	Perry Como	Victor	Tulips and Heather	9	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	29
16	13	Johnnie Ray	Columbia	Here I Am Brokenhearted	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	28
17A	2	Tommy Edwards	M-G-M	Please Mr. Sun	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	27
17B	7	Nat (King) Cole	Capitol	Unforgettable	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	27
19	12	Eddy Howard	Mercury	Sin	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	26
20	15	George Gueary	M-G-M	I'll Build Stairway Paradise	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	24
21A	35	Frankie Laine	Columbia	Jealousy	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	24
21B	15	Mills Bros	Decca	Be My Life's Companion	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	24
22A	20	Leroy Anderson	Decca	Blue Tango	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	22
23B	29	Kay Brown	Mercury	A Kiss to Build a Dream On	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	22
23C	6	Rosemary Clooney	Columbia	Be My Life's Companion	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	19
26	4	Pee Wee King	Victor	Slow Poke	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	17
27	10	Eddy Howard	Mercury	Stolen Love	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	15
28A	25	Kay Starr	Capitol	Wheel of Fortune	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	15
28B	1	Eddie Fisher	Victor	Tell Me Why	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	14
30	8	Ames Bros	Coral	I'll Still Love You	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	13
31A	38	Weavers-C. Jenkins	Decca	Winoweh	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	13
31B	32	Toni Arden	Columbia	Never	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	13
31C	2	Les Compagnons	Columbia	Three Bells	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	13
34A	3	Tony Bennett	Columbia	Silly Dreamer	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	13
4B	1	Eddie Fisher	Victor	Never Before	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	12
4C	29	Hugo Winterhalter	Victor	A Kiss to Build a Dream On	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	12
7	29	Helen O'Connell	Capitol	Slow Poke	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	11
8A	9	June Valli	Victor	Cry	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	10
8B	3	Doris Day	Columbia	Baby Doll	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	10
9A	1	Sunny Gale	Jubilee	Wheel of Fortune	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	9
9B	1	Four Aces	Decca	Garden in the Rain	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	9
9C	5	Rosemary Clooney	Columbia	Did Anyone Call	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	9
9D	1	Nat (King) Cole	Capitol	A Weaver of Dreams	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	9
9E	2	Ray Anthony	Capitol	Bernada	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	9
9F	18	Ames Bros-Les Brown	Coral	Undecided	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	8
1	1	Billy May	Capitol	Charmaine	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	8
2	2	Patti Page	Mercury	Retreat	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	7
3	3	Rosemary Clooney	Columbia	Tenderly	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6
4	2	Billy May	Capitol	When I Take Sugar to Tea	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6
5	1	Johnny Desmond	Coral	Until	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	4

# PERRY COMO'S SMASH HIT in



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RAG

and

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HURTIN' TUNE

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RC-1

# RCA VICTOR RECORDS





# \* NOTICE

(Attention RECORD COMPANIES, RADIO T-V STATIONS, PERFORMERS, JOBBERS and DEALERS)

We desire to call to the attention of the trade our song entitled "EGGBERT, THE EASTER EGG" by Sid Tepper and Roy Brodsky. A song with a similar title is being published by a fellow publisher at the same time as ours.

In all fairness to our writers and to Rosemary Clooney who has recorded our song for Columbia Records, Inc., and to Gisele MacKenzie who has recorded our song for Capitol Records, Inc., we are proceeding with the publication of our own song.

In order to give both songs an equal opportunity, we suggest that you listen to both numbers and decide for yourselves which one you desire to record, perform or sell—AND MAY THE BETTER SONG WIN.

\* An identical notice appears in all bulletins sent by us to jobbers and dealers.



## EGGBERT, THE EASTER EGG

Chord names for Guitar  
Symbols for Ukulele

Tune Up  
A D F B

Words and Music by  
SID TEPPER (A.S.C.A.P.)  
and ROY BRODSKY (A.S.C.A.P.)

Moderate

PIANO

REFRAIN

EGG - BERT THE EAST-ER EGG, was a pret - ty lit - tle East - er egg,  
Cut - set thing you ev - er saw, in - dow of a big de - part - ment store.  
All day the chil - dren came, No - one pressed a - gainst the win - dow pane, Spoke to Egg - bert,  
wish - en you hap - py East - er day, - py East - er day.

- lack, Egg - bert cried be - cause he could - n't an - swer back. Then all at once, the  
clouds roll by, to let the sun - shine through, Be - lieve it or not, it  
got hot, that Egg - bert lit Out popped a ba - by chick, a  
teen - ween - y lit - tle ba - by chick, And the chil - dren heard him say:  
wish - en you hap - py East - er day, - py East - er day.

## Despite '51 Flop Showtunes Still Getting Wax Play

Although few songs from Broadway musicals have stepped out in the last year, diskery artist and repertoire execs are still betting on their coverage of showtunes. Top current example of the wax execs' continuing disposition to gamble on showtunes is "I Could Write a Book," from the musical revival, "Pal Joey." Tune is currently being pushed via five major company etchings.

A. and R. men have had slim pickings so far this season, but the Ralph Blane score for the forthcoming "Three Wishes for Jamie" is already stirring up some diskery interest, on basis of out-of-town reports. Show, which is now trying out in Boston, has already been set for an original cast album by Capitol Records. "Wish You Were Here," musical adaptation of Arthur Koerber's "Having Wonderful Time" with score by Harold Rome, is being prepped for June preem, and is also due for wide-spread wax play.

Of the songs from the two new musicals to hit Broadway this season only "I Talk to the Trees," from "Paint Your Wagon" is making any noise on wax. "Wagon" score was penned by Alan Jay Lerner and Frederick Loewe. Johnny Mercer, who tunesmithed "Top Banana," failed to produce a disk click out of the score.

Despite the poor showing, pubs feel that the best songs are being written for the musicals and though they're not breaking through with the impact of some of the pop entries, the showtunes will nab steady plays for years to come. Public acceptance is slow, they add, but if the diskers continue their "back to the melody" drive, a new showtune market will be developed.

Kay-Balcom Music chartered to conduct business in New York. Capital stock is 200 shares, no par value.

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## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Feb. 9		TOTAL POINTS											
This Last wk.	wk.	Artist, Label, Title													
1	1	JOHNNIE RAY (Okeh) "Cry"—6840		3	2	1	2	1	5	1	1	1	1	102	
2	2	JOHNNIE RAY (Okeh) "Little White Cloud"—6840		4	5	2	5	2	4	2	2	2	2	80	
3	3	EDDIE FISHER (Victor) "Anytime"—20-4359		10	3	8	3	4	5	5	3	5	2	65	
4	4	FOUR ACES (Decca) "Tell Me Why"—27860		1	1	9	4	3	7	9	4	5	4	63	
5	5	PEE WEE KING (Victor) "Slow Poke"—21-0489		9	4	3	2	8	7	3	41				
6	6	LES PAUL-M. FORD (Capitol) "Tiger Rag"—1920		8	5	4	7	10	7	9	4	34			
7	11	BELL SIS-H. RENE (Victor) "Bermuda"—20-4422		7	8	10	7	6	6	7	26				
8	9	ARTHUR GODFREY (Columbia) "Dance Me Loose"—39632		10	1	9	5	6	24						
9	18	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636		6	7	7	9	3	23						
10	8	EDDIE FISHER (Victor) "Tell Me Why"—20-4444		2	3	6	22								
11	10	JO STAFFORD (Columbia) "Shrimp Boats"—39581		5	8	18									
12A	17	LEROY ANDERSON (Decca) "Blue Tango"—40220		5	1	16									
12B	7	MANTOVANI (London) "Charmaine"—1020		6	6	8	7	16							
13	14	LES COMPAGNONS (Columbia) "Three Bells"—4105F		6	1	15									
14	15	EDDIE HOWARD (Mercury) "Sin"—5711		6	3	14									
15	16	AMES BROS.-L. BROWN (Coral) "Undecided"—60566		6	6	9	10	13							
16	15	FOUR ACES (Decca) "Garden in Rain"—27860		3	7	12									
17A	13	LOUIS ARMSTRONG (Decca) "Kiss to Build Dream On"—27720		2	9										
17B	12	NAT (KING) COLE (Capitol) "Unforgettable"—1808		10	4	10	9								
19		BOBBY WAYNE (London) "Mother at Feet Kneel"—968		3	8										
FIVE TOP ALBUMS		1 AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	2 SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	3 GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	4 GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	5 KING AND I Broadway Cast Decca DL-9008 9-260 DA-876									

### Juke Royalties

Continued from page 51

ASCAP to distribute its collections among its members. Of the \$5,000,000 distributed among songwriters, he said, 96% receive only 17% of the revenue.

"Now on the publishing side, of the picture," he continued, "it is even more lopsided than that. There will be a witness here who has been a member of ASCAP for years who will make the statement that 12 publishing interests control the members of ASCAP."

The spokesman referred to by Levine was Barney Young, songwriter and publisher member of ASCAP, who said he represented

two music publishing firms—Denton & Haskins and Gem Music. Young told the House Committee:

"The passage of this proposed legislation would result in a few wealthy publishers receiving the bulk of the money received and would not benefit the average publisher member or writer-member of ASCAP to any appreciable extent."

"The following is the list of the members of ASCAP who dominate and control its policies:

"The MGM and 20th-Century-Fox publishing interests group consisting of Robbins, Miller and Feist."

"Paramount Pictures publishing interests; Warner Bros. publishing interests; Max Dreyfus publishing interests."

"The foregoing are the Big Four groups that dominate the operations of ASCAP. In addition, there are the following strong independent firms—Shapiro-Bernstein, which is closely affiliated with Columbia Pictures; the Mills Music interests; Irving Berlin Music Co. publishing interests; Edwin H. Morris & Co.; Bourne Inc.; Carl Fischer, Inc.; G. Schirmer & Co.; Bregman, Vocco & Conn."

"The above dominating dozen, in my considered judgment, and based upon certain information that I have been able to ascertain, receive 80 to 90% of the distributive share that goes to publisher members of ASCAP. I challenge ASCAP to come forward with the precise figures, showing to whom among the publishers, as well as the writer-members, payments are made and the exact share paid to each, to prove my statements incorrect."

"The decision to sponsor this legislation by ASCAP, as far as I know, has never been presented to the general membership of ASCAP for its consideration and approval."

### Decca Cites 4 Aces

#### For 'Tell Me' Sales

The Four Aces, vocal combo which has developed into Decca's hottest wax property, will be handed a goldplated platter on the stage of the Paramount, N. Y., today (Wed.) for hitting the 1,000,000 sales marker on "Tell Me Why." It was their initial cut for Decca.

Decca prexy Milton R. Rackmil will make the presentation before heading for Hollywood the following day for confabs with Universal Pictures execs on the projected merger of the two companies.

Four Aces originally catapulted into the hit lists with their slice of "It's No Sin," which they made independently and then sold to an indie Philadelphia company, Victoria Records. The combo's latest Decca release, "Perfidia," has already gone over 200,000.

## Talent's Ties To Disk Firms Burn Agencies

Growing influence of record companies over its artists is seen developing rift between talent agencies and diskeries. Agency execs are squawking that their patesees are giving top priority to diskery promotion requests while the agencies are relegated to a second place slotting. With an increasing number of artists getting their shot into the bigtime via click disks, the platters' hold on the artists has become stronger than ever.

Top example is the Les Paul-Mary Ford combo's decision to cancel out a two-week engagement at the Chicago Theatre, Chicago at \$7,000 per so that they could opt out on a previously planned Capitol Records' promotion trek. Combo notified General Artists Corp., their agency that the promotional trek was more important to its career than the Chicago engagement. Theatre date, which was to have begun Feb. 22, would have conflicted with their 20-city disk jockey-distributor tour which tees off next week. They're plugging their current release, "Tiger Rag."

Although agency men realize that the value of their properties increase proportionately with their wax stature, they don't like the opposition developing via conflicting record company plans. Platteries are getting first call on the artists' services and the agencies are discovering that in dealing with a disk personality, they've first got to clear it with the record company.

### From Music to Church

Philadelphia, Feb. 12.

Burnett Atkinson, flutist with the Philadelphia Orchestra, is leaving to take over the first flute chair of Emil Opava, of Minneapolis Symphony. Opava is giving up music to become a clergyman.

John Krell, of the National Symphony, Washington, will succeed Atkinson here.

from the M-G-M film  
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# Split Recording Sessions to Cut Down Backlog

In a move to cut down the accumulation of an artist's disk backlog, diskeries are steadily going in for split recording sessions.

In the past artist and repertory heads would call a session for a single artist, which generally meant the cutting of four new sides in the three-hour set required by the musicians union. This practice would load up the vaults with platters waiting for release.

Now, however, the a. and r. men are using up the three-hour minimum session to cut platters by two artists. Each does no more than two sides and the platter generally hits the market within a matter of weeks instead of going into the diskery vaults. Company execs claim that by having their artists cut only two sides at a session they have more time to plan the selection of tunes. Split-session practice is also relieving the diskeries of coin outlay they previously had been investing in each artist.

Repertory men have been able to work the four sides into the three-hour session without running into an overtime snarl. Musicians' scale for the three-hour set is \$41.25.

## Laine Resumes Waxing After Month's Illness

Hollywood, Feb. 12.

After laying off making any new recordings for the past month due to illness, Frankie Laine resumed waxing operations for Columbia Records last week. His initial slice was "Snow, In Lover's Lane," clefted by Fred Kelly (Gene Kelly's brother) and Jerry Kanner.

Tune is being handled saleswise by Hill & Range Music for the indie publishing firm, Top Music, owned by the songwriters.

# Songs With Largest Radio Audience

Survey Week of Feb. 1-7

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Garden In the Rai	Melrose
A House Is a Home	Hubert
Always	Berlin
Anytime	Hill & R
At Last, At Last	Duchess
Be My Life's Companion	Morris
Believe It Beloved	Broadway
Bermuda	Coday
Charmaine	Lion
Cry	Mellow
Down Yonder	LaSalle
Grand Central Station	Harms
I Could Write a Book—"Pal Joey"	Harms
I Talk To the Trees—"Paint Your Wagon"	Chappell
Just One More Chance	Famous
Life Is a Beautiful Thing	Famous
Little White Cloud That Cried	Spier
Manhattan—"Two Tickets to Broadway"	Marks
My One and Only Love	Sheldon
Never—"Golden Girl"	Robbins
Never Before	Paramount
Oops	Feist
Please Mr. Sun	Weiss-B
Shrimp Boats	Disney
Slowpoke	Ridgeway
Snowflakes	Lombardo
Take Me Home	Remick
Tell Me Why	Signet
Trust In Me	Advanced
Tulips and Heather	Shapiro-B
Undecided	Leeds

## Second Group

A Kiss To Build a Dream On—"The Strip"	Miller
A Weaver Of Dreams	Kassner
And So to Sleep Again	Paxton
Baby Doll	Feist
Blue Tango	Mills
Dance Me Loose	Erwin-H
Gloria	Life
Hey Good Looki	Acuff-R
How Close	Life
I Wanna Love You	Finburgh
I Wish, I Had a Girl	Miller
I'll See You In My Dreams—"See You In Dreams"	Feist
It's All In the Game	Witmark
Marshmallow Moon	Life
My Love	Life
(It's No) Sin	Algonquin
Singi' In the Rai	Robbins
Solitaire	Broadcast
Swingin' Down the Lane	Feist
Unforgettable	Parne
Would You	Robbins
You Better Go Now	DeSylva-B-H

## Top 10 Songs On TV

Any Time	Hill & R
Cry	Mellow
Domino	Pickwick
Down Yonder	LaSalle
Little White Cloud That Cried	Spier
Please Mr. Sun	Weiss-B
Shrimp Boats	Disney
(It's No) Si	Algonqui
Slowpoke	Ridgeway
Wheel Of Fortune	Laurel

## FIVE TOP STANDARDS

Darktown Strutters Ball	Feist
Deep Purple	Robbins
Hello My Baby	Harms-R
It's a Good Day	Golden
Love Is Sweeping the Country	New World

† Filmusical. \* Legit musical.

## Band Review

**DARYL HARPA ORCH (10)**  
With Marna, James Dancers (3)  
Latin Villa, Kansas City, Mo.

The Daryl Harpa crew is an established aggregation around Washington, D.C., but its current stand in the downtown Latin Villa is its first in Kansas City. It will follow the city date with a flock of one nighters in the area. While it is essentially a musical crew, Harpa carries a small retinue of entertainers, and the organization has virtually unit proportions. Here the outfit is furnishing a variety of rhythms for the dancers, and staging a fast-moving compact floor show twice nightly, the combination being of a calibre which earned the outfit extended time here.

Flavor of the crew throughout is Latin American, and assemblage in a modest way harks to the Cugat formula. Musically, Harpa has instrumentation of three reeds, pair of trumpets, drums, string bass, piano, bongos, drawing on these for both the Latin rhythms and pops and standards. Under the Harpa batoning, outfit puts good deal of verve in its output, scoring nicely on its terpology.

At showtime Harpa trots out a line-up which runs off a snappy show with plenty of action and rhythm. Opener is a swift mambo the three Jeff James dancers doing the number barefoot and giving it high accentuation. Little Francisco Gonzales keeps the pace lively

with some bongo tapping and his version of a mambo. Orch leader takes his turn to warble "Princess Papuli" for Hawaiian entry giving proceedings a change of pace. James dancers return for a brace of numbers, first being a ballet tap and followed by an energetic rumba to "Oye Negra."

Songstress Marna heads up a quartet of songs, putting a good deal of pep and personality into "Te Patina," "Cuban Pete," "I Wish I Had a Daddy in the White House," and "Toot, Toot, Tootsie." She's aided by Gonzales and two femmes from James trio in making the Cuban number something of a flash. Finale has overtures of a production number with title "Birth of the Rumba" and Harpa giving a lesson in Afro-Cuban rhythms and tympani. Jeff James and his fem partners give it the final fillip with a terp interpretation of "Mambo No. 5."

Between shows, Harpa keeps the bandstand lively with his own vocals, specialties from the crew, bongo-beating and dancing of Gonzales. Biz is good in this theatre restaurant.

## Dallas Symp Extended

Dallas, Feb. 12.

Dallas Symphony Orchestra has been given two weeks of additional playing time, bringing the local season to 20 weeks. The orch will play its final subscription concert on March 2 and 3 in Dallas and Fort Worth and leave on March 5 for a tour to west Texas and Colorado.

# On the Upbeat

## New York

Sarah Vaughan into the Apollo Theatre, N. Y., Feb. 22 . . . Harry Belafonte, folk singer, begins a four-week engagement at the Blue Angel, N. Y. Thursday (14) . . . William Shapiro, M-G-M Records' El Paso distrib, won first prize cuffo trip to Bermuda in diskery's Christmas sales contest. Johnny Hodges combo into Gleason's, Cleveland, Feb. 18 . . . Lester Young orch into the Glass Bar, St. Louis, Feb. 22 . . . Buddy Johnson orch out on a one-niter tour of the south until April 20 . . . Savannah Churchill opens at the Town Casino, Cleveland, today (Wed.) . . . Gene Ammons orch into Gamby's, Baltimore, Feb. 18 . . . Ray Anthony orch out on a road trek winding at the Aragon Ballroom, Chicago, April 12 for a two-week engagement . . . Mary Mayo into Casino Theatre, Toronto, Feb. 28 . . . Johnny Desmond in from Chicago Friday (15) for a Coral Records session . . . Nat (King) Cole opens at Chubby's, Camden, N. J., Feb. 25.

## Chicago

Billy Bishop goes into the Jung Hotel, New Orleans, March 5 and is followed April 2 by Tommy Reed . . . Joy Koehler returns to the Sherman Club, San Diego, after midwest one-nighter tour, March 21 . . . Chuck Foster does a month's stand at the Muehlebach, Kansas City, March 22 . . . Xavier Cugat has two weeks at the Last Frontier, Las Vegas, March 7 and then goes to the Riverside, Reno, March 21 for two more fra

## Pittsburgh

Blue Barron plays a two-night stand at the Vogue Terrace Feb. 22-23 . . . Morrey Allen, who played at old Nixon Cafe with Al Marsico, now has his own band at the Club Belvedere . . . Frankie Yankovic booked for a return one-

nighter at West View Park next Wednesday (20) . . . Ken Williams vocalizing now as well as playing the sax with the Jimmy Gamble outfit . . . Herman Middelmen, who quit the Carouse bandstand to join the managerial end of Jackie Heller's new Dinnor Key Restaurant in Miami, has resigned to go back into the music business in Florida . . . Jim Tucci, Tommy Carlyn's ex-trombonist, stationed at the Sampson, N. Y., Air Force Base . . . Brad Hunt has a flock of college dates lined up: Duquesne, Feb. 22; Pitt, March 14; Carnegie Tech, April 5; Mt. Mercy, April 25 and Shippensburg, Pa. State Teachers the following night . . . Clyde Knight into the Vogue Terrace for a limited stay . . . Dave Betcher has gone back into Bill Green's cocktail lounge on the organ.

## Old Four Aces Sides

### - Cues Indies' Legal Tiff

Philadelphia, Feb. 12.

Meivi Korn and Lawrence Pleat, founders of Victoria Records, have brought suit in Common Pleas Court here against Palda Records, asking for a temporary injunction to restrain Palda's owner, David Miller, from distributing four sides he allegedly cut for the defunct Victoria company.

Korn and Pleat formed the Victoria Co. in association with Al Albertini, known professionally as Al Alberts and the leader of the quartet, the Four Aces. Victoria's recording of "Sin" by the Aces was a click, and Alberts and his quartet have since been signed by Decca.

According to the complaint Miller holds four other Aces masters cut by Palda for Victoria Records, and has since begun distributing them under the Flash label. Korn and Pleat asked the court to force Miller to give them an accounting of the royalties on "Sin."

The merriest song in years in a delightful version by

JO STAFFORD

AY-ROUND the CORNER

(BEE-HIND THE BUSH)

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HEAVEN DROPS  
HER CURTAIN DOWN

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THE RING"

Flip Side

"MY FUNNY  
VALENTINE"

Record No. 5785 and  
5785-45

## Night Club Reviews

### Latin Quarter, N. Y.

Lou Walters presents "Parisian Mardi Gras," staged by Natascha Kamarcova, costumes, Elizabeth Adlon; special music and lyrics; Sammy Sallop, Al Goodheart; with Fernando Montel, Trio Bassi, Freddie Bamberger & Pam, Fedi & Fedi, Corinne & Tito, Costello Twins, Leila & Steffen, Pamela Dennis, Ralph Young, Ebony Stevens, Line, Art Waner Orch, Buddy Harlowe orch; \$3.50, \$5 minimums.

Something of a phenomenon occurred in N. Y. itery history during the past week at the Latin Quarter, where Lou Walters broke in a new display at a time when the spot was sans liquor license due to its suspension by the authorities. It seems odd for a head-waiter to tell a customer, "go across the street for a fast one and then come back." For the late displays, when it seems impossible to hold the customers without hard drinks, headwaiter Gigi recommends Leon & Eddie's.

Business has tumbled more than 50% during this week. The dinner period is packed, but almost immediately after the show the spot empties out, and they don't stay too long for the late session.

Nitery operation without a liquor permit, it's proved, is no cinch. The LQ got into its trouble originally when a waiter unknowingly served a juvenile delinquent. The LQ was originally slated to bow its new show Feb. 3, but formal unveiling was held off until yesterday (Tues.) when the ban was off.

The dry craf operation may be a joy to the WCTU, but for the majority of customers, a show does not seem half as good. Sobriety reduces an event to just a show. Majority of customers would like both. The average dinner check is reduced by about a third and a major problem for the supper business is how the customer can consume the minimum charge.

Fortunately, most of the LQ display had a run at the now-defunct Gilded Cage, which was also a Walters operation. Consequently, there's a rare production smoothness.

As always, Walters has en-

dowed these proceedings with a lavish budget. The costumes, still fresh looking, indicate bankroll expansion, and the pacing is sufficient to meet the requirements of this spot. Moreover, the transfer of the Gilded Cage layout to the Latin Quarter proves definitely that Walters' shows go best at this spot. They look okay elsewhere, but here they do excellently.

The most prominent feature of this session is French import Fernando Montel (New Acts), a Continental chanteuse who dresses up the proceedings considerably. Other new turn is Fedi & Fedi.

The acts are mainly from the Continent. They haven't played out their freshness on these shores, and the wholesale importation gives the spot opportunity to display something fresh.

Freddie Bamberger & Pam have previously essayed a trip to these shores. Bamberger's musical style of humor isn't de rigueur for U. S. audiences, but he makes a generally good impact. Most of his yarns are risa-gaities cleaned up. The sapolio process is deliberately left incomplete and there's a great deal of spice as residue.

Bamberger does okay at the piano, negotiating full-bodied rendition of "Trees" with one mitt. He's aided by his wife, Pam, a looker, who straightens for some salty stuff. They do better than most British comics.

The production is aided by the Costello Twins, fast precision dancers who have a set of applause-winners. Pamela Dennis has well-developed pipes, and looks good on the floor. Ralph Young is a vet of many cafe shows and does handily with the vocal chores, as does Ebony Stevens, who spent last season at the Jersey Riviera and at the Gilded Cage working under the name of Sherry Stevens. Leila & Steffen aid the dance numbers also.

On session caught, the Trio Bassi, one of the best risley acts seen on these shores, worked as a duo and only a little of their former effectiveness was lost. Their juggling draws gasps. Tito & Corinne also hit it well with ballroom-adagio.

### Chez Paree, Chi.

Chicago, Feb. 9.  
Luba Malina, George De Witt, Nita Bieber Dancers (3), Johnny Martin, Adorables (8), Cee Davidson Orch (8); \$3.50 minimum, \$1 cover.

Chez is having some trouble booking strong shows between the stands of such artists as Jimmy Durante, Danny Thomas, Martin & Lewis, Sophie Tucker, Joe E. Lewis, et al. While this current three-weeker has moments of fine entertainment, mostly on the shoulders of Luba Malina, there isn't enough lure here for the regular inhabitants. And for the outsider, bill doesn't have the draw value to drag them away from the firesides.

In addition to all the poor breaks, present show is weakly routine, with the Arden Fletcher prancers, who have some new numbers, following the Nita Bieber terpers, smothering what attention the latter trio gets. There's one with wild flourishing of feathers and whatnot, with background of bongo drumming. Whoever dreamed that one up certainly went way off the deep end. Intro number of the line is not too bad.

Nita Bieber, now working with two males, still has a strong affection for the Jack Cole school of dancing, starting with an East Indian hoke bit and swinging down on "12th Street Rag." Group gets warm reception and return later with a West Indian hip slinging rendition, which could be a little stronger.

George De Witt, handsome comic, falls in the classification of vocal comics and that is his forte. When he wanders into the realm of quipster he lands short, but his carbonions of Como, Torme, Eckstine and Daniels are uncommonly sharp and could be extended. His film star impressions are good, but in the usual rut. He sells a song well.

Miss Malina, beautifully browned and gowned, has some new topical satires, "An Actor Never Dies," and a hint that "Marriage Is a Girl's Best Friend." There's also a medley based on "Guys and Dolls" and a funny twist to "Nothing But a Dame" from "South Pacific." She really works hard trying to rouse the sparsely filled room and it's to her credit that she succeeds. Her story

of different type of lovers is weak, but her takeoff of "Ghost Riders in the Sky" is near-hilarious. Lovely miss returns to get yocks with her strip (vocally, that is) finale. Zabe.

### Biltmore Hotel, L. A.

(BILTMORE BOWL)

Los Angeles, Feb. 6.

Bobby Sargent, Buster Shaver & Olive, Wayne Marlin Trio, Dorothy Dorben Adorables (10), Irene King, Hal Derwin's Orch (12); \$1-\$1.50 covers.

Comedy is not the piece de resistance at this downtown bistro, and for an unknown to hold the centre stage inveighs against popular response. Bobby Sargent, at the mercy of weak material, can attest to the rough going. He sweated through his turn when caught, but the payoff was in chuckles and not yocks.

It was not entirely the fault of the silters that Sargent didn't come off any better. He seems to have the equipment for a stand-up comic and tries every trick in his bag, but the end result is denatured by the material that was funny only in spurts. He tries hard enough and even does a serious takeoff on "Hunchback of Notre Dame," but there isn't enough spark to ignite more than a sputter of enthusiasm. His impressions and facial contortions carry him along better than his other humorous touches.

The dancing girls, 10 Dorothy Dorben Adorables, and the terp music of Hal Derwin are permanent fixtures here. They're the main attraction as far as this clientele is concerned. Costuming is bright and the choreography inventive enough to show off the line with a fair display of curvaceous charm. Newcomer to ensemble is Irene King, who up to a few weeks ago was the Bowl's snapshot queen. She also sings with the band and on both counts shows verdant promise.

Buster Shaver & Olive are hold-overs and the Wayne Marlin Trio combines acrobatics with hand balancing. Derwin's bandmen keep the tempo geared to the easy footwork of the older set and the floor is a mass of shuffling feet. It's easily one of the most danceable outfits in town and the hoofing space sizable enough to allow for leg stretching. Helm.

### Last Frontier, Las Vegas

Las Vegas, Feb. 8.

Chico & Harpo Marx, Nilsson Twins, Gene Nash, Jean Devlyn Girl Revue (9), Merri Fenn, Bob Millar Orch (10); no cover or minimum.

Since mere mention of name Marx seems to conjure mental pix of pleasurable diversion, sight of two breeres' nomenclature on Last Frontier marquee is bound to double the laugh expectancy. After a comedy riot lasting over 40 minutes, everyone seems to be more than satisfied with Chico & Harpo; testifying via boffo reception.

Melange of w.k. bits from pix, plus collection of sketches from past nitery appearances when each had a go as singles; Chico's 88'ing and Harpo's great musicianship on the instro are principal factors in success of pair's preem. Chico, of course, does the gabbing, with Harpo running in and out on assorted break-ups. Big blonde Merri Fenn is butt of a Harpo shenanigan when, amidst her operatic trilling, he snips off her skirt with scissors. Chico's trick digitig at the Baldwin calls forth band pianist and violinist for funny routines.

Pin-drop attention is awarded Harpo during his harpistry. He strums and glisses "Penthouse Serenade," "Enchanted Evening," "Swanee River," and an original, "Guardian Angel." Spliced between latter two is screwball sesh with clarinet, using Merri Fenn vocalizing "I'm Forever Blowing Bubbles," with Harpo doing just that from trick licorice stick. He also mouths tiny harmonica to blow "Turkey in the Straw." The Marxes duet at keyboard for solid windup, with begoff manipulated by Harpo's whistling for Chico's translation.

Nilsson Twins receive setbacks in reception by tossing over chirps of special-material tunes all the way. Patrons of this room, by and large, are not listeners, with result that any attempt to make 'em concentrate on clever wordage is mistake. Cute blonde chicks would be smart in weaving couple of schmaltzy ditties or cornball deals to excite more enthusiasm. Best special is kinetic "Willy Followed Lily" parody on old English madrigal. Rest of repertoire includes "Never Too Busy to Say Hello," "Wheel of Fortune," plus a pan on folk tunes, the intent of which travels into limbo.

Devlyn Revue unzips frothy "Val- (Continued on page 60)

## "One Of The Greatest Dancers America Has Produced"

### BARRY GRAY

"Unquestionably the greatest dancer in his field. Stopped the show."

### SAMMY RAUCH

Roxy Theatre Booker and Prod. Mgr.  
"One of the greatest dancers and dancing successes ever to play the Roxy Theatre."

### ALFRED LUNT

"One of the greatest dancers I have ever seen."

### VARIETY

"Definitely a class attraction, gave five demanded encores on opening night and went off leaving an impressed mob behind him."

### EARL WILSON

"One of the most exciting hoofers of the day."

### GEORGE BOURKE

Miami Herald

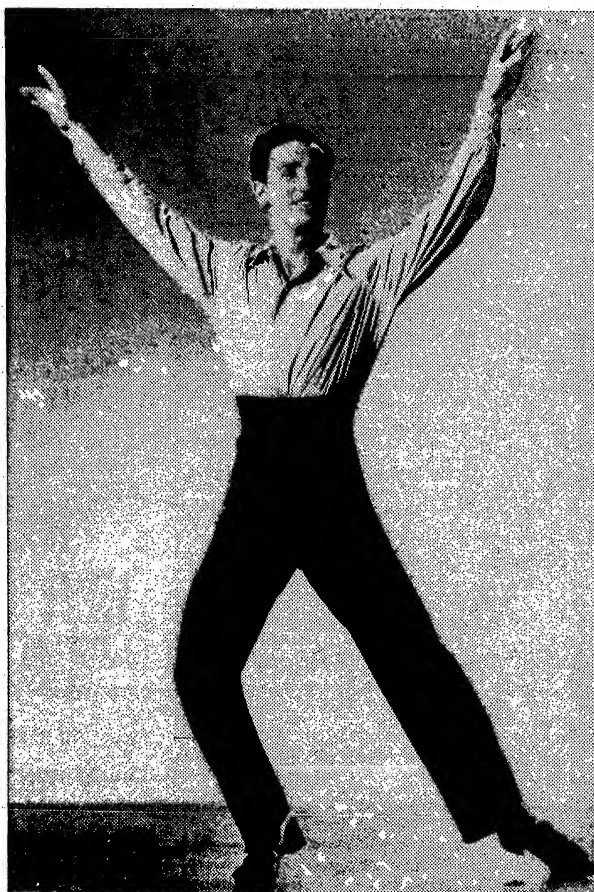
"One of the ranking talents of show busi."

"Georgie certainly must be the most versatile hooper, in the art of dancing today."

### WILL DAVIDSON

Chicago Tribune

"He is the cafe's finest male dancer."



# GEORGE TAPPS

Now Appearing

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## Name Talent Seen as Sports Hypo With Basketball Latest Showcaser

Syracuse, Feb. 12.

It appears that some branches of the sports industry will be looking to the entertainment field to take them out of deficit operation in many situations. Franchise-holders in the National Basketball League, for instance, are closely watching the experiment inaugurated last Saturday (2) at the Onondaga County War Memorial, home floor of the Syracuse Nationals.

Arena operator Leo Ferris has embarked on a policy of booking name talent to play between halves. Acts will be booked, for the time being, to work those games which do not ordinarily draw. When such teams as the Boston Celtics or the N. Y. Knickerbockers are on tap, no talent will be used because it's figured that the spotlight quintets will be sufficient lures in themselves.

Initial experimental booking was with Sarah Vaughan, and attendance at the auditorium was reported SRO. Ferris had a small stage built which was wheeled out to the centre of the floor, where Miss Vaughan performed. A small orch backed the singer.

Many basketball franchise-holders have been looking for some gimmick to get attendance out of the red. If theatrical names can aid, then it's anticipated that the Arena Managers Assn., organization of arena and auditorium operators, will start bookings on a regular basis around the sports circuit. It's probable that between halves talent will be used in other sports. Hockey hasn't been profitable in many keys during the past season, and the house managers appear willing to set talent for hockey intermissions.

Further use of top talent will depend greatly on the next few bookings in Syracuse. Billy Williams Quartet is on the agenda for that town, and others are being lined up.

### Jewish Theatrical Guild

#### To Cite Berle at May Fete

Milton Berle will be guest of honor at the annual Jewish Theatrical Guild dinner to be held May 3 in the Grand Ballroom of the Hotel Waldorf-Astoria, N. Y. Comic will be kudosed for his humanitarian work.

Howard E. Gould is chairman of the Guild's coordinating committee which includes Emil Friedlander, Dazian's board chairman; Abe Lastvogel, William Morris Agency general manager and USO-Camp Shows' board chairman; James E. Sauter, Camp-Shows' prexy, and William Degen Weinberger, JTG board chairman. On the arrangements committee are Pat Weaver, John Golden, Phil Silvers, Leo Lindy, Bert Lytell, Ted Lewis, Harry Hershfield, Irving Geist, Dave Ferguson, Eddie Cantor and George Jessel were co-recipients of last year's award.

### 'H'wood Ice Revue' Adds Springfield, Mass., Date

Chicago, Feb. 12.

With the 1951-52 season reportedly well ahead of last year's take, the "Hollywood Ice Revue" is extending its tour. After record-breaking N. Y. Madison Square Garden run and huge advance for current Detroit stand, owner-producer Arthur Wirtz decided to book several spots not covered in original itinerary and has set a week's stand at the Eastern States Coliseum, Springfield, Mass., on March 4.

Show is also scheduled for Canada.

### Lou Perry Joins Glaser

Lou Perry, an indie agent for many years, this week joined Joe Glaser's Associated Booking Corp., where he'll head the cafe department.

For the last few seasons Perry has been booking the Casa Seville, Franklin Square, L.I.

Joe Glaser's Associated Booking Corp. set Lee Mains Joly into the Blue Note, Chicago, following its current stand at the Blue Angel, N. Y. Turn is also set for El Rancho, Las Vegas, March 19.

### Betty Hutton, Al Schacht Off for Camp Shows

Al Schacht will make his second trip within a year for USO-Camp Shows. The baseball comic and N. Y. restaurateur, who last fall toured Korea and Japan, is going to Europe and the Middle East tomorrow (Thurs.).

Same date will mark departure of Betty Hutton for the Korean war theatre. Other acts to play with her will be the D'Andreas, and the Skylarks.

### Judy-Palace SRO 39½G in 9; Name Prowl Continues

With two more weeks to go, Judy Garland is selling out at the Palace, N.Y. In nine shows last week, the singer scored \$39,500 which represented capacity plus standees at virtually every performance.

Booker Dan Friendly has so far lined up Lauritz Melchior, Ben Blue, Compagnons de la Chanson and Jean Carroll for the new bill starting Feb. 26. Friendly is currently attempting to line up four more acts for the post-Garland session.

Search for headliners has become a national project. Sol A. Schwartz, RKO Theatres prexy, is attempting to line up toppers on the Coast, while Friendly is working at that task in the east.

Acts for the new bill are being signed for two weeks with two one-week options. This bill is regarded as a layout to cool off the house somewhat after Miss Garland's top b.o. and record-breaking run which will have spanned 19 weeks at her Feb. 24 departure. For later bills, Palace execs hope to bring in some big guns, with probably Martin & Lewis or Danny Kaye as the headliner.

### Ringling Circus Asks End Of '44 Fire Receivership

Hartford, Feb. 12.

A motion to terminate the receivership of Ringling Bros. and Barnum & Bailey Combined Shows, Inc., has been made in Superior Court here. Motion was made in compliance with Connecticut law and on the completion of all payments on claims arising out of the disastrous 1944 circus fire here.

Nearly \$4,000,000 has been paid out to 676 claimants and estates of 169 persons who perished in the blaze. Under Connecticut law, when all claims have been paid, a receivership may be dissolved by the court. Circus officials are understood to want the receivership dissolved before the start of the new circus fiscal year on April 1.

### London's 1st Ice Cabaret At Wash. Hotel in March

London, Feb. 12.

London's first ice cabaret is to be launched next month at the Washington Hotel. Maj. Britt and a company of four dancers have been engaged for a trial period of two weeks at \$700 per.

A portable rink is to be installed, together with a complete refrigeration unit. Owing to restricted accommodation, the rink will have to be erected before each performance and taken down immediately after to provide room for dancing.

Next week the hotel is planning special celebration on George Washington's birthday (22) with all proceeds to the welfare fund for troops in Korea. It was originally intended to make this an elaborate gala, but owing to the King's death it will be held on a more limited scale.

Vincent Villa Trio opened at the Cork Room, San Antonio.

### Philly Fire Dept. Nixes Henie Date on Tank Rap

Philadelphia, Feb. 12.

Sonja Henie's date at Convention Hall, Philadelphia, slated for March, has been cancelled at the behest of the local fire department. Smoke-eaters ruled that the ammonia compressor which Miss Henie used in the portable tank constituted a fire hazard and its use is illegal in this town.

Philly will have its usual icers, "Ice Capades" and "Ice Follies," at the Arena.

### Laine Exits Gabbe, Lutz Mgt. for GAC

Hollywood, Feb. 12.

Frankie Laine, abruptly notified managers Gabbe, Lutz & Heller over the weekend of severance of his pact, which had two years and eight months to go. Sam Lutz charges Laine with outright tract breach.

Lutz and Dick Gabbe share equally in proceeds from the singer, both having signed Laine in 1946 when he was singing sporadically at old Billy Berg's. The firm was founded that year, inking Laine.

Laine bookings are now handled solely by General Artists Corp. Singer planned to Miami for a date at Clover Club and was unreachable for comment here.

### Video Takes Back Seat To Pee Wee Parks—And Nearby Spots Get Gravy

Toledo, Feb. 12.

Television may tend to keep people home, but kiddie parks—amusement parks designed especially for children—will help bring them out. At least, that's the way it looks in Toledo, where the kid rides in fair weather season have been reaping a harvest of small change that counts up to big money.

Operators of the small-fry spots know it's hard for parents to resist the coaxing of the kids, and once they get in the habit influenced by a weekly dose of the miniature trains, pony rides, toy sailboats, etc., it's murder to expect the kids to give up the fun.

Cleveland interests have just acquired a large tract with 450 feet frontage on Monroe St., near the outskirts of town, where they plan to open a large kiddie park this spring. Part of the tract they acquired—with 100-foot frontage—was used for a similar enterprise on a smaller scale these past few summers. The tract is near the Toledo Drive-In Theatre, and the latter figure that when the kids get tired of the rides, the whole family may troop to the drive-in to rest up.

This new development parallels in part the experience of the Maumee Drive-In Theatre in nearby Maumee. That ozone is adjacent to the kid park operated by Balaban & Katz of Chicago. This project represented an investment of \$250,000 and was the first such park opened by B&K. Latter said that if the Maumee kiddieland was successful, they would start a chain of similar parks across the mid-west.

Though the Maumee Drive-In thought at first that the kiddieland project would hurt their business, it apparently has not, since the increased traffic has attracted more patronage to the theatre.

Once people get out of their easy chairs, whether forced to by the wheedling of the kids or the lure of sunshine, they are more apt to make a day of it, the ozone operators think.

Kiddie amusement parks are a post-war phenomenon on a large scale. They have been successful in and around Chicago and in the east, particularly metropolitan New York.

### N.Y. LQ's Banquet Hypo

Latin Quarter, N. Y., is expanding its promotion department with the addition of Ellie Koffler, who had been doing indie record promotion.

She'll go after the banquet and convention trade.

## Havana Tourism, Cafes in High Gear, Draining Coin from No-Dice Miami

Havana, Feb. 12.

### Mull Cugat Summer Run At Waldorf Starlight, N.Y.

Deal is on for Xavier Cugat to play the Hotel Waldorf-Astoria Starlight Roof, N. Y., for most of the summer. Under present negotiations, Cugat's band would comprise the major portion of the entertainment and maestro would have privilege of okaying surrounding acts which would be changed monthly.

Latineer plays the hospice annually.

### Matt Shelvey Wins Libel Point in Suit For 400G Vs. AGVA

Justice John W. Clancy of the N. Y. Federal Court last week gave Matt Shelvey, former national administrator of the American Guild of Variety Artists, permission to re-draft his complaint, which was filed faultily in his \$400,000 libel and slander suit against the union. Union attorneys had sought to have all of Shelvey's actions thrown out of court. The jurist threw out Shelvey's suit alleging malicious persecution, but thought there was a cause of action in the libel case.

At the same time, Judge Clancy dismissed the Associated Actors and Artistes of America as co-defendants.

Shelvey, some years ago, was dismissed by the 4A's as AGVA's national administrator. It was contended that he had conspired with Arthur Kaye to mulct the Henry Grady Hotel, Atlanta, of \$20,000 for permission to stage matinee shows in the hotel's Paradise Room. It was stated at that time that the money was to be used for AGVA's welfare fund. Four A. exes said that the coin was never put into that fund. At a trial in Atlanta, Shelvey was convicted, but charges were later nolle prossed. Shelvey filed the \$400,000 suit about a year ago.

### N. Y. to Get Miami L.Q. After Its March 15 Exit

The Latin Quarter, Miami Beach, is slated to close March 15 and show will be shifted to parent New York LQ cafe May 6. Layout will get a Las Vegas showing at the Desert Inn for four weeks starting April 1.

Danielle Lamar, in the Miami Beach display, will separate from the program to open at El Rancho Vegas, March 19, but she'll rejoin the proceedings at the New York LQ preem.

### Hope-Dahl Royal Duo At Houston Festival

Houston, Feb. 12.

Bob Hope and Arlene Dahl are tagged as king and queen of the annual Mardi Gras festival which will be held at Sam Houston Coliseum here Friday (15) by the Univ. of St. Thomas. Frankie Masters' orch will provide music for dancing.

Hope brings a group of entertainers with him.

### 2 More USO Shows to Korea

Tokyo, Feb. 5.

Two more USO-Camp Shows have arrived in the Far East to tour the "Kimchi Circuit" in Korea and various military installations in Japan. Units are No. 1003, "Show Shop, Revels," and No. 1004, "Music N' Madcaps."

"Revels" features Jack and Alice Cavanagh, knife throwing act; ventriloquist Ray Austin, singer Fonda Fallon and accordionist Harold Norwin. "Madcaps" includes dancer Dave Powell, Joyce and Seldon, father and daughter juggling team; mimic Duke Jordan and accordionist Charles Gary.

"Madcaps" proceeded directly to Korea after arrival in Japan. "Revels" first made a swing through Air Force bases in Japan.

Kefauver and Cuban bluesones have combined to make the current Havana tourist season one of the best in years. The activities of the Senate crime investigating committee in forcing gambling out of the Miami Beach picture, plus the reported closing of bordellos in the Cuban capital, have brought the big money into this town along with lots of the "better class clientele."

The hotels are currently loaded. Tourists are not only flocking to Cuba, but also to Puerto Rico and Jamaica. It's one of the lushest seasons for the Caribbean resorts.

Prospects are sufficiently bright this year for the Casino Nacional to get back into the picture. It's reported that one of the top syndicates which has extensive holdings in Las Vegas has put up the coin for the Casino operation. Joe Carlyle, who produces for the Sans Souci, is putting on the show at the Nacional. It's felt that names will not be needed—only expensive production. Carlyle has set 16 girls out of the Beachcomber, Miami Beach. Singer Mildred Joanne Smith has been signed for the Nacional preem, tomorrow (Thurs.). Carlyle made a quick trip to New York last week to line up shows.

The Sans Souci, where Carlyle also produces, is doing top business as is the Montmartre. One of the few spots not hitting up to expectations is the Tropicana, which imported a French show.

The casinos in all major clubs are in full operation. The tables are doing heavy business and supplying the necessary loot to keep the entire club open.

One of the phenomena of this season is the fact that names aren't being booked as heavily as in former years. Havana bonifaces say that the lure of the dice is sufficient. They're taking a cue from the Miami Beach cafes, which aren't doing too much even with names. However, all cafes have invested most of that coin in production, and they find it's paying off.

Another facet of this year's Havana operation is the large budget allotted for advertising in Miami papers. These ads have been paying off handsomely inasmuch as there have been many one-day excursions to the gaming casinos as well as a heavier influx of vacationers who would normally put up in Florida.

### Dominican Republic O.O.'s U.S. Talent for New Cafe

A new niter in the Dominican Republic is slated to buy a large amount of U. S. acts. Representatives of the Voz Dominicana, located in Ciudad de Trujillo, made a fast trip to the U. S. last week in an effort to line up sufficient talent for the season.

Spot will be located on top of the radio station Voz Dominicana. A casino will be operated in conjunction with the cafe. They are aiming for a March preem.

Other major cafe in the Dominican Republic is the Hotel Juaraga, also in Ciudad de Trujillo, which uses a healthy amount of U. S. talent.

### N.Y. Assembly Gets Bill On Acts' Safety Nets

Albany, Feb. 12.

Aerial acts would be affected by a bill which Assemblywoman Maude E. Ten Eyck, Manhattan Republican, is sponsoring. It would require trapezists to wear safety belts or to use "suitable constructed" life nets or other safety devices.

Mrs. Ten Eyck presumably was prompted to introduce the legislation by reason of several recent fatalities at indoor and similar attractions.

### GI Chirp's Dates

Frankfurt, Feb. 12.

Julie Dee Verne, who came to Europe as a vocalist with "Skating Vanities," has been pacted for Ciro's, London.

She worked out single routines while entertaining for GIs stationed in Europe.



## Night Club Reviews

Continued from page 58

**Last Frontier, Las Vegas**  
entire party" with Gene Nash and Dolores Frazzini duetting and Candace King solo-terping. Nash, also gets in some tapistry and acro-flops to sharpen effect. Middle routine is sock. Gals bring cheers with "Boaring Twenties" theme sliced by "Charleston." "Blackbottom" and hilarious hijinks in period attire.

Bob Miller orch takes everything in fine stride. Will.

### Cafe de Paris, London

London, Jan. 29.  
Sue Carson, Sidney Simone's Orch, Jack Gordon's Samba Band; \$5.50 minimum.

Since she first hit the London scene a few months back, Sue Carson has earned a wide reputation as a comedienne whose talent is sharpened by first-class material. Original tunes with sophisticated lyrics accent the lighter side of her entertainment, and in these austere times provide an excellent diversion for the customers.

Currently, Miss Carson is playing femme lead in Val Parnell's "Peep Show," and the wider public of the theatre may well be attracted to this nitty and hypo business there. On opening night, above-average biz was registered, which should auger well for the limited two-week engagement.

With a style definitely her own, the chantoosie has an almost first-class comedy routine. Numbers like "Seven Lively Arts," "Growing Too Old For My Age," and

"Never Trust a Man, Period" are surefire. Impersonations of Nellie Luther, Rose Murphy and Lena Horne are likewise clicko. Weak link is her bow-out number flustered, illustrating the changed reaction of a woman before and after marriage. Just fair; therefore not good enough for her.

Act is given a special lift by the artist's stage personality. Her voice may be a little subdued, but she handles her lyrics with genuine gusto. She is given good backing by the Sidney Simone orch, alternating with Jack Gordon's Samba Band. Myro.

### Bellevue Casino, Mont'el

Montreal, Feb. 9.

The Langs (6), Rosanne, James Evans, Four Frasers, Jerry Lazare, Bourbon & Baine, Casino Line (10), Biz Belair Orch (12), Frank Quinn Trio; \$5c-\$1.00 admission.

Montreal's biggest entertainment value climbs back out of the doldrums this week with one of the best revues since owner Harry Holmok turned his old barn-tie dance palace into a legit club three years ago.

Staying close to the formula that established this money-maker, the management has given producer Natalie Kamarova a free hand to set the all-important casino productions and then cued in such clinchers as the Langs, juggler James Evans, the songs of the Four Frasers and the hoofing of Bourbon & Baine, plus the interlarded strutting of Rosanne.

Prime favorites in this room, the six Langs repeat again and pick up some hefty palming for their teeterboard efforts and visual impact. James Evans does his barrel tossing and gimmicked bed juggling with the assurance and savvy of the old-time vauder that he is and scores heavily on all counts. His clincher, the lightweight cot that reveals a dummy couple in bed after a couple of spins is a natural in this spot.

The Four Frasers (New Acts) support the production moments neatly and lend zest to revue in their solo offering. Terpster Rosanne takes her feature spot in the "Fire Dance" routine handily and Bourbon & Baine reprise their slick hoofing for plaudits.

Vocal chores go to Jerry Lazarre, who also emcees show, and the Biz Belair orch gives sturdy show-backing throughout, with Frank Quinn's trio doing interlude moments. Newt.

### Sheraton Plaza, Boston

(OVAL ROOM)

Ed & Wilma Leary's "Silhouettes on Ice," with Jo Barnum, Robin Nelson, Larry Green Orch (8); \$1.50 cover Mon. through Fri., \$2 Sat.

This capsule ice show, neatly packaged, costumed and executed, appears to have the necessary ingredients to pull substantial biz into this swank room during its month's engagement. With production, direction and choreography by Ed & Wilma Leary, troupe skates gracefully through nifty routines enhanced by colorful costumes, with overall effect hyped by the noticeable enthusiasm generated by individual members.

Guesting with the group for this stand is the diminutive and graceful Jo Barnum, a local gal, spotlighted in a couple of solos and demonstrating her sock agility on blades via a series of fast spins, jumps and figure skating.

Others grabbing solo spots are Ed & Wilma Leary, who team up for a sesh of click double skating complete with spins and lifts for strong reaction, and Robin Nelson, who, working in tails, essays a bit of magic while shimmering around the ice. Gyp produces a rabbit from a hat, roses from nowhere and winds stint with the pitcher of milk disappearance illusion.

Ensemble numbers, including a samba and waltz routine, are lively and impress gathered by ring-siders is that troupe is much larger than actually. Stint winds with group skating furiously while two boys toss Miss Barnum in the air, the action highlighted by use of strobs which add to the sock visual impact.

Maestro Green, who doubles as narrator for action while conducting from the 88, and his sidemen turn in a solid job. Another deserving kudos is room's boniface Spencer Sawyer, who discovered night before opening that the permanently installed but long unused ice-making machine under the dance floor was not working condition. He enlisted a group of workmen and supervised repairs which were not completed until 5 a.m. Elic.

### Village Vanguard, N. Y.

John Carradine, Eartha Kitt, George Hall, Clarence Williams Trio; \$3.50 minimum.

The Village Vanguard has come back with something of its original format via the retention of John Carradine, who's doing readings at that spot. Carradine makes his appearance in VV at a time when the trend seems to indicate that performers must prove they can also read. Carradine, however, is the first bonafide thesp to go in for nitty readings.

It's not standard in this country, although Europe has a number of political cabarets where literary movements are started and political figures lampooned.

The Vanguard, however, has had lots of poets and literateurs decimating there. During the depression, it was the haven of such poets as Maxwell Bodenheim, John Ross Gildea, Abraham Lincoln Gillespie and Eli Siegel, among others. There, many penurious poets read for kitty receipts: Siegel, according to Village standards, presented a major bit of poetry at the Vanguard, "Hot Afternoons Are in Montana." In those days benches sufficed for standard nitty accoutrements. Many look back to that era with nostalgia.

Carradine (more of him under New Acts) is likely to draw considerable business here. It's not probable, however, that he'll start a new nitty trend as conditions have changed considerably since the depression era. Nevertheless, there is literate entertainment in this direction, granting that audience and outlets are necessarily limited.

Max Gordon is presenting a first-rate show with Carradine, Eartha Kitt and George Hall providing a fine session of nitty entertainment. It's one of the top exhibits here in some time.

Miss Kitt, who recently worked La Vie En Rose, is a provocative songstress. Sepian has a style that frequently shows a sly sense of humor, there's good dramatic content on occasion and good projection of mood.

Hall is a musical comedy vet who has made good in ch-chi-nitty stands. His material is off-beat for the mass type clubs, but in the intimate spots he seems unable to do wrong. Satire of a Sousa march and his recitatives hit unusually hard in this spot.

The Clarence Williams Trio completes the lineup with its show-backing and opening tune. Jose.

### Palmer House, Chi

(EMPIRE ROOM)

Chicago, Feb. 7.

Billy DeWolfe, Margaret Phelan, Bela Kremono, Merriel Abbott Dancers (8), Eddie O'Neal Orch (12); \$3.50 minimum, \$1 cover.

Back after a two-year absence, Billy DeWolfe is topping an Empire Room display made up of repeat acts who have proved their worth here before. It's the second time around for warbler Margaret Phelan and juggler Bela Kremono, and of course DeWolfe has made several stops here since his now classic "Mrs. Murgatroyd" portrayal first projected him into headliner status. Producer Merriel Abbott's reliance this time on the "tried and true" looks positive to reap plenty of patron endorsement.

That some of the ringside habits may be nearly as familiar with DeWolfe's standards as is the comedian himself is apparently more a plus factor than a handicap. Certainly the opening night Empire crowd was with him from the start and even more so when he finally begged off with his mopping bit. "Mrs. M." remains the climax and looks good for continual mileage despite the recent TV showcasing on Ed Sullivan's "Toast of the Town."

DeWolfe's routines are polished to a fine edge and he earns a rising tide of laughs as he romps through the Club Swingeroo take-off on the gum-chewing hoofers; his British dramatics a la Noel Coward; the Boris Karloff impersonation, and the "expose" of the room's scarred tables and messy linens. The guy's a hard and fast worker who is well paid in attention and yocks.

Bill is also graced by a topflight juggler in Kremono. He garners much admiration with his swift tossing, especially the tophat twirling that plays off to a big mitt. Margaret Phelan, a lush voiced chick with a figure to match, runs the gamut with some spicy specialties that display her sophistication, and some operatic and pop standards that show off her vocal range. She was a bit too general with her repertory at the opening dinner show for the best "leave 'em hungry" impact. Nevertheless, gal registered heftily with

### "Can't Help Loving That Man"

and "The Irish Clockmaker."

The Abbott dancing troupe smartly open the proceedings with the "Ballet Adrian" and return midway for a clown number that displays considerable more agility than the usual house ten group. Not an unimportant adjunct to the affair is the Eddie O'Neal orch. Fronter is a highly personable emcee and his crew a smooth bunch of windjammers, both in backing the show and for the dance sets. Dave.

### Thunderbird, Las Vegas

Las Vegas, Feb. 7.

Morton Downey, Beatrice Kraft & Co. (2), Jimmy Ruff, Carmen Mastren, Kathryn Duffy Dansations (7), Johnny O'Brien, Normandie Boys (3), Al Jahns Orch (11); no cover minimum.

Morton Downey hasn't exercised his lyric lips in this territory for over three years, with result that return is signal for concentrated rush to load tables.

Takes over at the 88 facing auditors during segments of medleys. Charging opener, "Put Your Arms Around Me," blends into "September Song," "Only One For Me," "My Heart and I," "You Made Me Love You." Each set contains familiar oldies which tickle applause with each opening measure. Trademark whistling trill is woven into the pattern of long-standing—that of utter simplicity in songware.

Can't seem to go wrong this spot with such naturals as "Melancholy Baby," "Carolina Moon," "When Irish Eyes Are Smiling," "Blue Heaven," "Molly Malone," "Excelsior Rose," "Take You Home Again Kathleen." Irritating note is his use of word "cause" to bridge tunes, however. Breaks design of constant nostalgia by insertion of rib-tickling Irish wake song, "Why Did He Die." Formula used, plus his rep, insure begoff. Aiding the Downey warbles are accompaners Jimmy Rule at second keyboard and Carmen Mastren at guitar.

Beatrice Kraft, decked in East Indian trappings and flanked by two maids in native attire, holds attention securely with her terp lore. Bell-jangling partners describe similar movements as the gorgeous femme sets forth in stylized choreos. Hand movements are superb. Contrasting rhythms of two fingers are topped by Miss Kraft's solo enticement as encore.

Kathryn Duffy Dansations frame "Big Wide Wonderful World" as curtain-upper, utilizing hoops for setup. Closing maneuver is Gershwin melange and "Rhapsody in Blue" vehicle for Christina Carson's spotless toe terper. Johnny O'Brien officiates as capable emcee and production warbler. Normandie Boys assist vocally and Al Jahns orch displays thorough instrumental capacity for all backgrounds. Will.

### Forbidden City, S.F.

San Francisco, Jan. 29.

Charlie Low, Larry Chang, Doty Sun, Sing Lee Sings (2), Toya, Forbidden Dancers (6), Al Wallace Orchestra (6).

The big appeal in this lively pitch is novelty. Chinese gals and specialties in sprightly costumes tossing off standard routines provide a well-paced package of nitty hardware. Girls are on cute side, and while the bouncy one-two-three-turn dance routines are less than sensational, it all adds up to an okay slice of eye-value.

Show is opened by Charlie Low in a pleasing straight emcee chore and breezes into the first ensemble item with girls rigged in flashy black and sequin outfits.

Larry Chang, smooth voiced tenor, is first specialty with "Lullaby of Broadway" and "I'm Forever Chasing Rainbows" offered to good hand. Encore slanted in Spanish, "Quizas, Quizas, Quizas," a strong close. Chang has good appearance and voice, but better handling of mike would give increased volume for bigger impact.

Doty Sun, next up, has natural sense of comedy and mugging and turns in a zippy "Hilo Hop" and "Plenty Papaya" terp novelties. Here's a gal who could move on to bigger things by submitting to dance coaching.

The Sing Lee Sings, man and gal, are top faves in melange and score with a fast assortment of flashy acrobatic stunts which draw boff reaction. Jump through knifed-studded hoop garners big at bow-off. This is solid stuff any stand.

Billed as the Chinese Sophie Tucker, songstress Toya, in the home-stretch spot, is pleasing in a trio of tunes, "No Business Like Show Business," "The Man I Love" and "St. Louis Blues."

Music by Al Wallace troupe is outstanding for size of orch with tooters showing wide versatility for both show and terping. Ted.

### Desert Inn, Las Vegas

Las Vegas, Feb. 6.

Carmen Miranda, Stan Kramer, & Co. (3), Bando da Lua (4), Alan Gilbert, Pat Henning, Arden-Fletcher Dancers (8), Carlton Hayes Orch (11); no cover or minimum.

Sizzling Carmen Miranda is reason enough for heavy swarms to surge against the entrance ropes into this nitty. Sock supporting bill aids in giving eminent satisfaction before the Brazilian thrush fires up the fiesta.

Entrance of fiery and colorful gal sets up good relations immediately upon ringside amble and handout of bananas and apples. Chirp not only has w.k. fruit top-knot but a variation—a cascade of tiny umbrellas to accent gorgeous, vividly hued costume. Themes "Souise American Way" after which songalogue includes "Ay Ay I Like You Very Much," "Tico Tico," "Cuento la Gusta." At this juncture Miss Miranda flies off to doff turban while accompers. Bando da Lua quartet, warble and strum "Turban is Coming Off."

Returns with biz of combing red-dish tresses, spiced with gab to intro "Don't Talk Expensy." Garbled English tickles risibilities during western turn with white five-gallon lid, twirling guns, bleating "Yipsee Cayee." High platform shoes are cast off in "Love to Be Tall." Surprise Hawaiian insert, "Go Around the Island," grabs plenty attention, earning begoff caper "Mama Yo Quero."

Comic Pat Henning complete with Irish pan, gives out at run-on with con style delivery to make each thrust count for plenty. Yocks begin mounting for sure after he drops his Jerry Lewis colt toupe. Gleaming bald pate is butt of very (Continued on page 62)



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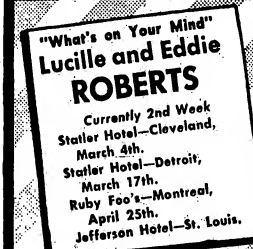
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LAS VEGAS, Jan. 26.—The Desert Inn, with Dagmar in her first cafe job since she broke thru on television, pulled one of the biggest crowds for an opening here in a long time.

A big Hollywood crowd, familiar with Dagmar's TV rep, jammed the room for both shows.

Dagmar's act, written by Lou Meltzer and Allan Walker, was built around a "Dagmar for President" routine, with band participation. In addition to the set routine, gal ad libbed her way thru some hilarious moments for yucks and big hands.

Dagmar isn't just a freak attraction. She has an act and does business.

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VARIETY

**Desert Inn  
Las Vegas**

Dagmar is the marquee name pulling in more than capacity crowds every show and keeping the casino jam-packed. Every night is New Year's eve as long as she's around these parts.

Curiosity which acts as magnet seems to be satisfied as tab-grabbers ogle her torso. As a performer, she offers talent superimposed on nerve. From walkon, attired in gowns designed to reveal the much-touted promontories to best advantage. Dagmar goes about her job of entertaining with gusto. Natural flair for dumb-dame comedy is keystone upon which writers Lou Meltzer and Allan Walker have built her routine. . . solid plaudits.

Will.

**DAGMAR**



★ **Currently** ★

**TOWN CASINO**  
**Buffalo**





## Nite Club Reviews

Continued from page 60

### Desert Inn, Las Vegas

funny running gag. Off-beat impersonation kids Boyer, Edward G. Robinson, Wallace Beery in "tone" effects, Bette Davis walk, etc.

Henning activates pic clips of Bogart, Cagney, et al., with pratfalls. Hunchback Army routine goes over big, sequelled by small-town election day parade lampooning several types (most Irish-American) for great exit. Henning could be slotted within vid frames nicely.

Stan Kramer, with company consisting of mother and father, puts on outstanding exhibit of puppet artistry. Manipulates brilliantly costumed dolls on floor as well as special platform. Unusual wire-pulling sets up magic routine, Bill Robinson terping stairs, drunk-stint, Betty Hutton doll pegs chirp to T. Entire company closes with blackface puppets nacing "Cake-walk" using strob. Big mits.

Ardent-Fletcher Dancers concoct mood lining in blue velvet, hold over exciting "Peruvian Mambo" which serves also as Miranda's stop. Alan Gilbert cantos productions with authority, sets a sly, breezy emcee style. Carlton Hayes batoes orch capably. Will.

### Chez Paree, Montreal

Montreal, Feb. 9.

Willie Shore, Ernestine Mercer (with Leonard Golbrick), Wally Aspell, Boots McKenna Line (7), Palm De Luca Orch (8); Peter Barry Quartet, with Maria Blanco; 85c admission.

The inexhaustible Willie Shore brings his tried and true patter and hoofing back to Montreal and dominates the Chez Paree at all times. Shore goes to work right after the Boots McKenna pony line finds its way offstage, and doesn't relax till the show is over 75 minutes later.

That Shore is a solid fave around this saloon is evidenced each night with the crowd that fills the boîte for both early and late show. Working a room that is peopled with characters who have been known to pick a filly now and then, Shore is in his element. His

"horses are my downfall" routine is never hit harder unless it's when Jackie Miles plays this spot (Montreal has still to hear Joe E. Lewis).

Shore tees off with a few stories, tries a song, does a bit with chirper Ernestine Mercer that is straight out of the burley wheel, featuring an off-the-shoulder gown, etc., and then goes into his material which is, as usual, highlighted by his stand-out hoofing. His pot pourri of ballet steps leads to a few hoked-up dance impressions, and then he does his Joe Frisco and Pat Rooney routines to socko reception.

Shore's material may not change much over the years, but he handles it in such a disarming manner, without the laboring or forcing, that it is always fresh and a sure click with patrons.

Show opener goes to a new-comer in these parts, Ernestine Mercer, a tall chirper from Texas with all the physical attributes that make up the basic parts of any modern-day thrush. Miss Mercer, with the help of orch conductor Leonard Golbrick, who works in a violin background during one arrangement, has gone overboard on the dramatic special stuff. "Old Man River," a spiritual and a French number fail to draw more than passing interest for their complications. Her big seller, "Love For Sale," runs the gamut from corniness to heavy-handed corn. Including a modified strip routine. Her begoff with Shore doing "Embraceable You," however, gets her off with plaudits.

The Boots McKenna line does well in the hoofing section, with Wally Aspell (New Acts) taking the vocal sides. Palm De Luca's band does show music, with attractive Maria Blanco giving a vocal and visual hoist to Peter Barry's relief sessions. *Newt.*

### Oasis, L. A.

Los Angeles, Feb. 5.

Woody Herman Orch, with Dolly Houston; \$1.50 cover.

Titillating rhythm of Woody Herman and his crew is cut right down the alley for Oasis devotees. His jump 'n' give gives the room all the reverberations of an earthquake.

Jazz idiom comprises 80% of the diet served by the batoneer, who breaks in occasionally with ballads such as "Prelude to a Kiss" and "Stars Fell on Alabama." Herman, vocalizing on the latter, surprises with a pleasant, stylized delivery.

Dolly Houston is in for a few schmaltzy numbers, but femme has more than her share of troubles weaning her weak pipes on "Old Feeling" and "I May Be Wrong." Mike gave out on her first effort so she couldn't be heard at all, and Herman stepped in to solo her time on his licorice stick. Next time up Miss Houston was surprised by an orch horn solo cutting in amidst her warbling. Apparent brush she was getting from orch, causing her exit in middle of tune, didn't reflect any credit on Herman's leadership.

Herman relies on jazz originals for a good part, and closes with sizzling version of "Perdita," which rocks the spa. Particularly strong on latter is sax combo, with three tenors, one baritone and Herman on alto. Sonny Iggo's skin-beating highlights the evening.

Intermission 88'er Joe Small tickles ivories niftily. *Evad.*

### Ritz Carlton, Montreal

(RITZ CAFE)

Montreal, Feb. 9.

Mack Triplets, Johnny Gallant, Joe Settano Trio; \$1.50 cover.

The Mack Triplets are a definite departure from the usual Ritz Cafe formula which to date has used a single thrush, either French or English. This threesome, grads from the Spitalny unit some years back, are making their second Montreal appearance and the Ritz Hotel patrons seem to go for their youthful song approach. The girls (Eileen, Charlotte and Laverne) have nothing outstanding in sophisticated tunes, but they keep punching the regulars which are catchy and easy on the ears.

"Trois Cloches," picks up best reception and an over-long Caylipo, "She Like It, He Like It" makes an obvious closer with the girls surprising via their demure innuendo.

As a tester, this type of act may be okay once every six months, but will only catch on with a more updated style and better material. Johnny Gallant at the piano gives the trio able backing. Joe Settano's trio maintains atmosphere with his smooth dancing rhythms. *Newt.*

### Flamingo, Las Vegas

Las Vegas, Feb. 7.

Dick Haymes, Mandarins (4), Sam Coslow Line (8), Sharon Dexter, Will Osborne Orch (10); no cover or minimum.

Although this new entry will not break records in jam-packed tables, it's pleasant diversion with Dick Haymes' warbling at top lure.

Haymes almost had to ditch this Flamingo booking, having suffered an accident to his left foot. (Dropped a trunk on it, he proclaims from stage). With cane as aid, and seated on bar stool, singer waxes informal in meditative layout. Most of his baritone is nostalgic in vein, using such standards as "Feel a Song Coming On," "Gypsy In My Soul," "Somebody Loves Me," "Very Thought of You." Second ballad breaks oldie trend with "And So To Sleep," while a rhythmic break is given in a rocked "Blue Skies." "Might As Well Be Spring" receives super treatment for top palms. Sets up request sesh easing into dampation after he invites couples to polish parquet to his vocalizing with Osborne orch. Accomper Al Lerner adds background by giving signals from ivories.

Mandarins, three guys and gal, set about their gyrations with Oriental flair for perfection. Opening is pyramid pic, rapidly breaking away for single and duo turns. Arm balancing and plate spinning on wands while member headstands on turning divot give rise to salvos. Spectacular dive through hoop of knives and burning torches is top thrill. Horizontal bar is erected for one of four to exhibit skill, followed by pairing which has one head-standing sans hold on another's pate, meanwhile twirling rings. Single act group expositions receive well-earned mits.

Preem of Sam Coslow's line comes off okay, but with parring needed here and there to telescope some stop-and-start productions. Gals are all whistle-bait, terp lightly. Coslow has picked chicks for chirping ability to include trio headed by Sharon Dexter. Brunet adds oomph to her song solos. Sheri North is featured in some sex leg work. Will Osborne orch backs solidly. *Will.*

### Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, Feb. 9.

Hank Fort, Raymond Chase, Arthur Ravel Orch (8); \$2.50-\$3.50 minimum.

Exuberance and merrymaking via song by comedienne Hank Fort, a bundle of energy who calls herself "the happy girl from the south," lives up to the title. She spreads her good cheer to the customers, plussed along by Raymond Chase's stimulating, comertina musical interlude. All of it stacks up as pleasing entertainment in this class bistro.

It's Miss Fort's first visit here and her performance clicks. As she fires a barrage of her own novelty comedy songs, her zip overwhelms and conquers. The numbers, with their laugh-studded lyrics, seem to be right up her comedic alley and afford a showcase for some effective clowning.

After a long series of song characterizations, she establishes friendly relations with table-sitters as she informally makes the rounds. In some respects she suggests a femme Milton Berle.

Chase is both an accomplished musician and good showman and his musical emanations prove very pleasant. His contributions cover a wide range, including "Malaguena," "Mighty Lak a Rose," "I Got Rhythm" and "Hot Canary." He also performs on tiny double accordions and does some other tricks with the instruments while extracting listenable melody.

Arthur Ravel's orch does an especially good supporting job for the performers and supplies fine dance music. *Rees.*

### Berkeley, London

London, Jan. 31.

Virginia Somers, Tommy Rogan, Rhumba Orch, Ian Stewart's Band; \$5 minimum.

One of the few remaining spots in London that still insists on evening dress, the Berkeley usually makes a pitch for entertainers with a style and dignity to match the environment. Virginia Somers fills the bill admirably in both respects.

This is her second cabaret engagement since coming to London three months ago, and in the interim she has played a successful date in Madrid. When she made her London debut, she impressed as a song stylist and pianist, and her current performance should maintain her rating.

Beautifully gowned and with a well balanced routine, the U. S. chanteuse evokes a warm response from a 'normally' staid clientele.

Partly accompanying herself, and occasionally allowing the house orch to provide the background, she runs through a planned 30-minute act with a satisfying mixture of light and dramatic stuff. Most effective is her rendition of "Till the End of Time," while in sharp contrast is Hoagy Carmichael's "Hong Kong Blues." New to most customers was a selection from "Pal Joey." In amusing vein was her Anglo-French version of "It's Nice to Have a Man Around the House."

Show was registering good average biz when caught, although it's accepted that the evening dress rule eliminates casual trade. Dance music is suitably provided by the two resident aggregations, Ian Stewart for straight terping and Tommy Rogan on the latunes. *Myro.*

### Hotel Nicolet, Mpls.

(FLAME ROOM)

Minneapolis, Feb. 9.

Eric Thorsen, Carlos & Linda, Cecil Golly Orch (12), with Mildred Stanley; \$2.50-\$3.50 minimum.

Eric Thorsen's stunning singing performance and Carlos & Linda's boff dancing are currently hitting the right entertainment spot with plenty at zing in this plush room. It's a show with no letdowns and it keeps the customers happy.

A Minneapolitan who has made the supper club grade, Thorsen returns in fine fettle after an absence of nearly three years. He's tall, blond and handsome, possessor of an excellent set of pipes, an engaging personality and superior showmanship. His big weapon is in being able to fork out highly enjoyable, are and putting the customers in a romantic mood. He has the femme table-sitters gaga.

Into such songs as "Younger Than Springtime," "The Whiffenpoof Song," "Enjoy Yourself" and his pop medleys, Thorsen puts sincerity and deep feeling. His visit to the tables to pin carnations on "fortunate" females and his excursions into comedy add to the plesantry. He also comes through with a Swedish dialect number, "Yah, Sure, Y' Betcha," right in order here.

Carlos & Linda, a snappy pair of Cubans, put comedic frosting on much of their terspichore and it makes their session all the more appetizing. Routines are out of the ordinary. The national dance of Mexico, and a Cuban version of the rhumba score particularly. *Rees.*

### El Rancho, Las Vegas

Las Vegas, Feb. 6.

Ben Blue & Co., with Sid Slate, Bobbie Martin; Andy & Della Russell, Jerry Pedersen, Joy Walker, El Rancho Dancers (8), Ted Fio Rito Orch (10); no cover or minimum.

Equal honors go to Ben Blue and Andy & Della Russell for making this parcel allegro. Biz will be tops for full fortnight at El Rancho Vegas.

Although sharing equal marquee percentages with the Russells, comic Ben Blue and roisterers have been handed closing slot. This they fill with several yockworthy sketches. Blue hits off first in meandering monolog interrupted by Sid Slate who legs a "Charleston" for kudos. Bobbie Martin, a well-stacked brunet, has her moment thrushing "Good Day Coming to You."

Return of Slate is signal for "Fractured French" bit introing Blue in Chaplinesque garb. Pantos with Miss Martin in rather suggestive content which sags considerably at Slate's swish tag. Blue's ever-funny "Chandu" gets a good working over, garnering howls from the house all the way. With Miss Martin, Blue sets up one of his standard routines, "Ten Cents a Dance," for kayo.

Andy & Della Russell fill their course with delightful warbling. His warm personality is evinced immediately as he solos "Song in My Heart" and "One I Love," with big reception for medley of such early Capitol disk hits as "Besame Mucho," "Amor," "Yo Te Quiero Mucho."

Special verbiage to "Me and My Shadow" leads Miss Russell into proceedings. Blonny chirp is gowned richly, looks like a million. Both head into "Thou Shalt Live" with "Shine on Harvest Moon" with stop-time terps. Amusing "Don't Say Hello" begins string of like specials including "Brother You Could Be Replaced," interlarding his impresoes of Tony Martin, B. Eckstine, Lanza, Stewart and Gable as part of song-pattern. "Honeymoon Is Over" dishes up husband-wife bantering, with "Roaring Twenties" song-combination spiced with oldies and costume touches sealing the deal. Terps lightly lead pair off for peak plaudits. *Will.*

### Mount Royal, Mont'1

(NORMANDIE ROOM)

Montreal, Feb. 6.

"What's New," revue; songs, Wilson Stone; dances, Gene Bayliss; with Elise Rhodes, Doris Schmitt, Billie Hayes, Hal Hackett, Richard Goltra, Jack Marlin; Max Chamitov Orch with Norma Hutton; Hal White Trio; \$1.50 cover Sat. only.

Making a complete switch from the formula type show of a name performer or a split bill, management of Normandie Room brings in group of six talent-loaded youngsters to make as gay a showcase as has been witnessed here for many months.

Backed by the songs of Wilson Stone and the staging of Gene Bayliss, these uninhibited kids, all possessing previous checkered experience, offer a miniature revue that has a bit of everything and is a surefire pleaser particularly in layouts removed from the big Broadway offerings.

Kicking off with "The Best Days of Our Life" in college dress and tempo, the unit builds neatly through the torchants of Elise Rhodes to a socko "Back in the Old Routine" featuring Billie Hayes and Richard Goltra. The latter number draws heaviest mitting, due mainly to the comedies of Miss Hayes, a short, blonde youngster with a vet approach to song.

Jack Marlin, a newcomer to the cast in the last week, does the major comedy bits and singles with an impress series that picks up an okay reception despite familiar takeoffs. A routine based on television, "Giddy Over Video," fails to garner expected yocks, probably because TV has yet to reach the Montreal area with any consistency.

Doris Schmitt displays plenty of femme appeal in her terp sessions and Hal Hackett, another replacement since the outfit got together a few months ago, is fair on the vocal sides which he splits with Miss Rhodes.

Overall impact of group is solid; with more sophisticated material—and experience—they are a cinch for the smaller cafes and hotel rooms. *Newt.*

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# MCA Firing Big Torpedoes at London; Hildegarde Set; Dean-Jerry Deal On

London, Feb. 12. Music Corp. of America is dangling its big guns in order to get a solid foothold on British bookings. Before planning back to New York, MCA veepee Larry Barnett closed with the Cafe de Paris here to play Hildegarde for a month starting May 19. Deal also has been set for Rudy Vallee to work that spot in September or October, and initiated negotiations with Val Parnell, managing director of the Moss-Empires Circuit, for Martin & Lewis at the Palladium for the month of July. Barnett will attempt to shift pix and radio commitments to enable the comedy twosome to work here.

Barnett, as reported last week, is attempting to enlarge MCA's European holdings. Latest step in expansion of the London outlet is completion of a deal with agenting firm of Jacobsen & Payne for latter to take charge of the vaude section of MCA's London office starting April 1. Initially MCA will concentrate on exports of J & P acts to the U. S. along with headliners of other offices.

Lew Wasserman, MCA prexy, is due in London March 1.

## Vaude, Cafe Dates

### New York

Lisa Kirk into the Persian Room, May 15... Phil Foster slated for El Rancho, Las Vegas, March 5... Kitty Kallen moved into the Beverly Hills Country Club, Newport, Ky., after subbing for ailing Gloria De Haven at the Hotel Waldorf-Astoria... Carmen Miranda packed for the Baker Hotel, Dallas, March 11... Peggy Ryan & Ray McDonald into the Waldorf-Astoria, March 20... Ames Bros. set for the Latin Casino, Philadelphia, Feb. 28.

Princeton Names Mendel Arthur Mendel, former literary editor of G. Schirmer Music and Associated Music Publishers, has been named professor of music at Princeton.



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**ROXY NEW YORK**  
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## Buffalo Court in Haze On Strip Phrase, 'Go-Girl-Go'; Same as 'Shake It Up'?

Buffalo, Feb. 12. A third degree assault charge made by Phyllis Panfil, known professionally as Pat Penner, a stripper appearing at the Havana Casino here, against John E. Houck, a waiter at the spot, was the occasion for some judicial constructions of striptease vocabulary when the case came to trial in City Court. Miss Penner charged that she suffered rib injuries as a result of a crusher administered by the ardent Houck.

The waiter denied the charge, stating that he had merely yelled "go-girl-go," which, his attorney explained, was actually a phrase of encouragement. When City Judge Zimmer inquired of William King, orch leader at the Casino, whether the verbiage had similar connotations to the phrase "shake it up," which the judge stated had been used in his day by the younger element, King advised him that some oldsters still used the phrase, but not necessarily so. He added that the exhortation was merely an appreciation of a performer's efforts and was seldom known to be used offensively.

To the judge's inquiry as to the stripteaser's professional attire at the moment, a fellow waiter, appearing as a witness, described her as wearing "just about what the law allows—a G-string and a brassiere."

To add to the tragedy of errors, Houck was taken ill as a result of food poisoning during the noon recess, causing Judge Zimmer to adjourn the case for a week.

## Metro Drops Acts At London Empire

London, Feb. 12. M-G-M is dropping stagshows at the Empire Theatre here March 1 after operating the house 26 months as a vaudeville. Decision was made because of sub-par biz, but Metro British manager Sam Eckman declared that the combination policy probably would have continued if taxed at the same rate as live shows. Theatre reverts to straight pix.

Nat Karson, who formerly produced at Radio City Music Hall, N.Y., handles the same here. There was a resident company of 100 performers.

U.S. talent frequently headlined. Arthur Blake was slated to start an engagement there shortly, but has been cancelled.

## Saranac Lake

By Happy Benway  
Saranac Lake, N.Y., Feb. 12. The American College of Surgeons has ranked the Saranac Lake general hospital as fully approved. Renato (Renaldo Magni), musical comedy and nitery entertainer, took about eight months to beat the rap. His last clinic gave him the okay to resume work.

Gloria Davis, of National Screen Service, who recently registered for the observation period, rated her first O.K. to attend pictures bi-weekly.

Bob (Harmonica) Coffey, after 18 months of faithful rest, hit the jackpot and drew all-clear clinic.

Among the out of towners who graduated here and who report holding up nicely are Mary Lou Weaver, Cleveland; Inez Liverpool, Boston; Ford Raymond, Los Angeles; Tommy Vicks, Boston; Robert Tarr, Old City, Pa., and Amazing Mr. Ballantine, who booked solid.

Among the strictly in bed patients at the Variety Clubs' hospital who rated a top clinic are Ray (IATSE), Van Buren, Edwin Rowland, Glenn Phillips, Joe (UA) Phillips, Jesus (Gracia) Dominguez, Ruth Burke, and Jean Ellis.

Stanley Nelson, legit and TV actor, received his initial good clinic that rated him his first 10-day furlough.

Write to those who are ill.

## Alaskan Circuit

Continued from page 2

in and around Fairbanks for a week. Then back to Fort Rich. It takes short plane hops and bus trips to play relatively near spots and comes back the same night to Fort Rich.

They try to make it as comfortable as possible for the trouper. At some of the outside bases, accommodations are much more primitive, but there's enough heat and hot water and—believe it or not—it's generally not as cold as you've been led to believe about Alaska.

Assigned to each unit is a project officer, a captain or lieutenant. His job is to see that the unit is properly fed, housed, transported and that it arrives on time, with its personal baggage and stage equipment, to do its show.

Food is mixed. Most of the eating is at officers' messes where the food is sometimes as bad as you imagine it must be in Alaska. However, you have guest privileges at officers' clubs everywhere. After regular mess hours at Fort Richardson (which is something special) you can get a T-bone steak the size of a medium size platter after regular mess hours. Steak prices range from \$2.60 to \$3 and the meal includes dessert, soup, salad and coffee.

Remember, that's at Fort Richardson, where you spend about half your nights. But it's not true around the circuit.

Armed Forces Special Services pick up the tab for the rooms and all of the meals, except now and then your project officer may run a little short and not be able to take care of all the big steaks you might hanker after.

That's Alaska living the Camp Shows find it.

## Variety Keynotes Typical Unit

Anchorage, Alaska, Feb. 12. A diversity of experience, background and change of pace are the ingredients comprising the "typical" four-act vaude unit which USO Camp Shows sends abroad to entertain troops. Unit 1005, now drawing toward the close of its five-week tour of Alaska, is regarded as typical. Here are the folks whose show has won great commendation up here in the northland wherever it has played.

Horacio Ortega Marquez and his wife, Luisa, make up the team of Leonardo & Anita, one of the more versatile ventriloquist acts. They're Venezuelans; Leonardo, whose 47 years makes him the oldest member of the troupe, boasts nearly 30 years in show biz, mostly as a ventro in South America. In World War II, the U. S. Army came across him in Panama and hired him as a one-man show to entertain Spanish speaking Puerto Rican Army personnel in the Caribbean area. After the war, Leonardo & Anita came to the U. S. where they did their act before the Spanish speaking people in our Southwest and studied English for all they were worth. It was less than four years ago that old trouper Leonardo, his English now in good shape, ventured to try his ventro act before English speaking audiences. The Alaskan tour is his second for USO.

Toddy Stewart, singer, mimic and emcee of Unit 1005, is a Floral Park, L. I., gal, who got her start in one of the Major Bowes units a number of years ago. She mimicked Martha Raye's singing motions while a phonograph record poured out the voice of Miss Raye to the audience. She's played clubs in and around New York, has done a little TV, had her act on the stage of RKO metropolitan New York theatres and once sang a two-week engagement with the band of the late Ben Bernie. The USO sent her out to the Pacific Islands and Korea in 1947, but this is her first tour of duty with the revived USO.

Joe Chisolm, the sepia baton twirler and patter specialist of Unit 1005, is a Brooklyn boy who started out as part of an acrobat team in 1943. He played many of the larger cities before switching over to a single in 1947. With his baton specialty, he has appeared with Duke Ellington, Charlie Barnet and Lionel Hampton, and, in

# Hamid Proposes Changes in Insurance; Nixes AGVA Pact Pending State Sift

Controversy over the American Guild of Variety Artists insurance plan entered another phase last week when George A. Hamid, head of the National Producing Corp., which operates the touring Hamid-Morton Circus, proposed to the union what he considers improvements in the insurance program.

Hamid recommended coverage for performers while rehearsing as well as performing or traveling, and when taking down or setting up their equipment. Hamid also asked that coverage should not be restricted to injury caused while performing for a single employer who has paid the insurance for that engagement. Hamid feels that if an act takes another job, he should have protection at a new place of employment.

Hamid also declared that the employer, who pays the insurance tariff, should also get protection. He asserted that \$7,500 or \$10,000 for a fatal or serious accident is insufficient. He cited the fact that the Hamid-Morton circus is currently being sued for \$100,000 by a man who was shot out of a cannon while performing in an act owned by Bruno Zaccchini. Latter was paid \$2,250 weekly and Hamid says he had nothing to do with the manner in which Zaccchini performed the act.

Hamid also claimed that Jack Irving, AGVA's national administrative secretary, gave him a clean bill of health for the stance he has taken on his refusal to go along

1949, he appeared as a guest on Ed Sullivan's "Talk of the Town" video show. This is Chisolm's first USO tour.

Geraldine & Joe are a knock-about comedy dancing and song act, the partners being Chicagoans Joseph Tripoli and Gloria Joyce Adams. Tripoli, now close to 35, boasts 28 years of show biz experience dating back to the time he broke in at the age of 7, during an amateur night in Chicago's long-gone Sidnor Theatre. Incidentally, Geraldine Du Bois, who at the age of four became his partner a little later, currently chirps with the Ted Lewis Orch.

The original Geraldine & Joe, who were teamed as a kid act by Paul Ash, now of the N. Y. Roxy Theatre, played in England and France, in George White's "Scandals" in 1940, and then were with Ted Lewis until Tripoli entered the Army. This is Tripoli's first USO tour.

His partner, Glori Adams, whose 21 years make her the youngest member of No. 1005, has sung with small bands in and around Chicago, has been a chorine in circus and carnival shows, travelled coast-to-coast with the "Yonely" company and has made TV transmissions. It's also her first time out for the Camp Shows and her short costumes make her the unit's much appreciated cheesecake.

Pianist for unit is Karl Keller, who hails from Little Rock, Ark., and is a graduate of New York's Juilliard School of Music. Keller, one-time church organist, has played with a number of bands including the Alex Bartha and Eddie Stone aggregations. He's done a solo piano act for several years, most recently at Charlie Farrell's Racquet Club and at Jimmy Diamond's at San Bernardino. Keller played for Camp Shows in Europe and the Pacific from 1944 through 1947, but this is his first engagement in the revived USO shows. He'd like to make a USO tour with his wife, Mary Phillips, a screen extra, dancer and singer.

with the AGVA insurance program. Hamid declared that Irving in a letter to a trade paper declared that charges of fraud ascribed to the program had proved to be true. The program, Hamid said, has been under scrutiny of the New York Dept. of Insurance and a clean bill has not yet been given it. Consequently, Hamid feels the union is asking him to subscribe to an insurance program that may be riddled with fraud.

### Proposes Group Study

Hamid said that due to the peculiarities of the outdoor field, he believes that a committee comprising the employers, performers and union execs should be chosen to get the views of all who would be affected by the insurance program, in order that the best possible solution should be arrived at.

The outdoor agency head (George A. Hamid & Son) has told Irving that he is willing to negotiate as soon as the legality of the insurance program is established by N. Y. State. Irving, on the other hand, asked that in the absence of a formal agreement, the insurance plan shall apply to engagements until an agreement is made. Hamid, however, is unwilling to consent to the insurance until its status is cleared.

Union is slated to picket the Hamid Morton-Morton Circus when it opens in Kansas City next month for the local police. Hamid left Monday (11) for a South American cruise and is due back some time in March, after the K. C. show.

## Cops Clip Alaska Strips

Anchorage, Alaska, Feb. 12. Police here put a ban on strippers in night-clubs after the spots took advantage of the cops' leniency, according to Police Chief T. H. Miller.

Two niteries within the city limits are affected, but several just outside the city limits may continue to use strippers.

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**The John Bartram Hotel**

BROAD AND LOCUST STREETS  
Robert Pearce, Resident Manager



# VARIETY BILLS

WEEK OF FEBRUARY 13

Numeral in connection with bills below indicate opening day of show  
 Letter in parentheses indicates circuit. (FM) Fanchon Markey (I) Independent  
 (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner  
 (WR) Walter Reade

**NEW YORK CITY**  
 Mustel Hall (Q) 14  
 Patricia Bowman  
 Charles Lasky  
 Anthony Makas  
 Stanley Kines  
 Rockettes  
 Corps de Ballet  
 Syn Orchestra  
 Judy Garland  
 Smith & Dale  
 G. & F. S. Zony  
 Nicholas Bros  
 Sherrill  
 8 Boy Friends  
 Paramount (P) 13  
 Gene Krupa (S) Ore.  
 Edwards Bros  
 Polly Berger  
 A. A. C. C.  
 Phil Foster  
 Roxy (I) 15  
 Johnny Johnston  
 Rogers Tapp  
 R. & F. Stuart  
 Roger Carner  
 Andrews  
**CHICAGO**  
 Chicago (P) 15  
 Diagona Blake  
 Lon Chaney  
 (I) to RKO  
**CHICAGO**  
 Palace (I) 15-17

Keller's Jungle  
 Judy Talbot  
 Ray Wencil  
 The Coles  
 The Sheratons  
**GOLDSBORO (NC)**  
 Carolina (P) 15  
 Asylum of Horrors  
**GREENSBORO (NC)**  
 National (P) 15  
 Asylum of Horrors  
**HIGH POINT (NC)**  
 Centre (P) 15  
 Asylum of Horrors  
**MIAMI**  
 Olympia (P) 13  
 Danahill  
 Rudy Cadenas  
 Florian Zabach  
 Jack Durant  
 De Castro  
**ROANOKE (Va)**  
 Virginia (I) 14  
 The Williams Ore.  
 Orlores  
 Don Besley  
 Scott Milburn  
 Eleanor Foster  
**WASHINGTON**  
 Capitol (I) 14  
 Ray Moley  
 Sylvia Froos  
 Wells & 4 Fays  
 C. C. Leaver  
**WINSTON-SALEM**  
 (NC)  
 State (I) 15  
 Asylum of Horrors

Hotel Roosevelt  
 Jodel Habeler  
 S. J. Regis  
 Juliana Larsen  
 Mill Shaw Ore.  
 Horace Diaz Ore.  
 Hotel Statler  
 Tex Benke Ore.  
 Vincent Lopez Ore.  
 Hotel Warwick  
 Three Stars  
 Latin Quarter  
 Fernando Montiel  
 De Castro  
 Fedi & Fedi  
 Toni Bassi  
 Costello Twins  
 Rudy Cadenas  
 Cecilia & Steffen  
 Ralph Young  
 E. J. Stevens  
 Pamela Dennis  
 oquimpio group  
 L. V. E. E.  
 Carl Ravanza  
 Dorothy Dandridge  
 The Models  
 L. R. L. L. L.  
 Ronnie Graham  
 McCormick  
 Bill Jacoby  
 3 O'Clock  
 Julius Monk  
 Norman Paris 3  
 Eddy & Eddy's  
 Penny Copper  
 Rome  
 L. A. Day  
 Louise & Harris  
 Oliver Ders  
 Patricia Bright  
 Ray Hyson  
 Harold Pontville  
 Hazel Webster  
 Dick Bernie  
 Dolly Dawson  
 Dick Diana  
 Jerri Talbot

Old Roumantan  
 Sadie Benza  
 Henny Nadell  
 Katherine Chang  
 Don Dellarie  
 Nadya  
 Joe LaPorte  
 D'Aquila Ore.  
 Scotty Graham  
 Park Sheraton  
 Irving Fields  
 Mimi Warren  
 Ernestine Holmes  
 Park Sheraton  
 Paul Taubman  
 Two Guitars  
 A. R. C. C.  
 Elena & Anatole  
 Eli Spivak  
 Michael Ustano  
 E. J. Stevens  
 Kostya Polanski  
**Versailles**  
 Carmen Torres  
 Beverly Dennis  
 Arthur Maxwell  
 Constance Towers  
 Bowland  
 Two Shirts & Skirt  
 Bill Norvick  
 Geo. Hale Revue  
 Emile Pettit Ore.  
 Fanchon  
**Village Barn**  
 Cella Cabot  
 L. S. Willis  
 E. J. Stevens  
 Bobby Gordon Ore.  
**Village Vanguard**  
 John Caddine  
 Eartha Kitt  
 George Hall  
 Clarence Williams  
 E. J. Stevens  
 Harold Pontville  
 Bob Fosse  
 Nat Bradwynne O.  
 Mische Rort Ore.  
 Wivall  
 Sal Noble  
 Bob Lee

Blackhawk  
 Gloria Marlowe  
 Don Luberto  
 Al Checco  
 Bobo Lewis  
 Larry Lawrence  
 Martin Kraft  
 Tessa Carano  
 Henry Brandon Ore.  
 Blackstone Hotel  
 Ray O'Neil  
 Chaz Paroe  
 Luba Malina  
 George Deers (S)  
 Johnny Martin  
 Chaz Adorables (S)  
 C. Davidson Ore. (S)  
 Edgewater Beach  
 X Cugat Ore. (S)  
**LOS ANGELES**  
 Ambassador Hotel  
 Gordon MacRae  
 Eddie Bergman Ore.  
**Biltmore Hotel**  
 Bobby Sargent  
 Wayne-Marlin Trio  
 Buster Shaver  
 Hal Derwin Ore.  
**Ciro's**  
 Will Mastin Trio  
 Dolores Davis Jr.  
 Dolinoff & Raya Sis  
 Dick Stable Ore.  
 Bobby Sargent Ore.  
**Memphis**  
 Rosalind Courtright  
 Eddie Oliver  
 Latin Aires

Flamingo  
 Dick Haymes  
 Mandarins  
 Flamingo Lovelies  
 Vocallovelies  
 Sharon Dexter  
 Will Osborne Ore.  
 Desi Arnaz  
 Carmen Miranda  
 Pat Henning  
 Stan Kramer Co.  
 Alan Gilbert  
 Arden-Fletcher  
 Elanchos Vegas  
 Ben Blue  
 Andy & Della  
 Russell  
 El Sanchez Dancers  
 Joy Walker  
 Louise Burnett  
 Ted Flo Rito Ore.

**THUNDERBOLT**  
 Morton Downey  
 Bertie Bannett  
 C. Duffy Dandations  
 Johnny O'Brien  
 Christina Carson  
 Norman  
 Al Johns Ore.  
 Jack Martin Five  
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**MELBOURNE**  
 Tivoli (I) 11  
 Roger Roy  
 Donald Novis  
 Charles & Family  
 Wally Boag  
 Rostia Alexander & Violetta  
**BRITAIN**  
 BRISTOL  
 Empress (I) 11  
 Joe Loss  
 Low & Webster  
 Artemus Co.  
 3 Partners  
 Olga Varona  
 Clarkson & Leslie  
**CHISWICK**  
 Empire (S) 11  
 r. Crook & Crackpots  
 Peter Sellers  
 Jack Daly  
 Woods & Jarrett  
 Hilda Heath  
 Fred Williams  
 Pepinos Circus  
**EAST HAMPTON**  
 Grand (I) 11  
 4 Hellrolls  
 Charlotte Co.  
 Kepps  
 N. Fitzpatrick  
 Victor Scarfth  
 Eltham & Sharpe  
 Metropolitan (I) 11  
 E. & D. Waters  
 G. Elliott  
 Loris Cortez  
 Hargraves & Russell  
 Jimmy Gay  
 3 Antons  
 Marie Auther  
 Carol  
 Dot & Maureen  
**Palace (I) 11**  
 Bernard Miles  
 Maudie Jeff. 4  
 Ella Shields  
 Jack Watson  
 Betty Cavendish  
 D. & J. Sherry  
 Yolandas  
**FINSBURY PARK**  
 Empire (I) 11  
 Max Miller  
 MacDonall & Graham  
 Gwen Liddle  
 Lenore Korman  
 Warren Latona & Sparks  
 2 Sisters  
 Whirlwind  
 Edwardos  
 Icton  
**GLASGOW**  
 Empire (I) 11  
 Hanton Twins  
 5 Smith Bros  
 Foster & Clarke  
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## Chicago, Chi

Chicago, Feb. 8.  
Les Diagora (3), Don Cornell,  
Lon Chaney, Jr., with Charles  
Bang; Arthur Blake, Louis Basil  
Orch; "Lone Star" (M-G).

There isn't much star value here and its the Clark Gable-Ava Gardner pic that will have to be the chief lure for the two weeks. However, bill is a little out of the usual rut, featuring Lon Chaney, Jr., in a dramatic sketch, and an impressionist as the top draws.

Les Diagora are a strong opener with their head to head balancing stunts above a run of mill acro work. Youthful males have a stau trick in noggins to noggins work, but with a rubber ball between the skulls. They have a strong clincher with topsider revolving four hoops at once about 14 feet high while head to head.

Don Cornell is the latest of a string of disk personalities here and apes some of his fellow chanters. Bit doesn't come off too well and singer might stick to straight crooning chores, the best of which are "Sorrento" and his best-seller, "It Isn't Fair."

Chaney is brought on by Charles Bang, who sets the stage for the film star. Latter explains that this is an attempt to resurrect the old Keystone or dramatic sketch, once part of every vaude bill. However, weary and trite piece of material about two test pilots negates the efforts of the pair. With a standard bit, or more staunch playlet, it might register. Act still gets a good hand and Chaney does a shorty of Lennie, the idiot of "Of Mice and Men," which really displays what can be done.

Arthur Blake hasn't been around here in about five years and much of his material is new for the local theatregoers. It's the sort of stuff that most satirists wouldn't touch, although some of it has been overdone and might be discarded. He does a Charles Laughlin-Captain Bligh for his first etching and then an amazing profile of Gloria Swanson in "Sunset Boulevard." There's a Jimmy Stewart-Bette Davis thing that's below par, but his Jose Ferrer Cyrano is above the usual fare for presentation houses. His Carmen Miranda is a real laugh-getter, but his finale of Mrs. FDR addressing a gathering of Camp Fire Girls is real biting. It's a salvo piece of satire that's spoiled slightly by too much camping with orch members, which puzzles audience.

Louis Basil does an excellent job, especially since there are so many mood themes needed in this show.

## Casino, Toronto

Toronto, Feb. 8.  
Margaret Whiting, with Joe (Fingers) Carr; Tommy & Susan Valentine, John Tio, Billy Meek, Cathalans Troupe; Archie Cameron, Archie Stone House Orch; "The Mob" (Col).

With Margaret Whiting on the marquee on her first Canadian date, the Casino has a lusty lure; but this 70-minute stage package has plenty of other click, with all acts socking over when caught.

In a glamorous salmon-pink gown, Miss Whiting is generous in her stock numbers and quickly displays neat phrasing and ability to sell a song. Another asset is her good-natured audience banter. This is a girl with a fresh and irrepressible personality, plus the nostalgia of her late father's song-writing reputation; but she stands on her own on solid delivery and individual sparkle.

On full stage before the golden drapes, and with two accompanists at two grand pianos (Lou Bush, her husband, and Leo Dukehorn), Miss Whiting whams into "Of Thee I Sing" and then a medley of her recordings. She really hits the audience decibels with Whiting, and the way her father came to write "Japanese Sandman," "Sleepy Time Gal," "Louise," "I'm Love with You, Honey," and "Ain't We Got Fun?"—all of which she knocks across the footlights for an audience reception that is not often heard in a vaude house.

In his own right, the stage is then turned over to Lou Bush, with the announcement from his wife that he is Joe (Fingers) Carr. To the album-buyers, this is something they have been waiting for, notably for his boogie-woogie, honky-tonk, ragtime and bar-room piano, with the audience eating up his "Snow Deer Rag" and "Down Yonder." With Miss Whiting's restrained clowning, this is team-work for any entertainment media; it's over socko on mutual cordiality and technical top.

Tommy & Susan Valentine open the full-stage proceedings and im-

mediately indicate that they are production performers in their neat waltz taps, leaps and spins, clever concerto work, coupled with class. Billy Meek, Scottish comedian, also over nicely on his banjo and miniature accordion stunts, but he could pull the purple corn that, on his boyish personality, garners laughs but isn't necessary. With his comedy songs in the music-hall manner, Meek doesn't need the dirt.

Nicely rounding out are John Tio and his talking parrot on dialog for top returns; the Cathalans, three men and a girl, for swift acrobatics and tumbling, and a smash finale in which one of the boys, atop a 16-foot ladder balanced on the shoulders of a mate, kicks this off to complete a full somersault for a shoulder landing.

Whole quickly-paced bill is neatly knitted together by Jimmie Cameron as m.c. and Archie Stone's house orch, with former bringing on his 20-month-old daughter, Sharon Colleen, for her stage debut.

## Apollo, N. Y.

Roy Eldridge Orch (13), Buddy Rich, Annie Laurie, Cracksheet & Co. (3), Bill Bailey, Erroll Garner Trio, "Blue Grass of Kentucky" (Mono).

This layout gets off fast with the Roy Eldridge orch belting out a boisterous rendition of "G Bop." Rest of bill manages to sustain the click-kickoff pace. Marquee lure of Eldridge, Erroll Garner Trio, Bill Bailey and Buddy Rich, latter soloing here, should draw plenty of trade.

Rich emcees with geniality. He handles the intros and fill-in gabbling chores with an impishness that endears him to the house. Opens with a vocal of "Fine and Dandy" (with some special lyrics added) that displays his ability to carry a tune and nothing more. He scores effectively, however, in closing niche with an exciting drum solo. Rich's skinbeating has top showmanship values. His efforts are greeted with solid and response.

Slim songstress Annie Laurie gets little chance to develop her turn. She's limited to two numbers, a blues shouting item, "Feel So Right Tonight," and a slow-tempoed mood number, "Craving, Sighing, Dying." Thrush is loud and emotional on both, getting off to mild mitt. Cracksheet and his troupe guy and gal, work the comedy assignment for mediocre results. Blackout sketch is a tired affair which never gets moving despite the trio's burlesque slapstickery.

Eldridge reduces his band to three rhythm, two reed and a trumpet, which he tootles, for a lively set. Combo offers a pair of novelty tunes, "There Ain't No Flies On Me" and "School Days." Eldridge sparks the group with his top trumpeting and slick vocaling.

Bailey, still on leave from the pulpit, nabs top honors for his terping stint. House is with him from opening step to final patter begoff. His stylized cleatwork wows 'em. His patter sprinkling re sister Pearl, pulpitizing, etc., is warm and infectious. At show caught opening night, house kept him tapping and gabbing an extra five minutes.

Erroll Garner Trio hits big in the cleanup spot. Garner's keyboarding of such numbers as "Body and Soul," "Honey-suckle Rose" and "Stuffy" are sock renditions. It's strictly an instrumental set, but Garner's artistry holds interest throughout. He's ably backed by Shadow Wilson, drums, and John Simmons, bass. Gros.

## Olympia, Miami

Miami, Feb. 8.  
Ethel Smith, George O'Hanlon, June Brady, Bruce Morgan, Cycling Paiges, Les Rhode House Orch; "I Want You" (RKO).

Topliner Ethel Smith carries the current bill, with the agile-legged and orb-appealing organist wrapping up in a solid stint that kept the mits mounting throughout. Her showmanship is of a high order. Balancing of tunes shows intelligent approach to staging the Bach to give ideas contained, with the Latin compositions as highlights.

George O'Hanlon is okay with his comedies. Has some inventive ideas that raise up the giggles and, on some occasions, the yocks.

June Brady is an apt songstress-mimic. Handles herself well and exits to okay palming after her carbons on the current TV-cafe stars.

Ventro work of Bruce Morgan shows need of strengthening, both as to material and projection. Uncycle work of the Paiges is a cycle work in this situation. Les Rhode house orch handles the showbacks capably.

## Adelphi, London

London, Feb. 5.  
"Tele Variety" with "What's My Line?" with Gilbert Harding, Elizabeth Allan, Peter Casson, Gladys Young, Bryan Michie, Frank Cook, Ali Ben Hassan's Whirlwind Moroccans (10), Jack Kelly; Dixon, Wood Orch; \$1.75 top.

Jack Hylton introduced two novelties in his limited season of televitearity at this legit house. The main attraction, the popular TV feature, "What's My Line?" gets its first public airing with Gilbert Harding, hitherto one of the team, acting as announcer and chairman. The occupations of the chosen four members of the public have to be guessed via cross-questioning by four experts, consisting of Elizabeth Allan, Gladys Young, Bryan Michie and hypnotist Peter Casson.

The resulting contest makes for an interesting, if not entirely satisfactory, vaudeville offering. Main boxoffice attraction will be more the opportunity of seeing the TV participants in the flesh than the intrinsic entertainment value of the act. The quartet of victims, in this instance a beer-taster, artist's model, Turkish bath attendant and poster artist, flummoxed the questioners, aroused plenty of laughs, and the session ended in a draw, with the customary bestowal of gifts on the unrevealed personalities.

Another experiment was the West End debut of Frank Randle, a Lancashire comedian who has immense popularity in his native terrain with his own revue. He appears in two sketches, amateurish to a degree and so heavily peppered with crude vulgarity that he volunteered an apology for his perpetration in a speech on the termination of his performance.

His first appearance is as a half-wit soldier in the jungle, scoring off his superior officers (cut after the first house); his second is that of a grandpa celebrating his 82d birthday, with dancing and all the trimmings of a farmhouse kitchen family party. Randle depicts the drunken, goatish octogenarian with revolting realism, alternately belching, retching and pawing the women. His characterization is excellent, but whatever talent he possesses is obliterated by the coarse, witless lines and actions he delivers. His company of 20, support him as stooges, musicians and comics to the best of their ability.

Of the straight variety acts, Joan Turner sings some light numbers pleasantly and w/ plaudits with vocal impersonations of Gracie Fields and Vera Lynn. She winds up in powerful operatic vein, giving a rich rendering of "One Fine Day."

The Ben Hassan Whirlwind Moroccans live up to their name with swift hand springs and spectacular pyramids. Frank Cook, a fresh looking youngster in cowboy garb, plays some popular ditties simultaneously with guitar and harmonica. Jack Kelly winds the bill with neatly executed routine, juggling with cigar boxes, balls, cigarettes and glasses.

## Fox, Detroit

Detroit, Feb. 9.  
Tony Martin, Patrice Helene & Jan Howard, The Chocolateers (3), Don Henry Trio, "Model and Marriage Broker" (20th).

Tony Martin returned to the 5,000-seat Fox Theatre, one of the cradles of his career, and found an entirely new audience waiting for him. He has been "discovered" by the bobby-sox brigade. In his previous appearances here he appealed to girls from their 20s up.

He sings "I Get Ideas," "Domino," "Enjoy Yourself," "Lullaby of Broadway" and "I'm Not That You Think" for buff returns.

Patrice Helene & Jan Howard get some extremely funny twists in their satires on the dance, stage plays and films. Their mimicry has a weird fascination about it.

The Don Henry Trio, harmonica players, have some trick props like the harmonicon kettle. Their monkeyshines earn plenty of yocks.

The bill is rounded out with the Chocolateers, three dancing cutups who depend on the romping and stomping style for good returns.

## AAA Elects Braden

J. Noble Braden, who organized the motion picture arbitration system set up under the 1940 consent decree, has been elected exec v.p. of the American Arbitration Assn.

All film cases arbitrated from 1940 to 1948 by AAA panels were under Braden's direction.

## New Acts

## JOHN CARRADINE

Readings  
20 Mins.  
Village Vanguard, N. Y.

John Carradine, veteran in films and legit, has embarked on a new field. Armed with some of the best prose ever written, albeit not originally intended for cafes, Carradine is doing recitations at the Village Vanguard. This sort of pitch seems to be working out well for those with name value, as indicated by the First Drama Quartet, Emlin Williams, etc.

Carradine, whose gaunt figure and low-pitched pipes give dramatic authority to his utterances, wins the first encounter with the audience quite easily, retailing the attention of the crowd throughout. He gives his readings a good quota of sensitivity and there's a minimum of ham. The response is more than just polite.

Actor begins with a reading from Corinthians. He brings out the majesty of these passages, and provides a lyrical quality. There are also readings from Beaudelaire and Rupert Brooke. It's all attention-compelling; a bit arty perhaps, but still sufficiently down to earth to give the drinkers something alternately exciting and soothing. Opening night he did a saucy story on request.

## ANDREX

Songs  
5 Mins.  
Continental Cafe, Montreal

A vet with more than 20 years' experience in the French music-halls, films and radio, singing-comedian Andrex is currently playing his first cafe date in Montreal since '50, when he appeared at His Majesty's Theatre heading a vaude troupe.

Of medium-height, garbed in a light-blue suit and topped by the mobile face and flashing smile typical of such Gallic enterprisers, Andrex sets a big program of varied numbers that draws okay milting. Some of the songs in present catalog are new to localities, but biggest reception comes from the faves he has established with French-Canadians through films and platters.

Song list is varied, with emphasis on the comedy stuff such as a Franco-Italian version of "Please Don't Squeeze the Bananas" and "La Bella Musica." A Russian-type number garners plaudits and a bit on a waiter called Ernest is sursire in this boite. Most of his material is overworked, punched to the limit for yocks and loaded with innuendo for the obvious.

His appeal, particularly with the femme half of an audience, is solid despite his singleness of purpose. Possibilities for appearances other than in French-speaking areas are limited as he speaks little English and has, at the moment, no English turn in his songbook. With a minimum of two Anglo-American routines, guy would be a good bet for the tele and in cafes featuring big productions.

## MAGNETONES

Instrumentalists-Songs  
25 Mins.  
Venus De Milo Room, Montreal

Smoothest combo to play this lounge in past year, the Magnetones are a cut above the usual trio that belts out the pops and oldies for the handholders at the Venus. Trio is composed of the standard setup—bass, guitar and piano—with all three boys taking vocal sides and larding the occasional song with some socko harmonizing.

Team have a quiet but authoritative touch with all songs and are ideal for the lounge-type cafe or in relief spots between intimacy productions. The present room policy making all patron requests a must restricts styling to a certain extent, but despite this, outfit exhibits plenty of musical savvy.

## WALLY ASPELL

Songs  
18 Mins.  
Chez Paree, Montreal

A former crooner with local orchs, Wally Aspell is currently featured in the production stints at the Chez Paree and personable youngster is picking up the biz in a hurry. Already loaded with a good set of pipes, he has developed an easy stage presence and a speaking voice that assured and straightforward.

Vocalizing at the moment is confined due to makeup of present revue, but he can handle a single spot with savvy, staying close to standard arrangements for best effects. Dual capabilities of singer and emcee make him a natural for any medium featuring lavish spectacles, etc.

## FERNANDE MONTEL

Songs  
15 Mins.  
Latin Quarter, N. Y.

It should be a hard and fast rule that Continental singers should start with their third number. It's a general pattern during the import's first tune that the audience wonders why, on the second, there's some interest, and by the third tune, they're sold.

This format works out for Fernande Montel, a French chanteuse who's making her U. S. nitery debut at this stand. She makes an impressive appearance. Her wrap-around gown is striking, as is her silver blonde hair and okay profile.

Montel, from the third tune on, indicates a fine flair for dramatic presentation. "Girl on the Merry-Go-Round" is distinctive tune, which gives her thespic ability a chance. She follows with lighter tuneful songs, which also continue her impact.

She can work the mass or class nitery circuits, and would do well in most aural and visual media.

## FOUR FRAZERS

Songs  
20 Mins.  
Bellevue Casino, Montreal

Much of the success of the top-flight revue currently playing the Bellevue Casino is due to the sparkle and song-charm exuded by the Four Frazers, two femmes and two guys. Quartet run close to the line of other groups to show here in past year, but overall lift and the arrangements they work around a number make them worth a second look and listen.

Both dolls (one a brunet and the other a blonde) are neatly stacked for necessary orb appeal, trimly gowned and are as adept in the solos spots as they are in general harmonies of combo. The male element, garbed in plaid jackets, maintain solid song support and strengthen act with terping. Outfit should please in any size room from such an emporium as the Bellevue to an intimer. The latter is evidenced in a couple of numbers they are now using which are too special for a room of this size and would rate a better reception in a quieter, less distracting layout. A cinch for TV and theatre date.

## FEDI &amp; FEDI

Dance  
8 Mins.  
Latin Quarter, N. Y.

Fedi & Fedi, despite billing to the contrary, are a single. A very good novelty, it's a cute turn in which there are two mid-air dancing dolls. They do a couple of dances by themselves before it's revealed that a man, hunched over with the doll-torques, plowed ingeniously on the arch of his back, comprises the act.

Fedi gets back in position to do another number. It's a stint similar to that of the De Montaignes, and is good for exhibit in all visual situations.

## VAL ANTHONY

Songs, Piano  
Mildred Lucy's, L. A.

Val Anthony is a pleasing pianolozist who knows how to croon an intine ballad, switching to French and Italian, with accent on the latter. Of Roman extraction he leans towards the pleasanter Italian ballads, some of them already known in the U. S. via Yank transmissions.

Anthony knows how to extract a lot from lyrics, looks well, and should fit into the slick boites of the Blue Angel-Ruban Bleu genre. Here, at the former owner of Lucy's w.k. Hollywood restaurant, in a roadside new situated route to Culver City, he locks his stuff in the cocktail lounge. Abel.

## Philly Cops Raid Cafe, Cage 'Tiger Lady,' Ops

Philadelphia, Feb. 12.  
Current police clampdown on coochery led to a raid (9) on the Cumberland Show Bar, north Philly cafe, and the arrest of Dorothy Rutkowski, who dances under the names of "Tiger Lady" and "Conga Sabu."

Policewomen described Miss Rutkowski's "sacrilicious dance," which led to the caging of the Tiger Lady and her being held \$500 bail for the grand jury. Also held for court under the same bail were the two owners of Cumberland Bar, Abraham Ludwig and Harry Cohen.



## Shubert Release Only Hitch Left To 'Madam' Calling on D.C. This Spring

Plan to curtail the run of "Call Me Madam" at the Imperial, N. Y., in order to move it to Washington as the reopening bill at the National Theatre this spring, is understood to hinge entirely on a possible agreement between Leland Hayward, producer of the musical, and Lee Shubert, who operates the Broadway house. Shubert's permission is necessary to vacate the Imperial before "Madam" goes under its \$32,000 stop limit.

It's figured that Hayward will offer his next production, "Wish You Were Here," the Arthur Kober-Joshua Logan-Harold Rome musical adaptation of Kober's "Having Wonderful Time," as an early summer booking for the Imperial, following the "Madam" run. However, that would obviously depend on terms. Meanwhile, Billy Rose is reportedly trying to get "Wish You Were Here" for his Ziegfeld, N. Y., following the current run there of the Laurence Olivier-Vivien Leigh revivals of "Caesar and Cleopatra" and "Antony and Cleopatra."

Except for the matter of getting the release from Shubert, the plan for taking "Madam" to Washington is about set. Ethel Merman, whose contract as star specifies that she need not go out of town, is said to have okayed the Capital engagement, as have the rest of the cast and all others concerned. Also Marcus Heiman, whose lease for the National expires May 1, is understood to have agreed to vacate the premises before that date, if necessary.

**Washington Natural**  
Broadway producers Richard Aldrich and Richard Myers, who are taking over management of the D. C. theatre from Heiman, are enthused about having "Madam" as the reopening show. They will operate the house on a non-segregation basis, in contrast to Heiman, whose discriminatory policy led Actors Equity to boycott the spot and force it to revert to films.

If Shubert agrees, "Madam" would close its Broadway run the latter part of April and switch to the National for the final four or five weeks of the season, which ends officially May 31. It's figured that, because of the show's political flavor, it would be a natural for a Washington engagement on the eve of the two major national conventions. Although the National has an air-cooling system, there's little chance the show could continue into June, as Miss Merman is due on the Coast then to star in the 20th-Fox film version of the Irving Berlin-Howard Lindsay-Russel Crouse musical.

Meanwhile, Hayward is still seeking a name singer-comedienne to take over the Merman role for a road tour next season.

## Heifetz Has Busy 35-Date Sellout Sked at \$3,500 Per

Jascha Heifetz opened the second half of his concert season as soloist with the Utah Symphony in Salt Lake City Saturday (9), for what looks like one of the violinist's busiest and most successful seasons. Heifetz will do 15 dates between Feb. 9 and April 4, including his second Carnegie Hall, N. Y., recital of the season, March 2, before going off on an extensive European tour in late spring. Judson, O'Neill & Judd division of Columbia Artists Mgt. is handling him, with a top fee of \$3,500 for recital and orch dates.

Violinist had 20 dates first half of season, Oct. 6 to Dec. 9, of which all were sellouts but one. Latter case was Houston, where Heifetz has been a bad concert town generally all year. Record for standees was broken in Dallas. Heifetz started his season last fall at the Hollywood Bowl, drawing 17,000 persons, for the second largest crowd of the year. His first Carnegie Hall recital, Nov. 21, was one of the few recitalist sellouts there this season.

## Equity Shows

(Feb. 11-24)

"Blithe Spirit"—Lenox Hill Playhouse, N.Y. (13-17); DeWitt Clinton H.S., Bronx, N.Y. (22-23).  
"Pygmalion"—Bryant Youth & Adult Center, Queens, N.Y. (15-16).

## Halasz Sues N.Y. Opera For \$35,000; Season to Go On

Laszlo Halasz, recently dismissed director of the N. Y. City Opera Co., filed suit in N. Y. Supreme Court last week, seeking \$35,000 for earnings and expenses claimed due him because of the ouster. Director claimed the company owed him \$3,329 for 1949; \$3,894 for 1950; \$6,426 for 1951; \$20,000 for this year, and \$1,500 expenses incurred during a trip to Europe.

Halasz also asked the court to issue an injunction against presentation in 1952 of any of the repertory put in 1951 under his direction. Management of the City Center of Music and Drama, which sponsors the opera company, maintains that it's going ahead with its spring opera season plans, as announced, despite the suit. It accuses Halasz of "breach of contract," which abrogates any previous arrangements about repertory.

## Hurok Inks N.Y. City Ballet For First American Tour; Set for Six Weeks in Fall

Vet ballet impresario Sol Hurok has finally signed the N. Y. City Ballet, and will send the Gotham troupe out on its first tour next fall. Group will open its fall season with a two-week engagement in N. Y., starting Sept. 2, will go out under Hurok auspices for a six-week trek, starting Sept. 22. Tour will be in the east, starting in Montreal, with Ottawa, Toronto, Rochester, Buffalo, Chicago, East Lansing, Mich., Bloomington, Ind., Washington and Philadelphia to follow.

Tour is regarded as very unusual for several reasons. It will mark the first time Hurok has handled a domestic dance troupe in some five years, or ever since he managed Ballet Theatre. He introduced the modern vogue for ballet with the Ballet Russe de Monte Carlo in 1933, has managed several Ballet Russe troupes, and most recently has handled Sadler's Wells Ballet and this season's Sadler's Wells Theatre Ballet.

As to the N. Y. City Ballet, it has acquired an unusual reputation, since its start four years ago, as one of the nation's top companies, although performing practically only in N. Y. It played Chicago for a five-day engagement last April, but nowhere else in the U. S. It had a 10-week run in England in the summer of 1950, and is set for a 20-week tour of continental Europe this spring-summer, being invited to most of the important music festivals.

The Hurok tie is only for the six-week trip next fall, troupe being on its own for its N. Y. engagements. Hurok, however, was instrumental in setting up the 1950 British engagement. For the European jaunt this year, the 12 weeks on the continent will be under the management of French impresario Leon Leonidoff. Other eight weeks will be spent in England, under Covent Garden aegis.

## Old L'ville Legiter Will Make Way for Parking Lot

Louisville, Feb. 12.  
J. Graham Brown, local hotel owner, will raze the National Theatre building, longtime legit and film house, to make way for a parking lot. Brown, owner of a site since September, 1950, intends to open the lot with 60 days. It will be operated in conjunction with his Kentucky Hotel, across the street from the theatre building. Original plan was to convert the house into a three-deck, 500-car garage, and more recently Brown had considered office building the site, but high labor costs, material shortages and Government restrictions led him to abandon his original plans.

National, a 2,400-seat house, was opened in 1913 in opposition to B. F. Keith's Mary Anderson. Ownership changed hands several times, and the house played road shows, musical and dramatic stock, burlesque, and more recently was operated intermittently as a film house.

## Indiana U. Gets Stage Bow Of Menotti's TV 'Amahl'

Bloomington, Ind., Feb. 12.  
Indiana U., where three world premieres of operas have taken place in the last three years, will stage a doubleheader preem Feb. 21. University's School of Music will present Gian-Carlo Menotti's TV opera, "Amahl and the Night Visitors" and "A Parfait for Irene," by Walter Kaufman, conductor of the Winnipeg Symphony Orchestra. This will be the stage premiere of the Menotti work, which had its TV preem last Xmas.

Casts for the two operas will be students in the School of Music. Ernst Hoffman, former conductor of the Houston Symphony Orchestra, and Hans Busch, stage director of the Metropolitan Opera, both on the faculty here, will be musical and stage directors, respectively. Two operas will also be given Feb. 22-23-24.

## Stiff Terms Nixing Southwest Tours

Southwest territory, formerly a lucrative field for touring legit, is being increasingly passed up by Broadway producers. Following Kermit Bloomgarden's recent cancellation of scheduled Texas dates for "Death of a Salesman," the managements of "Moon Is Blue" and "Affairs of State" have dropped plans to play the same area.

Reason for skipping the Texas time is said to be the stiff terms offered by the Interstate Circuit there. According to show managements in New York, the customary 70-30 sharing terms for straight plays are being shaved to 65-35. Moreover, it's claimed, the circuit is declining to share on ads, and is insisting on tougher terms on stagehands, transfer, hauling, etc.

As a consequence, there has been a dearth of straight play bookings through the southwest so far this season, and no dates are known to be set for next spring. However, some musicals have played the State Fair Auditorium, in Dallas, managed by Charles R. Meeker, Jr., and the State Fair, Houston, also under independent management, both of which offer more or less standard terms.

## Met Comes Up With Another Fine Opera in Its 'Otello'

The Metropolitan Opera, which has been coming up with a lot of attractive musico-theatrical productions lately, has another good show in its repertory in Verdi's "Otello," which had its first performance of the season at the N. Y. show-place Saturday (9).

Presentation had high musical value and first-rate dramatic punch. Under Herbert Graf's staging, the stark tragedy of mad jealousy had vivid impact, while Fritz Stiedry's steady batonning had pace and rising tempo. Vocally and visually, Ramon Vinay was an impressive Otello. Leonard Warren, dramatically, was an in-and-out Iago, alternately malevolent and detached, but musically, he proved a sonorous, outstanding singer. Eleanor Steber lent great pathos and some exquisite singing to the Desdemona part, and Martha Lipton added stature to the usually colorless Emilia role.

Stiedry stopped ill-advised audience applause in middle of the poignant final bedroom scene—a practice among conductors that general manager Rudolf Bing should encourage.

Bron.

## Jeanne Cagney in 'Turtle' For Winter Park, Fla., Fest

Winter Park, Fla., Feb. 12.  
Jeanne Cagney will be starred in John van Druten's "Voice of the Turtle" here, as current attraction of the Central Florida Drama Festival. Play will open at the Winter Park High School auditorium tomorrow (Wed.), and run through Saturday (16), with two performances on last day.

Kurt Richards and Joanne Palmer will complete the cast. John Huntington, Festival's manager, is staging.

## Newspapers, Radio in All-Out Drive To Hypo Minneapolis Legit Revival

Minneapolis, Feb. 12.  
The extent to which newspaper cooperation can contribute to making a "good show town" out of a mediocre one is being demonstrated here, where the campaign to put Minneapolis firmly on the legitimate map is evidencing considerable progress. Thanks in large part to the liberal space given by the Cowles' local sheets, the Star and the Tribune, to stage productions, the public here has become unusually legit conscious during the past two seasons, and transient patronage from all over the state has greatly increased at the Lyceum, legit roadshow home.

From a three-igit stand two years ago, Minneapolis, mainly because of the newspapers' friendliness and generosity, has become in two seasons a week and 11-day stand. And it has had two grosses of \$78,000, another of \$56,600 and one of \$40,000, during the past two seasons. What's more, practically all of the attractions on tour now are including Minneapolis in their itinerary.

Radio stations' cooperation and manager James Nederlander's showmanship and utilization of exploitation and advertising, also have been factors. Also, the existence of such exceptional hits as "South Pacific," "Guys and Dolls," "Gentlemen Prefer Blondes" and "Mister Roberts," and their visits here, have played a prominent part in bringing legit back to life locally. But Nederlander himself feels that the part played by the newspapers has been the most important.

Both John Cowles and Gideon Seymour, the newspapers' publisher and executive editor, are stage devotees. They also feel that legit is a big asset to a city, not only culturally, but also from the standpoint of helping business, by attracting transients who patronize local business establishments during their visits. All this aside from the advertising revenue their newspapers derive from the visiting shows, the money spent here by traveling company members, and the publicity garnered by the city as a good show town.

### Advance Buildup

As a result every show playing here gets large advance picture spreads and stories gratis in the newspapers, instead of only the customary Sunday dramatic section attention. Half-page picture layouts in midweek are not at all unusual. Also, all newspaper columnists go out of their way to plug the worthy shows. The papers send dramatic critic John K. Sherman and columnist Virginia Safford to New York once a year to review and cover the shows there from a Minneapolis viewpoint, and to acquaint the local public with them. The Sunday Tribune each week runs a box listing the 10 leading Broadway spoken dramas and musicals. Illustrative of lengths the sheets have gone to help legit business, was the recent sending of a staff photographer to Des Moines to take backstage candid camera shots of "Gentlemen Prefer Blondes" before its arrival here, and the running of these pictures the day the show opened at the Lyceum. Critics Sherman and Norman Houk on occasion have gone to Chicago to catch shows prior to their local engagements, so that they could write advance reviews.

To a lesser extent some of the radio stations are plugging legit shows gratis, too. Individual broadcasters take it upon themselves to advise their listeners to see worthy productions, and prominent performers are interviewed both on radio and TV when they come here. Nederlander himself takes every opportunity to appear on the radio and TV to tell about his shows.

Nederlander now has a tieup with bus companies, so that the Lyceum shows are advertised in more than 100 bus depots in towns throughout the state. Special show buses are run from nearby towns for many of the shows. Out-of-town patronage at the Lyceum is now by far the largest it has ever been.

Minneapolis and St. Paul have no dividing line. In the respect that they're built up together, they're physically practically one city. Because Minneapolis is much

the larger city and the local grosses are much higher than in St. Paul, Nederlander has tried to get producers to play their Twin Cities engagements exclusively here, to save on hauling; transportation, advertising, etc.

In spite of vigorous St. Paul objections and the policy of St. Paul newspapers not to accept any advertising or give any news column mention to shows pursuing such course, a number have passed up St. Paul for Minneapolis alone. Minneapolis newspapers have a large circulation in St. Paul, and the latter's residents also are reached through radio and TV, and attend the Lyceum in large numbers.

## New Canadian Nat'l Ballet Impresses in Mont'l Bow; Coastwide Trek Next Year

By MAX NEWTON

Montreal, Feb. 12.

The Canadian National Ballet Co., playing Montreal a week ago for the first time since its inception in August, '51, did four performances to capacity biz, grossing a near \$13,000 at His Majesty's (1,729), with prices scaled to \$3.

This new ballet company, made up of some of the better dancers from cities across Canada and under the direction of Cella Franca (formerly with Sadler's Wells), shows much promise, and with the necessary financial encouragement should soon take a definite cultural place in the Dominion.

Present tour is limited, with the company covering only the provinces of Quebec and Ontario, but plans are already underway for a coast-to-coast jaunt next year. Each province has a delegated committee for the company, and the major commitment is raising sponsors and promoting tickets in each city visited. To date, the government has lent little other than patronage support, with several of the major department stores in Montreal putting up the necessary guarantees. The Montreal stint resulted in a sellout, and the "social" element far outnumbered the genuine ballet fans. Future arrangements such as this can make or break the whole idea; the coin is all-important for such a venture, as long as it doesn't cut out the balletomanes.

### Too Few Leads

The Montreal showing was made up of 11 ballets, ranging from such standards as "Les Sylphides" to "Ballet Composite," with choreography by company dancer David Adams, and "The Dance of Salome," by director and principal terpreter, Miss Franca.

General level of dancing throughout is above expectations, and the corps de ballet, although hardly a polished group with only a few months' training, is adequate. Company at the moment is dependent on too few lead dancers to give proper pacing, with such hoofers as Judy Gotshalks, Irene Aspine, Lois Smith, Adams and, of course, Miss Franca, heading up most offerings.

Their limited experience is also responsible for an over-abundance of the old faves, such as "Giselle," "Coppelia" and the Polovetsian dances from "Prince Igor," with little nothing attempted in a modern vein. Miss Franca's "The Dance of Salome," based on the Oscar Wilde play, is a throwback to the Fokine era without the stylized choreography, and is hoked-up to the point where, at times, it is little more than a burley act.

Decor and costumes, designed in most cases by Canadian artists, are convincing when adapted to the established ballets, but lacking in the original pieces. However, overall efforts are praiseworthy, and this young, ambitious outfit seems determined to take Canadian ballet out of the diaper period and put it on an artistic and paying basis.

## HOUSTON PLAYHOUSE ANNI

Houston, Feb. 12.

The Playhouse here will observe its first anniversary Feb. 19 with a special variety show. Co-producer Joanna Albus has signed Faye Emerson as mistress of ceremonies.

Tickets will be scaled between \$5 and \$10, with proceeds to be shared between the polio drive and the Actors Fund.

## Shuberts Step Up Legit Investment In Attempt to Fill Their Theatres

Recent production of touring revivals of "Student Prince" and "Merry Widow" by the Shuberts is apparently in line with their investment spurge in the Broadway productions of other managements. Both are seen as attempts to increase the number of shows on the boards and thus provide revenue for their theatres.

Thus far, Lee Shubert has been listed as investing a total of \$85,627 in the shows of other managements. In addition, he is believed to have continued his policy of guaranteeing the bonds of certain productions, though there is no public record of such deals. And as usual, he has in some cases reportedly waived theatre guarantees, amounting to more or less the equivalent of making an investment or guaranteeing bonds.

In all but one instance, the shows in which Shubert has invested have played his New York theatres. The exception is "Three Wishes for Jamie," the Albert and Arthur Lewis musical production currently playing a tryout tour (at Shubert's theatres, however). It is due to open March 5 at the Hellinger, N. Y., owned and operated by Anthony B. Farrell. Shubert and Farrell each have a \$12,500 piece of the show.

Other ventures in which Shubert has invested this season, either under his own name or that of his employee, John Waters, are Herman Shumlin's productions of "Lace on Her Petticoat" (\$9,360), "To Dorothy, a Son" (\$19,000) and "Gertie" (\$21,687); also the Paula (Continued on page 72)

## Poor Bookings, 'Waste' On 'Fledermaus' Tour Scored By Met Company Manager

Minneapolis, Feb. 12.

Harry Benson, company manager of the Metropolitan Opera's Equity touring "Fledermaus" troupe, which cut a losing season short at the end of its local engagement, in an interview here blasted the manner in which the tour was handled, and expressed the opinion that poor judgment was used in closing the production just when it was hitting pay dirt. Both of the two final weeks netted a profit, he claimed, the final week split among three cities, including Minneapolis, garnering the tour's largest gross, \$67,500.

Benson blamed poor booking and extravagance for the estimated \$70,000 operating loss. He said the show had been booked into too many poor towns and for too many split weeks, that piled up enormous transportation and hauling charges. He was especially angered by "the waste."

"I could have saved them a lot of money from the start, but they had their own ideas," he told Morning Tribune columnist Will Jones. "In every other musical company on the road, the chorus people's scale is \$100. Ours got \$150. And the Metropolitan insisted on carrying alternate singers to give some of the principals a rest on matinee days. Broadway companies don't use alternates and they get along all right. That's \$4,000 a week right there which could have been saved."

"It's costing \$5,500 just to take the company of 95 back to New York from Minneapolis, a very considerable jump. We were just getting to the good show towns and to the cities where the regular Met company has never been. We'd have made money every stop here on. I can't figure out why they decided to make it in one jump. If we could have played our way back we'd at least have made up the railroad cost."

## 'Elektra' Back at Met After 13-Year Absence

Richard Strauss' "Elektra," not seen at the Metropolitan Opera since the 1938-39 season, will return to the Met repertory next Monday (18) in N. Y. Fritz Reiner will conduct, and Herbert Graf stage the opera.

Astrid Varnay will sing the title role, with Walburga Wegner, Elisabeth Hoenen, Hans Hotter and Set Svahnholm as other leads. None has sung the opera before at the Met.

## 'Hell' Looks to Ride Boards Into Next Xmas Holidays

"Don Juan in Hell," due to open March 30 for a return Broadway run, will probably continue into most of the summer. After a short layoff to permit the four cast members to fill picture assignments, the lecture-drama presentation will reopen on the Coast in mid-September and then work east for stands of one week or more in key cities, starting in mid-October and playing into the Christmas holidays. Except for the five-week run on Broadway last December, the show has previously played only one-nighters.

As before, the cast will include Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead. The show is presented by Paul Gregory, with Julian Olney booking the eastern tour.

## Profit on 'Madam' Totals \$407,000

With the proceeds from the \$250,000 film sale and the advance on the London production not yet in, the profit on "Call Me Madam" totalled \$407,000 as of Feb. 2. Total distributed profit came to \$317,500 on that date, with the balance being held as a reserve for next season's anticipated road tour.

The Irving Berlin-Howard Lindsay and Russel Crouse musical, starring Ethel Merman, was produced by Leland Hayward. The entire \$225,000 capital was supplied by RCA-Victor, but an additional production outlay of \$50,000 was put up by Hayward himself. Under the unorthodox distribution setup, RCA-Victor gets 35% of the profits (instead of the backer's customary 50%), with Hayward getting 32½%, Berlin 10%, Miss Merman 10%, Lindsay and Crouse 5% each and stage George Abbott the remaining 2½%.

Currently in its 70th week at the Imperial, N. Y., the show is continuing to net about \$11,000 a week.

## OLIVIERS, HARRISONS AS DRAMA DESK GUESTS

Laurence Olivier and wife, Vivien Leigh, and Rex Harrison and wife, Lilli Palmer, will be guests Monday (18) of the monthly meeting of the Drama Desk, Broadway legit reporters' group, at Rosoff's restaurant, N. Y.

The Oliviers are currently starring in their twin revivals of "Caesar and Cleopatra" and "Antony and Cleopatra," and the Harrisons open tonight (Wed.) in "Venus Observed," which Olivier has staged.

## Ferrer Preps Fourth Current Gotham Show

Already represented by three current Broadway shows, actor-director-producer Jose Ferrer is about to add a fourth. His production of "The Chase," a melodrama by Horton Foote, is slated to premier at an undesignated theatre either March 30 or the week of April 13, depending on whether it plays a tryout tour. He will stage it.

Ferrer directed and produced "Stalag 17," at the 48th Street, N. Y.; staged the Playwrights Co. production of "Fourposter," starring Jessica Tandy and Hume Cronyn, at the Barrymore, N. Y., and produced, directed and is co-starring with Judith Evelyn in "The Shrike," at the Cort, N. Y. "The Chase" will open at the Playhouse, in West 48th Street, N. Y., the same block where "Stalag" and "Shrike" are current.

Milton Baron, Ferrer's general manager and associate producer of "Shrike," will have similar status with the new venture.

## Stubbing His Toe

As publisher of Stubs, a booklet giving the seating diagrams and similar data of Broadway houses, theatre party agent Lenore Tobin has recently been put on the press list of some managements and has received opening night seats to shows.

In one such instance, however, there was a minor scene in the lobby when the box-office man of the house involved discovered Miss Tobin was getting passes as the publisher of Stubs. "Fussy patrons using that so-and-so book are the worst headache a treasurer can run into," he claimed.

## Early Opening Time Idea Spreads to Road Towns; Chi, Omaha Experiment

Chicago, Feb. 12.

Apparent success of the early performance Monday nights of the Broadway mpany of "South Pacific" is bringing a spread of the idea to other large cities where a sizeable portion of the theatre-going public commutes. Somewhat similar arrangement will be tried here in the case of "Moon Is Blue" at the Harris. Starting March 4, the Tuesday night performances will ring up at 7:30, with other evenings starting at the traditional 8:40.

Apparently, the management, Aldrich & Myers, in association with Julius Fleischmann and Otto Preminger, making the move strictly as an experiment at first, since as far as is known there will be no early performances for the original company of "Moon," at the Miller, N. Y., at least for the present.

In Philadelphia, as result of the N. Y. "Pacific" experiment, the Philadelphia Orchestra is polling subscribers on a 7:45 instead of 8:30 start for its Monday night concert series.

## Ottawa Sets Change with 'Early'

Ottawa, Feb. 12.

Co-muters from Ottawa suburbs and neighboring villages will soon get an early legit show one night a week. Beginning March 4, the Canadian Repertory Theatre's opening-night (Tuesday) curtain will rise at 7:30 instead of 8:30, giving time for dinner and a home-bound bus after the play.

CRT gives a 35-week season of stock in the Canadian capital.

## 1:15 p.m. 'Tattoo' Matinee

Omaha, Feb. 12.

William Miskell, general manager of the Orpheum and Omaha Theatres, has decided to attempt a 1:15 p.m. matinee for the engagement in Omaha Feb. 20 of "The Rose Tattoo."

Reason for hour-earlier matinee is Omaha traffic, very dense at 5 p.m. Miskell feels this may be keeping women from attending matinees.

## 'BANANA' IN BLACK SOON WITH 10G WEEKLY GAIN

"Top Banana," which recently made an initial return of \$35,000 on its \$210,000 investment, had \$98,851 of its production cost to be earned back as of Jan. 19. According to the most recent accountant's summary, the operating profit for the four weeks ending that date was \$40,803. Show is continuing at the 10G a week profit rate.

After the \$35,000 payment there was \$47,004 additional available for distribution, plus assets of \$29,145 in bonds. The Paula Stone-Mike Sloane production is currently in its 16th week at the Winter Garden, N. Y.

## Seek Hart to Stage New Benson 'Josephine' Show

Moss Hart is being sought to stage "Josephine," the Sally Benson dramatization of five F. Scott Fitzgerald short stories. He directed "Junior Miss," the Joseph Fields-Jerome Chodorov adaptation of Miss Benson's New Yorker sketches, 1941-42 click.

A non-name actress is being sought for the "Josephine" title role; described as a 16-year-old childress. The Thaddeus C. Suski production is slated to open a tryout April 14 in Boston and premiere April 29 on Broadway.

## 'Sing' Producers Using Novel Device Of Touring Auditions to Raise Backing

## Nix 'Wish' Producers Suit on Stopped Check

Suit of the producers of last season's "Make a Wish," against Show-of-the-Month Club, was tossed out last week in N. Y. Supreme Court. Action granted the defendant's motion that a \$17,500 check for tickets to the musical had never been cashed, and that the deal was a cash transaction that had never been consummated. The plaintiffs, Jule Styne, Harry Rigby and Alexander H. Cohen, co-producers of "Wish," charged that Sylvia Siegler, SOMC president, had violated an agreement by stopping payment on check, covering a supply of tickets for the show.

## Cincy Hits Strike In Legit Drive

Cincinnati, Feb. 12.

Kick-off luncheon Monday (11) for the Theatre Guild subscription series drive here posted the surprising total of 4,600 subscribers, and strong indication that the 6,500 goal will be reached before Friday's deadline. Luncheon in the Netherland Plaza brought together 300 women members of committees set up by Sam McDowell before the campaign started four weeks ago under Theatre Guild and Community Living Theatre auspices. Warren Caro and Gerald Goode, executive secretaries of those groups, and Ralph Lyett, who completed direction of the subscription organization in Pittsburgh, heard encouraging reports at first hand.

Also present was James Nederlander, manager of the Lyceum, Minneapolis, where Lyett will soon shape up a subscription drive for next season. "It's one of the answers to the success of road shows," Nederlander said, "and I am very enthusiastic about what I saw being done in Cincinnati." Goode stated that Detroit and Columbus will have campaigns after Minneapolis.

Cincy workers heard talks by Rosalind Russell and Dennis Price, stars of "Bell, Book and Candle," which opened Monday night at the Cox Theatre; Hiram Sherman, star of the touring "Moon Is Blue," Vinton Freedley and Margaret Webster; Mayor Carl W. Rich, and Philip R. Adams, curator of the Cincinnati Art Museum. Adams asserted that the Guild was effecting a marriage of the living theatre with Cincinnati.

Miss Webster made a plea for a rewarding union of public and actors from both sides of footlights, after tabbing television "stock in an iron lung."

Sherman, celebrating his 44th birthday, said "I am the living theatre and never made a dime at anything else. Are you ladies going to let me down?"

Cincinnati the third "pilot city" chosen in the current campaign to hypo legit attendance. The first "pilot city," Pittsburgh, increased its subscription list from 2,000 to 5,100, and the second city, Cleveland, raised its list from 1,400 to 3,200.

## Final 'Enchanted' Loss Is Revised to \$65,084

Final loss on "The Enchanted," the David Loew-Richard Davidson production of two years ago, was \$65,084, according to a revised accounting just issued to the investors.

Accompanying the statement was a \$445 payment, representing all assets as of last Jan. 31 and bringing the total return to \$6,916. According to the producers, additional revenue is expected from the stock and amateur rights, represented by Samuel French, but a proposed London production of the play has fallen through.

The show, adapted by Maurice Valency from Jean Giraudoux's original, was financed at \$60,000, plus 20% overall, and cost approximately \$60,000 to produce, including bonds. It had a 45-performance run at the Lyceum, N. Y., during the spring of 1950.

Touring auditions, being used by Chandler Cowles and Ben Segal in raising the production bankroll for their forthcoming "Of Thee I Sing" revival, are being keenly watched by other Broadway managements. It's generally agreed that the novel device is the most likely new legit financing device in recent years, and a natural for reaching previously untapped sources of coin.

Instead of holding all their auditions for prospective backers in New York, Cowles and Segal have gone to Boston, Philadelphia, New Haven and Greenwich, Conn., to run through the "Sing" songs and book for interested groups. At the first such session, held in Boston, an estimated \$50,000 was pledged, with an additional \$25,000 raised at the initial hearing in Philly. Two prospective backer auditions at a New Haven suburban country club before 150 potential investors raised about \$35,000. The revival is budgeted at \$200,000, with provision for 20% overall.

An angle of the touring auditions is that they're relatively expensive. Instead of borrowing an impressively furnished east side Manhattan apartment and laying out a large amount for food and liquor, the producers usually rent a hotel room in whatever town they're visiting, and simply run through the show material for a limited number of invited guests. No refreshments are served, generally.

In contrast to this relatively simple procedure, traditional auditions for musical shows frequently involve an elaborate blowout and considerable expense, not only for grub and booze, but to accompany and, in some instances, performers. In some cases, particularly where an unusual number of auditions are necessary to collect the production bankroll, the cost aches a sizable sum.

It's believed that the only previous instance of a special trip to do an audition for a prospective backer involved "Gentlemen Prefer Blondes." The plan was not carried out, but when it looked as if auditions might go on indefinitely for the musical, producers Herman Levin and Oliver Smith arranged to fly the authors, director and cast leads to Houston to give a run-through of the show for millionaire oilman Glenn McCarthy.

## Hartford's New Parsons Prens 52-Week Run: Seen Threat to N. Haven House

Hartford, Feb. 12.

With a soon-due remodeling of the backstage of the New Parsons Theatre, for the presentation of musicals, house is understood to be planning a 52-week operation. Fall, winter and spring will be filled with plays and musicals. Summer will be filled in with straw-hat attractions from the nearby Westport Playhouse.

Backstage remodeling will place the house on a directly competitive footing with the Shubert at New Haven. Latter is able to present both musicals and plays, thus holding the No. 1 spotlight in the state. New Parsons is limited currently to straight plays because of backstage deficiency and a small orchestral space for the pit band.

However, Shubert will be better bargaining position for musicals, because of a larger seating capacity.

Impact of the New Parsons has been strongly felt at New Haven. There the Shubert has inaugurated a subscription plan of selling tickets, something new for the house. Also, New Haven papers are fusing ads for the New Parsons and the Bushnell Auditorium here (which plays an occasional legit) on the grounds that New Haven interests must be protected.

## CARLIN'S CONCERT SETUP

Chicago, Feb. 12.

Herb Carlin, former manager of the Chicago Opera House, who was supplanted by J. Charles Gilbert first of the year, is entering the concert and public relations fields.

He was one of the early promoters of large-scale jazz promotions, and one of the biggest bookers of ballet groups in the midwest.



## Plays Out of Town

### Dear Barbarians

Wilmington, Del., Jan. 31.  
Gant Galtier production of comedy in three acts by Lefkord Richards. Directed by Galtier. Setting and costumes by Jack Landau. At Playhouse, Wilmington, Del., Jan. 31, 52; \$3.50 top.  
Alexander Fluke.....Donald Murphy  
Muriel Fluke.....Nicholas Joy  
Alice.....Cloris Leachman  
Muriel Fluke.....Cloris Leachman  
Lorraine.....Betty Von Furstenberg

This new comedy by Lefkord Richards boasts some amusing dialog, a sophisticated plot, and an engaging cast. As a result, show should stand a chance in the Broadway competition, although comparison with "The Moon Is Blue" appears inevitable. There is plenty of deadwood sprinkled throughout the play at present, and the first act gets off to a slow start, but actors make up in animation and teamwork for the comedy's deficiencies.

The plot evolves around an attractive couple enjoying matrimony without benefit of clergy. The girl starts a campaign to make the relationship legal, over the opposition of the hero's hard-headed father and a scheming man. The mother brings in a society girl singer, hoping to start a civil war. This move flops, and the rest of the play is taken up with the fighting and feuding among those concerned, all to the tune of some really funny laugh lines.

Betsy Von Furstenberg enacts the society girl, and although her appearance is limited to act two, she makes a nice impression. She handles a song only adequately. Burden of the play falls on Cloris Leachman and Donald Murphy as the embattled lovers. Miss Leachman is outstanding as the girl determined to get her man. While her hair-do and general costuming tend to make her the "plain girl" type, she creates a definite character and is expert in comedy playing.

Murphy, a real find, exhibits plenty of personality and stag knowledge as the confused H.R.O. Violet Heming makes a welcome return as the mother. Nicholas Joy brings to the father role specialized touches and bits of business which add much to a strictly comedy part.

The producer directed and except in act one keeps things moving at a fast pace. Jack Landau's bachelor apartment setting is impressive. An off-set, showing a corner of the heroine's apartment, likewise is effective. Author also composed a musical score for the show, expertly played by Cy Coleman and his trio.

Comedy is okay for films, provided the sex angle can be soft-pedaled. Klep.

### A Little Evil

Wilmington, Feb. 10.  
H. Clay Blauvelt, via association with Roy P. Stecker, in association with Leonard Altobelli, production of comedy in three acts by Alexander Greendale. Setting and costumes by Bruno Maine. At Playhouse, Wilmington, Feb. 9, '52; \$3.50 top.  
Tim Lufon.....Jared Reed  
Daniel Rock.....Henry Hull  
Sarah Rock.....Betty Garde  
Isaac Taylor.....Daniel Reed  
Ross Claypool.....Le Roi Operti  
Penelope Hollis.....Diana Herbert  
Kork Hollis.....Charles Bolt  
Valerie Bates.....Kathleen Bolton  
Ab Granger.....Richard Waring

This self-styled comedy by Alexander Greendale emerges as a comedy of errors, mostly the work of playwright and director. It doesn't stand much of a chance.

However, there are a few scattered moments where the play comes alive and is actually entertaining, but this doesn't help much, considering that the greater part of the playing period is given over to stale situations and several scenes which wouldn't pass muster in a high-school production.

Apparently author Greendale overreached himself, or couldn't decide whether he was writing a melodrama, farce, comedy, or atmospheric folk drama of the 1880 period. Set in the Missouri hill country, the play introduces authentic and, on first meeting, some engaging characters fairly bursting with local color. Once putting them into the play's action, the author apparently leaves them to their own devices and the result is a far from happy one for either a hard-working cast or the audience.

Written in verse form, not an asset in this case, the plot tells of an Ozark sheriff who has been so successful, that there is no wrongdoer to justify his job in the eyes of the town commission. After he is fired, his wife and daughter decide a "little evil" is needed to keep paw on the payroll.

With the greatest of ease they get a keg of dynamite, blow up the town bank, and escape with the funds, including an Army fort payroll. With the cash securely hidden in maw's sewing basket, in

full view of the audience, the hunt for the thieves begins. Of course, paw is rehired at a salary increase. A federal sleuth masquerading as a poetic peddler appears, also hunting the hoppers. Complications develop along with an illicit love affair between daughter and peddler. Daughter finally confesses, but is exonerated through some theatrical hocus-focus, and all ends happily.

The cast is made up of excellent players, but the odds are against them from the start. Henry Hull gradually builds a real character out of the sheriff, and Betty Garde is a good foil as his wife. Diana Herbert scores in the daughter part, and there can only be praise for the efforts, if not the roles enacted by Richard Waring, the peddler; Charles Nolte, a hillbilly husband; Jared Reed, an Ozark troubadour; Daniel Reed, Le Roi Operti, and Kathleen Bolton lesser roles.

Bruno Maine has provided a top-notch setting. Leonard Altobelli's direction isn't good. Klep.

### The People Win Through

Pasadena, Feb. 5.  
Pasadena Playhouse production of drama in two acts (eight scenes) by Thakín Nu. Translated and directed by Bobker Ben Ali. Settings by Charles Kreiner. Directed by Weston. Kenneth Rose. Feb. 5, '52; \$1.20 top.

With Jeff Donovan, Beaumont Williams, Marl Young, Patricia Chenet, Sidney Bryan, Louis Ullio, Irene Green, Ralph Cookson, Charlie Martell, Michael James, Guy Brost, Jim Mirachi, Rocky Santaferraro, Roger Hubler, Marlen Minney, John Enck, Arthur Weston, Kenneth Rose, Arthur Bucaro, Carl Groshans, Jo Anne Price, Charles Clausen.

An object lesson in democracy, this translation of a Burmese play has more impact for the experimental and educational fields than for the commercial theatre. Rewritten, however, it might have wider appeal, since the basic conflict and its topicality provide an interesting theme.

Eight scenes cover a period of two years of Burma's struggle to retain its newly won independence in the face of a Communist-led civil war. In translating the script, Bobker Ben Ali has injected some good dramatic highlights while retaining the basic political discussion written by Thakín Nu, Burmese prime minister. (As originally written and presented to Burmese audiences, script was more a series of discourses than a play.) Original author's political awareness, however, gleams through to expose the phoney phraseology in Communist propaganda to the naked eye.

Experimental production at the Pasadena Playhouse is marred by the inexperienced cast selected to handle the difficult roles. Ben Ali has managed to generate some excitement in his staging and has carefully guided his players, but though most of the characterizations still display the hallmarks of amateurishness. Best of the thespians are Jeff Donovan as a guerrilla leader, Louis Ullio as a Communist party functionary, and Ralph Cookson as a raiding Red military leader.

Excellent symbolic settings by Charles Kreiner set the mood and background perfectly. Kap.

### Off-B'way Show

#### Yerma

(CIRCLE-IN-THE-SQUARE, N. Y.)  
Federico García Lorca's "Yerma," produced by the Loft Players at Circle-in-the-Square, N. Y., is a poetic, powerful play, too experimental for legit and pix, and too exacting for general stock presentation.

Directed by Jose Quintero, the current offering is a workmanlike one, satisfactory but never soaring to match the author's poetry. Miriam Green brings directness and simplicity to the role of the Spanish hill-country heroine, obsessed by her craving for a child from a barren husband, but preferring death to dishonor.

As the "crazy girl," Emilie Stevens has some electric moments. Sidney C. Stevens' bitter husband Juan lacks the depth that would make this character understandable and sympathetic. As the other man, Victor the shepherd, Ernie Jackson is unconvincing.

Being a poetic play, "Yerma" needs a more complete unity of ensemble than is in evidence here. The arena staging scores as a good medium and perhaps the best for presenting Lorca's plays, which demand simplicity and fluidity, both well realized in this production. Vene.

## Play on B'way

### Collector's Item

Roger Clark (in association with Lloyd Isler) presentation of comedy in three acts by Lillian Day and Alfred Gold. Features Allyn Joslyn, Erik Rhodes, Rene Paul, Louis Sorin, Adelaide Klein, James Gregory, Gaye Jordan, Jane Middleton, Florence Friebus, Don Grasso. Staged by Clark and Golden. Set and lighting, Charles Elson; costumes, Miché Weylin. Booth, N. Y., Feb. 8, '52; \$4.50 top (40 opening night).

Helen McCarthy.....Florida Friebus  
Nick Galvani.....Don Grasso  
Adrian Van Dyke.....Allyn Joslyn  
Yousuf Buri.....Louis Sorin  
Lydia Roberts.....Gaye Jordan  
Mrs. Roger Blain.....Pamela Roberts  
Dorcas Bennett.....Jane Middleton  
Lucien Dulac.....Rene Paul  
Sir Cecil Pond.....Erik Rhodes  
Sandra Birka.....Adelaide Klein  
Custom's Exam.....Mac McLeod  
Glenway Trent.....James Gregory  
Mr. Hochheimer.....Mitchell Kowal  
Mr. Blain.....Harold Gray  
Photographer.....Ralph Herz  
Bobbysoxer.....Judy Hall  
Mr. Bailey.....Fred Irving Lewis

"Collector's Item" is no bargain. A tasteless concoction about chicanery in the antique business, the comedy is neither witty nor funny, while the writing is as contrived as the situations. Its sale looks brief.

Perhaps the people involved are too close to the precious bric-a-brac to see the flaws and cracks. Alfred Golden wrote the opus with Lillian Day, and directed it with Roger Clark, last-named also being producer in association with Lloyd Isler. Direction and production are as heavy as some of the furnishings.

Plot revolves about a harum-scarum family, with father an Arabian and mother an Egyptian, and their three sons Dutch, French and British because of accident of birth. All are international partners in the antique business, swindling, faking, kiting cheeks and philandering. They find a young wood-working genius who can make marvelous copies, and get him to help them put over a huge financial deal with a politically-minded Washington hostess who yearns for French Provincial pieces (or is Regency? We're a little lost ourselves by this time). Young genius ruins their plans, and the D. C. hostess' political ambitions, in one fell swoop.

As if the plot isn't involved enough, the dialog is cluttered with cheap wisecracks, several of them references in Yiddish to parts of anatomy, with a desperate quality about the writing that never even nearly approximates humor. Hectic direction and acting are also of no consequence and no aid.

Some attractive people do what they can with this tharavari. Adelaide Klein as mama Allyn Joslyn, Erik Rhodes and Rene Paul as the brothers, and Gaye Jordan and James Gregory for the romantic element, amiably dressing up the art gallery. Bron.

(Closed Saturday (9) after three performances).

### Equity Library Show

#### The Play's the Thing

(LENOX HILL, N. Y.)

One of the better Equity Library Theatre offerings this season, "The Play's the Thing," at the Lenox Hill Playhouse, N. Y., is filled with spirit if not with style. A variety of acting techniques ups the delicate balance so necessary to Lincoln's elegant, trifle about indolence on the Riviera. Leon Askin, an actor of talent and ingenuity, here sacrifices polish for extravagance in the role of the prime-mover playwright, Sandor Turai, and runs the gamut in a manner which seems more fitting to Marlowe than Molnar. In contrast, in the less colorful role of his collaborator, Minsky, Walter Riemer evokes humor with quiet understating and excellence of timing and intonation.

Standout contribution is that of Rudolph Justice Watson as the philandering actor, Almad, whose deftness and style sustain the humorous climax of the play-within-a-play. Karen Lindgren is pleasant and decorative as the wayward actress while the thankless role of her desecrated fiance, William Tregoe is merely adumbrated. More acceptable are Conrad Bain in the probably foolproof role of Mell, the harassed stage-manager-secretary, and Sheppard Kerman as the butler.

Direction by William Bryce Cowen, Jr., evidences several isolated effective bits of business, but it lacks what is more important—unity. Set designer MacGregor Gibb provides an additional distraction by attempting to crowd a realistic Italian castle chamber into confines of doll's house dimensions. Vene.

## Legit Bits

British director Robert Atkins has agreed to stage the "Much Ado About Nothing" revival co-starring Claire Luce and Anthony Kustler. Tennessee Williams was last week elected as member of the National Institute of Arts & Letters. Kent Smith will co-star with Teresa Wright in "Salt of the Earth." Anthony Buttila, press agent for the touring "Cocktail Party" is collaborating with San Francisco radio-TV actress Marjorie King on a legit comedy, "Mama's in the Mood." Gross for the week's tryout stand of Emlyn Williams' Dickens readings in Boston was \$11,800, not \$14,200 as reported. Anita Loos, author of "Gigi" and translator-adaptor of the upcoming "Ami, Ami," left Friday (8) for a vacation in Saratoga, Fla.

Robert Porterfield announced last week at a board meeting of the Barter Theatre, Abingdon, Va., that Mrs. Alfred I. du Pont has given the troupe \$8,500 in the last two years, which should be particularly interesting to Broadway managers looking for production bank-rolling. Celeste Holm, who played the title part in the recent "Anna Christie" revival, is looking for a play with a quality of "audience reassurance" for her next legit vehicle. Meanwhile, she's waiting to read the scripts being sent from the Coast for two proposed film assignments, and is filling a number of TV commitments. Fred Finklehoffe and James S. Elliott have partnered for the production of "Sun Looks Down," by Howell M. Forgy.

Kermit Bloomgarden wants Margaret Webster to stage his revival of Lillian Hellman's 1934-35 hit, "The Children's Hour," skedded for next season. Kenneth Le Munyon, of the Lenore Tobin theatre party office, recuperating from rheumatic fever and due back on the job in about two weeks. Random House will publish Joseph Kramm's "The Shrike." Ezio Pinza, a resident of Old Greenwich, Conn., has purchased a new house at Stamford. With the return this week of \$25,500 capital, backers of "I Am a Camera" have been repaid their \$65,000 investment in full, after the play's 11th week on Broadway. Mildred Natwick and Johnny Stewart will have leads in "Grass Harp."

Jim Hughes, who was out ahead of the Met's "Fledermaus," back in New York. Carol Glassman, daughter of New York show biz dentist, Dr. J. R. Glassman, made her professional bow in Noel Coward's "Hay Fever" last week at Atlanta's Penthouse theatre-in-the-round.

Richard Skinner, company manager for the touring third company of "Moon Is Blue," was subject of a long interview in the Detroit News last Wednesday (6), which referred to touring company managers in general as "usually the forgotten men of show business."

William de Lys has leased the Hudson Playhouse, Greenwich Village, N.Y., and after alterations and renovations, plans to present a series of comedy productions there, opening in May or more likely next fall. Rita Allen, formerly a legit investor, will be associated with Saint Subber in the production of "Grass Harp." She has also formed a production partnership with Archie Thompson and is looking for musical and play scripts. Aldrich & Myers, producers of "Moon Is Blue" in association with Julius Fleischmann and Otto Preminger, will partner with Gilbert Miller in the London presentation of the F. Hugh Herbert comedy, probably next winter. They'd like to use the original Broadway cast, but that's all indefinite.

Manfred Hecht, baritone; Andrew Gainer, baritone, and Lloyd Thomas Leach, tenor, have rejoined the New York City Opera Co. for its new spring season starting March 20.

Choreographer Frederick Ashton arrived in New York over the weekend from Hollywood to begin rehearsals for his new ballet, "Picnic at Tintagel," which will be given its first performance by the New York City Ballet Feb. 28.

Hedgerow Theatre, Philadelphia, will stage "The Gesturer," by Mexican playwright Rodolfo Usigli, although no production date is set. His "Crown of Shadows" will be televised Sunday (17) on NBC. Claire Leonard, agent both deals.

A. B. Shiffman's "Angel in the Pawnshop" now a hit in the repertory at the Volkstheater, Vienna. Mary Diveny is guesting with Malcolm Atterbury's Playhouse Co. at Albany in "Miranda." She recently has been doing television work. Gaylord Mason, who appeared with the Albany stock company for five weeks in "Lady in

the Dark" and "The Hasty Heart," is returning for the next production, "The Velvet Glove." Bill La Fiamma and Dolores Walker will take the leading roles in Theatre Tomorrow's production of Harry Segall's "Mister Angel" in Dallas, opening March 13 under direction of Maurice Alevy.

## St. Louis 'Sniper' Sore At Snippy Sorties Vs. Art; P.A.'s Not Appreciative

St. Louis.

Editor, VARIETY:

The trade papers have recently carried some stories that are unfair to the billposter, or "ipers" as they have been called, that I must defend a most maligned trade.

Having been a billing agent for some 35 years or more, and having served under some of the top agents ahead of some great stars, I believe I have the right to defend "snipe."

Many fortunes have been built and many names have become famous by and because of the use of outdoor advertising. To name one, I mention Ringling and certainly, no Johnny-come-lately could claim that the Ringling Bros. didn't know the value of advertising.

We of the "billers" admit that "sniping" is not all that we would like it to be, but it certainly is not the fault of the "snipers."

The inexperienced press agent of today fails to understand that "snipe" means just what it says — you "snipe" it here and there with a CMO thought—CMO for the benefit of the Johnny-come-lately means "chance may offer." If the "sniper" gets a chance to "snipe" a bill in a spot that may be seen by a lot of people before it is discovered and removed by the owner of the spot he, the "sniper," has brought the attraction to the attention of a lot of potential customers.

If (and this is a big if) the agent would consider the fact that locations can't be covered or "held" unless the "sniper" can be assured of weekly "coverage" by the traveling shows, then he (agent) must be satisfied with CMO. If, on the other hand, an agent (and this would have to be an ATPAM order) would guarantee a full paper order, he would find that most "snipers" would have good valuable locations secured.

One more thing. A great many agents order a three-sheet poster and from that copy expect every piece of billing to be copied. So what happens? They come up with a 1/2-sheet card which carries not only the name of theatre, date of exhibition, name of attraction and star, but also names of supporting cast, who wrote it, who produced it, who directed it, who lighted it and, if possible, how long it played in New York or some other large city. The result is that with so much copy, the type is so small that it can't be read from any distance and, therefore, loses its value.

Chas. V. Turner.  
(St. Louis Local No. 5, Billposters Union)

## N.Y. Symp Prepping More Operas in Concert Form

Continuing the trend to concert versions of operas and music-dramas in symphony programs, the N. Y. Philharmonic-Symphony will open its 1952-53 season at Carnegie Hall, N. Y., next fall with excerpts from Moussorgsky's "Boris" in concert form. George London, Met baritone, will sing the title role, aided by a chorus.

Conductor Dimitri Mitropoulos, who will present the Mendelssohn oratorio, "Elijah," this Easter, will also offer Beethoven's Missa Solemnis during Easter Week of 1953. He'll also present a concert version of a modern opera in the '52-'53 season. Mitropoulos is performing Monteverdi's "Orfeo" concert style next week at Carnegie Hall.

## BALLET THEATRE 24G, TOR.

Toronto, Feb. 12.  
On its first visit here in six years, Ballet Theatre did a satisfactory \$24,000 at the Royal Alexandra. The 1,525-seater was scaled at \$3.75 top, including tax. The King's death dented biz.



## Chi Boxoffice Still on Upgrade;

### 'Cocktail' \$18,000, 'Moon' \$22,200

Chicago, Feb. 12.

While there aren't any huge conventions in town, Chicago boxoffice continues on the upgrade. Closing of "South Pacific" Feb. 23 is pushing the musical back close to the SRO mark, and "Moon Is Blue" is also high up. "Student Prince" opened yesterday (11) at the Blackstone for a "farewell stand."

"Guys and Dolls" takes over at the Shubert Feb. 28, and "Bell, Book, and Candle," which comes in Feb. 25, has a brisk advance.

**Estimates for Last Week**  
"Cocktail Party" (2d wk) (\$3.80; 1,334). Doing neatly with \$18,000.

Jose Greco Ballet, Blackstone (2d wk) (\$4.50; 1,354). Extra Sunday matinee helped, with \$32,000.

"Moon Is Blue" (41st wk) (\$4.80; 1,000). Comedy is aiming for the year mark, with lush \$22,200.

"South Pacific," Shubert (64th wk) (\$5; 2,100). Last week's announcement hiking sales to fancy \$49,800.

## 'GUYS' IN CLEVE. RECORD WITH \$46,455 TAKE

Cleveland, Feb. 12.

"Guys and Dolls," with Allan Jones and Pamela Britton heading the road company, mailed up a steady series of sellouts, plus a house-breaker take of \$46,455 in its first week at the Hanna here.

Scaled at a \$6.15 top, the musical passed the b.o. record held by Gertrude Lawrence's "Lady in the Dark" up to now at the 1,500-seater. Current second "Guys" stanza looks even stronger, shooting for \$48,000, which should give the show a total of \$95,000 for its Cleveland visit.

## 'Bell' Ringing \$27,600, 'Moon' Sad \$9,700, Detroit

Detroit, Feb. 12.

"Bell, Book and Candle" grabbed a big \$27,600 in its second and final week at the Shubert here. Current presentation is "Gentlemen Prefer Blondes," in for three weeks.

"Moon Is Blue" took in a pale \$9,700 at the Cass. Current production is Cornelia Otis Skinner's solo "Paris '90."

## 'Red Mill' Fine \$18,900 At St. Pete Operetta

St. Petersburg, Fla., Feb. 12.

"The Red Mill" hit a fine \$18,900 at Pat Hurley's Operetta here last week, for biggest take of the company's three weeks here.

"Bittersweet" opens tonight (Tues.), starring Victoria Sherry and Jim Hawthorne with Robert Feyt, Kaye Connor, Stanley Carlson, Yolanda Dennis and Paul Best featured. Latter joins cast this week for several shows. Larry Brooks, Robert Smith, Susan Johnson left company for New York Monday. Burl Ives was here last week to talk on possible production of two musical fantasies which he has written.

## 'Prince' Sock 23G, Pitt

Pittsburgh, Feb. 12.

Shuberts may be heralding this as the farewell tour of "The Student Prince," but after what the hardy perennial did last week at the Nixon, they're probably already lining up next season's route. "Prince" did a sock \$23,000 here. By midweek, it had developed into an SRO attraction, and they were begging for seats. Low scale is believed to have helped considerably, show selling for \$2.50 top, and half that for the matinees.

Nixon currently has Olivia DeHavilland in "Candida," and then there are four consecutive dark weeks in prospect before Ethel Waters' "Member of the Wedding" comes in on March 17.

## 'Evil' \$3,600 in 3, Wil.

Wilmingon, Del., Feb. 12.

"A Little Evil," Henry Hull starrer, drew unanimous pans from the local critics. In three performances, Feb. 9-10, it got a poor \$3,600 in the 1,223-seat Playhouse.

Next attraction here is the new Howard Lindsay-Russell Crouse "One Bright Day," bowing in for four performances Feb. 28.

## 'Darkness' \$15,900 in 7

In Three-Split Stanza

Kansas City, Feb. 12.

"Darkness at Noon," Edward G. Robinson starrer, drew rave notices here, but only mild biz Monday-Wednesday (4-6). Four performances rang up \$6,300 at a \$3.66 top in the Fox Midwest Orpheum Theatre.

Show did \$1,800 in a single at the Auditorium, Colorado Springs, Friday (8) and \$7,800 in two Saturday at the Auditorium, Denver, for week's total of \$15,900 in seven performances.

## 'Okla.' Hits Okay \$28,000 In Seventh Mpls. Visit

Minneapolis, Feb. 12.

Playing its seventh local engagement, "Oklahoma," at the 1,900-seat Lyceum, at a \$4.20 top, grossed almost \$28,000 for seven nights and one matinee. It was one of the attraction's best grosses this season. At the same theatre here last season, show pulled \$40,000 for its sixth engagement, playing eight nights and two matinees.

"Member of the Wedding," with Ethel Waters, is current for a week, as the Theatre Guild's third subscription season offering. It will be followed immediately by "South Pacific" for 11 nights and three matinees at a \$4.80 scale.

## Current Road Shows

(Feb. 11-23)

"Autumn Garden" (Fredric March, Florence Eldridge)—Gayety, Washington (11-23) (closing).

"Bell, Book and Candle" (Rosaland Russell, Dennis Price)—Cox, Cincinnati (11-16); American, St. Louis (18-23).

"Candida" (Olivia de Havilland)—Nixon, Pittsburgh (11-16); Cass, Detroit (18-23).

"Cocktail Party" (Dennis King, Estelle Winwood, Julie Haydon)—Erlanger, Chicago (11-23).

"Curtain Going Up" (tryout)—Forsyth, Phila. (14-23).

"Darkness at Noon" (Edward G. Robinson)—Biltmore, L.A. (11-23).

"Dear Barbarians" (tryout)—Walnut, Phila. (11-16) (reviewed in VARIETY this week).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Detroit (11-23).

"Guys and Dolls"—Hanna, Cleveland (11-16); Memorial Aud., Canton (17-20); Paramount, Toledo (21-24).

"Little Evil" (tryout)—Plymouth, Boston (11-16); Locust, Phila. (18-23) (reviewed in VARIETY this week).

"Long Watch" (tryout)—Shubert, New Haven (13-16); Plymouth, Boston (18-23).

"Member of the Wedding" (Ethel Waters)—Lyceum, Minneapolis (11-16); Davidson, Milwaukee (18-23).

"Merry Widow"—Metropolitan, Providence (11); Bushnell Aud., Hartford (12); Court Square, Springfield (13); Fords, Baltimore (14-16); Shubert, Phila. (18-23).

"Mister Roberts" (Tod Andrews)—Aud., Santa Barbara (11); Aud., Pasadena (12-13); California, San Bernardino (14); Aud., San Diego (15-16); Paramount, Phoenix (18); Paramount, Tucson (19); Plaza, El Paso (21); Auditorium, San Angelo, Texas (23).

"Moon Is Blue" (2d Co.)—Harris, Chicago (11-23).

"Moon Is Blue" (3d Co.)—Victory, Dayton (11-13); Hartman, Columbus (14-16); Hanna, Cleveland (18-23).

"Mrs. McThing" (Helen Hayes) (tryout)—New Parsons, Hartford (11-16) (reviewed in VARIETY, Feb. 6; 52).

"Oklahoma"—Davidson, Milwaukee (11-16); Hartman, Columbus (18-23).

"Paris '90" (Cornelia Otis Skinner) (tryout)—Cass, Detroit (11-16); Cox, Cincinnati (18-23) (reviewed in VARIETY, Jan. 16; 52).

"Rose Tattoo"—American, St. Louis (11-16); KRNT Theatre, Des Moines (18); Omaha, Omaha (20); Orpheum, Kansas City (21-23).

"South Pacific" (Janet Blair, Webb Tilton)—Shubert, Chicago (11-23).

"Student Prince"—Blackstone, Chicago (11-23).

"Three Wishes for Jamie" (Anne Jeffreys, John Raitt) (tryout)—Shubert, Boston (11-23) (reviewed in VARIETY, Feb. 6; 52).

Rise Stevens, Frances Magnes and Pierre Saneau to appear in recital at Waldorf-Astoria, N.Y., March 7, for benefit of the National Music League.

## 'Blondes' Sock \$55,600 In Milwaukee Stanza

Milwaukee, Feb. 12.

"Gentlemen Prefer Blondes" was sock last week at the Wisconsin Theatre here, pulling a gross of over \$55,600 for eight performances. It was a boff engagement for both the show and the house, the latter having switched from a film policy for the single legit booking.

Herman Levin-Oliver Smith production is currently Detroit.

## 'Venus' \$36,900, 'Barb' 11G, Philly

Philadelphia, Feb. 12.

Philly is down, as of now, to a single active legit playhouse, but another will re-light Friday (15) and while "Dear Barbarians" winds up its local stay this Saturday (16), two openings are skedded for Monday (18).

Despite rave notices, plus fine follow-ups, "Dear Barbarians," which slipped into the Walnut last Monday (4) after a three-day tune-up in Wilmington, and was immediately ticketed as a likely sleeper hit, hasn't caught on at the b.o. as expected. On the other hand, "Venus Observed," which got kicked around by several of the local crix and aroused a sharp difference of opinion among playgoers, was big in its second and final week at the Shubert.

Estimates for Last Week

"Venus Observed," Shubert (2d week) (\$4.55; 1,870). Fine biz in face of numerous adverse notices but not quite up to management's hopes. Did \$36,900 with a weak added Friday matinee. "Merry Widow" here next Monday.

"Dear Barbarians," Walnut (1st week) (\$3.99; 1,340). Got unanimous praises, but first stanza's biz nothing to rave about, at \$11,000.

"Long Watch," next March 3.

## 'ROBERTS' OKAY \$19,300 FOR ITS THIRD L.A. WEEK

Los Angeles, Feb. 12.

"Mr. Roberts" moved out of the Biltmore Sunday (10) after three weeks and one day, with a total tally of \$49,000 to its credit. Final eight-day frame registered a pleasant \$19,300.

Theatre, dark last night, rekindles tonight (Tues.) with "Darkness at Noon," starring Edward G. Robinson. Sidney Kingsley play is in for three weeks, first two of which are on Theatre Guild subscription.

## 'Tattoo' Dullish \$13,400 In First St. Louis Week

St. Louis, Feb. 12.

"The Rose Tattoo," with Maureen Stapleton and Eli Wallach, was a disappointment in the first of a two-week stand at the American last week, as eight performances copped an estimated \$13,400. Piece received fine notices, with house scaled to \$4.27. "The Hasty Heart," with Lon McCallister and Carol Hill, wound up its one-week stand at the Empress Saturday (9) with only average biz, eight performances grabbing approximately \$8,000.

Joan Blondell in "Happy Birthday" tees off a one-week stand tonight (Tues.) at the Empress. House continues at a \$2 top.

## Waters 17G in Split

St. Paul, Feb. 12.

Ethel Waters, starring in "Member of the Wedding," drew a total of nearly \$17,000 in six performances last week between Spokane and here. The Carson McCullers drama grossed almost \$8,700 in two evenings and a matinee Monday-Tuesday (4-5) at the Fox, Spokane, and added \$8,300 in two evenings and a matinee Friday-Saturday (8-9) at the local Auditorium.

Show is at the Lyceum, Minneapolis, all this week.

## Skinner \$19,400, D.C.

Washington, Feb. 12.

Cornelia Otis Skinner's new "Paris '90" rang the bell for a fat \$19,400 take at the Gayety Theatre last week, before moving on.

Frederic March and Florence Eldridge opened last night (11) for a fortnight's run of "The Autumn Garden."

## B'way Sags Again; Only 4 Sellouts; Starless 'King' 51½G, 'Jane' \$20,200, Williams \$11,600, 'Shrike' \$26,200

Business was generally down again last week on Broadway. For the second straight stanza, attendance was lighter Monday night (4) and continued that way through midweek, but rallied at the weekend.

It was a testing week, with only the solid sellouts holding even, but some of the stronger draws registered relatively mild drops. Other entries felt the tough conditions, however, indicating lack of potential staying power for the slack period due in the late spring.

The total gross for all 24 shows last week was \$683,900, or 82% of capacity (for the corresponding frame last season the total gross for the 27 current shows was \$659,800, or 75% of capacity, a sag of 10% from the week before).

Week before last the total for all 25 shows was \$746,800, or 87% of capacity, a drop of 4% from the previous week. Of the recent openings, Emyln Williams in a program of Dickens readings drew a strong press and made a moderate start at the box office, but "Collector's Item" was walloped by the critics and did a fast fold. "Jane" had a good but not great first full week.

Attendance was reportedly up a bit at most shows Monday night (11) and is expected to be better through the week. It is figured due to improve again next week, but is likely to slump thereafter until after the income tax deadline, March 15.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top gross; (\*indicates using two-for-ones) number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (72d wk) (C-\$4.80; 1,012; \$26,874) (June Havoc). Approached \$14,000 (previous week, \$17,000).

"Call Me Madam," Imperial (69th wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Reached \$14,400 (previous week, \$15,800).

"Cleopatra," Ziegfeld (8th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Repertory of Sherry's "Caesar and Cleopatra" and Shakespeare's "Antony and Cleopatra" is a solid sellout in advance, with a weekly gross of over \$59,500, but there are empty seats at some performances when benefit organizations fail to sell their party allotments.

"Collector's Item," Booth (1st wk) (C-\$4.80; 900; \$20,235). Opened Friday night (8) to unanimously bad notices; closed Saturday night (9) after three performances with a gross of about \$2,500 and at a loss estimated at \$50,000.

"Come of Age," City Center (3d wk) (D-\$3; 3,090; \$35,000) (Judith Anderson). Nearly \$15,700 on the extra week, previous week, \$37,000; closed Sunday night (10) after 24 performances.

"Constant Wife," National (10th wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Topped \$22,000 (previous week, \$24,900).

"Desire Under the Elms," ANTA Playhouse (4th wk) (D-\$4.50; 925; \$27,000). Almost \$11,000 (previous week, \$14,100).

"Dickens Readings, Golden (1st wk) (D-\$4.80; 776; \$19,195) (Emlyn Williams). Initial week's regular eight performances drew almost \$11,600.

"Furposter," Barrymore (16th wk) (C-\$4.80; 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Nearly \$24,700 (previous week, \$24,400).

"Gigi," Fulton (12th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Added \$20,900 (previous week, \$21,100).

"Guys and Dolls," 46th St. (64th wk) (MC-\$6.80; 1,319; \$43,904). As always, exactly \$44,400.

"I Am a Camera," Empire (11th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Julie Harris). Almost \$24,700 (previous week, \$24,700).

"Jane," Coronet (2d wk) (C-\$4.80-\$5.40; 1,027; \$30,000) (Edna Best, Basil Rathbone). Approached \$20,200 previous week, first three performances drew \$9,200.

"King and I," St. James (46th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Over \$51,500, with the two leads out sick (previous week, \$51,400); Miss Lawrence and Yul Brynner returned Monday night (11).

"Moon Is Blue," Miller (49th

wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Nearly \$19,300 (previous week, \$20,600).

"Paint Your Wagon," Shubert (13th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Exactly \$41,000 (previous week, \$43,500).

"Pal Joey," Broadhurst (6th wk) (MC-\$6.60; 1,160; \$39,584). Almost \$39,800 (previous week, \$39,900).

"Point of No Return," Alvin (9th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Nearly \$38,200 (previous week, \$38,200).

"Remains to Be Seen," Morosco (18th wk) (D-\$4.80-\$6; 912; \$25,700). Almost \$16,900 (previous week, \$19,300).

"Shrike," Cort (4th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Over \$26,200 (previous week, \$26,700).

"South Pacific," Majestic (147th wk) (MD-\$6; 1,659; \$50,186) (Marina Wright, George Britton). Over \$44,800 (previous week, \$48,700).

"Staircase," 48th Street (40th wk) (C-\$4.80; 912; \$21,547). Nearly \$14,600 (previous week, \$16,000).

"Top Banana," Winter Garden (15th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Almost \$47,600 (previous week, \$50,700).

"Two on the Aisle," Hellinger (30th wk) (R-\$6; 1,527; \$49,563) (Bert Lahr, Dolores Gray). Nearly \$25,500 (previous week, \$32,000).

**OPENING THIS WEEK**  
"Venus Observed," Century (CD-\$4.80-\$6; 1,645; \$42,000) (Rex Harrison, Lilli Palmer). Theatre Guild production of Christopher Fry's London success of last season, staged by Laurence Olivier; financed at \$65,000 and produced for \$50,000 (excluding \$15,000 in bonds and small tryout profit) and can break even at around \$25,000 gross; has approximately 24 theatre party bookings; tryout reviewed in VARIETY, Jan. 30; 52; opens tonight (Wed.).

## 'Garden' \$13,700, 'Widow' 16G, Hub

Boston, Feb. 12.

Newcomers this week are "Three Wishes for Jamie," in for three weeks at the Shubert, and "A Little Evil," here for one week at the Plymouth. Immediately ahead are "The Long Watch," opening Monday (18) at the Plymouth for a two-week stint, and Ballet Theatre, skedded for a week at the Opera House, bowing in the same night.

(Estimates for Last Week)  
"Autumn Garden," Colonial (2d wk) (1,500; \$3,600). Wound second week just under first week's gross of \$13,700. House is currently dark.

Ballet Russe de Monte Carlo, Opera House (1st wk) (3,000; \$3,600). Sluggish returns for single-week engagement. Near \$15,000.

"Merry Widow," Shubert (2d wk) (1,700; \$3,600). Slipped to about \$16,000 for final week.

## 'JAMIE' CLICK \$35,600 IN WEEK AT NEW HAVEN

New Haven, Feb. 12.

Preem of "Three Wishes for Jamie" at the Shubert last week was SRO from Wednesday on, when word got around on show's click. At a \$5.40 top, this meant a hefty \$35,600 for eight performances.

Current is break-in of "The Long Watch," Anthony Farrell-Charles Coburn production featuring Walter Abel, for three days (14-16). Next week is dark for rehearsals of "Flight Into Egypt" (Paul Lukas-Gusti Huber), which has its preem week of Feb. 25.

## Hayes-McThing' Sellout \$21,500 in Hartford

Hartford, Feb. 12.

Grossing almost \$21,500 in eight performances last week (4-9) with Helen Hayes in "Mrs. McThing," the New Parsons had practically a sellout for the tryout week.

Show goes into a four-performance holdover the latter part of this week (Thursday through Saturday). It received mixed notices from the local press. High-powered draw of Helen Hayes accounts for the good gross.

## Plays Abroad

### The Firstborn

London, Jan. 30.

English Arts Theatre Committee presentation of drama in three acts by Christopher Fry. Stars Alec Clunes. Directed by John Ford. Settings and costumes, Michael Warre. At Winter Garden, London, Jan. 29, '52; \$1.50 top.

Teusner Ruth Truener  
André Bubbah... Richard Walter  
Guard... Denis Holmes  
Pharaoh... Tony Britton  
Moses... Alec Clunes  
Aaron... Cyril Luckham  
Miriam... Dorothy Reynolds  
Shendi... Robert Rietty  
1st Overseer... Norman Mitchell  
2nd Overseer... Anthony Green  
Child... Jimmy White  
Attendants... Luck Todd, Jimmy White

With the production of "The Firstborn," the Arts Theatre makes its bid to a wider public. This Christopher Fry play inaugurates a season at the Winter Garden, open to the general public. All productions are being staged for limited runs of four to six weeks, and their transfer to more permanent homes will be dependent entirely on public response. In this case, it is questionable whether the general theatre-going public would give prolonged support to this subject.

The initial venture is bold and ambitious. It has for its basic theme the powerful, dramatic biblical story of Moses' liberation of the Israelites from bondage in Egypt. It's a sombre, unrelieved story, told without the incisive wit normally associated with the writer's work.

"The Firstborn" was one of Fry's earlier playwriting efforts. It was first written before the war and has latterly been revised. It is not noteworthy for its magnificent use of language, but lacks the brilliance and humorous asides of his later works. The play reveals some immaturity in stage technique, with most of the more powerful dramatic effects being conjured up by noises offstage.

The story of Moses returning to Pharaoh, not as an Egyptian soldier, but as the liberator of the Hebrews, provides Alec Clunes with a powerful starring role. His interpretation of the great biblical character may be open to question, but he plays the part with moving sincerity. Dorothy Reynolds as his sister, Miriam, invests the role with an overdose of bitterness, thus losing much of the sympathy that should be accorded her.

Mark Dignam is inadequately served by the author as Pharaoh. His acting reaches a high standard, but his lines make him no match for the inspired Moses. Tony Britton is in a happier position as his son, Ramesses, who makes a moving attempt to stand up to his father's tyranny. He is, of course, the principal victim when all Egyptian "firstborn" die during the plague. Ruth Truener adequately fills her part as Pharaoh's daughter, but Barbara Everest is not too sure of herself as his sister. Cyril Luckham as Moses' brother Aaron, and Robert Rietty as Moses' son, fill other important roles with polish.

John Fernald has directed with imagination. His sound and lighting effects, which are vital to the production, are expertly controlled. Settings and costumes, by Michael Warre are distinguished and appropriate to the period.

### The Happy Time

London, Jan. 31.

Laurence Olivier & Gilbert Miller production of comedy in three acts by Sam Taylor. Directed by George Devine. Settings, Vivienne Kernot. Costumes, Lew St. James. Direction, Herbert Menzies. At St. James's Theatre, London, Jan. 30, '52; \$2 top.

Bibi Pava... Andrew  
Papa... Rachel Kempson  
Maman... Ronald Squire  
Gandere... Uncle Desmond  
Uncle Louis... George Devine  
Aunt Felice... Ann Wilton  
Monsieur... Genevieve Page  
Sally... Patricia Evelyn  
Dixie... Geoffrey Baylton  
Dr. Ga... Michael Redington  
Alfred... Aubrey Dexter  
Mr. Frye...

The charm of "The Happy Time" is in its simplicity, and its success in London will depend mainly on the reaction of theatregoers who normally expect more sophisticated diet from Broadway. Although it may prove to be a modest hit, there is genuine doubt as to its ability to repeat its U. S. triumph.

The pleasant and artless story of the Bonnard family in Canada is reenacted with the requisite naïveté. There is no attempt at subtle humor, but in a frank, good natured way, the yarn rates a chuckles. Its restrained treatment and the general underplaying of the situations.

George Devine has directed the piece to bring out much of the warmth of the characters, drawing them with a slight suggestion of

caricature. They are overdrawn in the most gentle way, providing that extra dash of light relief, but not divorcing them from reality.

Setting the pattern is Ronald Squire's performance as the amorous grandfather, playing the dapper, aging lover, with a refreshing touch. Then there is Peter Dineley, making Uncle Desmond slightly unreal as the traveling salesman, proud of his collection of burlesque girls' garters. And finally, the wine-swilling Uncle Louis, portrayed by Devine, to make him a warm and lovable character.

Individual triumph of the play goes to young Andrew Ray, who first came into the limelight with his screen performance in "The Mudlark." With a tremendous role, and bearing the additional burden of attempting a French accent, the moppet gives a sterling interpretation of the young boy who is just becoming interested in the facts of life. The final scene in which he has a heart to heart talk with his father (superbly played by Peter Finch), is one of the highspots of the production.

The women in the story are very much subsidiary characters, with the possible exception of Genevieve Page, who contributes a charming study as the maid who captivates Uncle Desmond. Rachel Kempson finds some difficulty with her Scottish accent as the mother, while Ann Wilton is suitably domineering as Louis' wife, Patricia Fryer plays the other juvenile role with commendable authority. Lesser parts by Geoffrey Baylton, Michael Redington and Aubrey Dexter are also in the exaggerated key.

Decor by Vivienne Kernot, which mainly concentrates on one setting, is quite adequate, while costumes are in genuine style of the period.

### John Donne

London, Feb. 1.

Watergate Players production of drama in two acts by John Donne. Directed by John McCormick. Decor, Jefferson Strong. At Watergate Theatre Club, London, Jan. 31, '52; \$1 top.

John... Terence Alexander  
Woman... Gina Rohan  
Sir Francis Wooley... Philip Howard  
Anne... Anne  
Sir Thomas Egerton... Nigel Clarke  
Elizabeth Stanley... Gillian Maude

"John Donne" should be a vehicle for a moving poetic drama. But this effort by J. A. Jerome, courageous though it may be, turns out to be little more than a conventional romantic drama in which some of the poet's own lyrics are included as an added attraction. Production has little commercial prospect, but may appeal to intimate strawhats in America.

Laid at the beginning of the 17th century, this describes the romance of the poet who works as private secretary to Queen Elizabeth I. Lord Keeper of the Seal and Anne More the latter's niece. As the girl's father would not agree to marriage, they wed secretly. The young poet suffers imprisonment before the legality of the marriage vow is upheld.

There are many moving incidents in the play, and the quotations from Donne's works are delivered with commendable facility. Production is on modest scale and decor is necessarily restricted. The small cast does particularly well, with a very tender portrayal by Brenda Hogan, as the girl. Terence Alexander does not fit the title role too comfortably, but there is a seasoned performance by Nigel Clarke.

### The Golden Grain

London, Jan. 31.

Desmond O'Donovan Theatre, Ltd., production of drama in three acts by Ken Marshall. Directed by Peter Copley. At Embassy Theatre, London, Jan. 30, '52; \$1.50 top.

Mrs. Hankin... Betty Balfour  
Johnnie Hankin... Hector Ross  
Edith Hankin... Patsy Ken  
Charles Hankin... Ken Marshall  
Julie Manners... Inah Sheridan  
Brenda MacFadyen... Barbara Lott  
Charles Freeman... Harry Fine

This is a promising, but not wholly satisfying first play of a mother with two problem sons, depicting the effects of their personal tragedies on the lives of others. Despite a basically sincere and plausible situation, the piece at times lacks conviction. It is unlikely that a downtown or overseas gamble will be forthcoming.

The two sons are shown neglecting to supervise their late father's

business. The older one, who lost an arm in the war, dreams of success as a writer; the younger has been on a three-months' drunk after breaking his engagement. The mother invites the ex-fiancee on a visit, hoping for a reconciliation, her son having given no reason for the break. It is then revealed he is suffering from an incurable disease and has but a year to live. But his girl convinces him that even short-lived happiness is better than non-existence. The other son, shamed by his brother's brave acceptance of his fate, agrees to forgive his pen and help rebuild their firm's stability. He also decides to wed the young widow next door, whom he loved but refused to tie down because of his infirmity.

The author plays the elder brother and conveys all the twisted self-pity associated with bodily affliction. Hector Ross, as the gay drunkard, mocks his irresponsible way with convincing pathos, endeavoring to keep his tragic secret. Dinah Sheridan, as the rejected sweetheart, gives a sensitive, moving performance, while Barbara Lott is quietly effective as the widow anxious to find recompense for her loss in caring for another unhappy person. Patsy Ann Hedges, an attractive youngster, brings a refreshing air of carefree youth, as an adoring kid sister. Bartley Mullins registers a neat little cameo as a conscientious Welsh workman, Harry Fine is a boisterous, hard-drinking sailor. Clem.

### The Irving Revue

London, Feb. 5.

Irving Productions presentation of revue in two acts (21 scenes) by Peter Myers and Alec Grahame. Directed by Michael Anderson. John Regan Music, John Pritchett, Norman Dannitt, Ronald Cass; sketches and lyrics, Myers; Grahame; dances, Betta St. John; musical director, Ronald Cass; sets, Richard Coker; costumes, Hilary Virgo.

With Betta St. John, Michael Medwin, Eilat Gavron, Ben Marsden, Larry Hagman, Pamela Manson, Ronnie Stevens, Dick Vosburgh, Beryl Roques. At Irving Theatre Club, London, Feb. 1, '52; \$1 top.

That this late-night revue, which caters mainly to theatregoers on their way home from the theatre, should have a local Shaftesbury Ave. appeal, is to be expected. It needs, however, to be more biting in its satire, and more venomous in its wit, to succeed in capturing the limited trade that can be attracted to club theatres.

Production is of particular interest because of the prominent part played by Betta St. John, doubling from her "South Pacific" engagement at the Drury Lane. Her charm remains predominant. Easily one of the better moments of the show is the "Regency Belle" number, in which she is principal dancer. In some of the other spots, her personality triumphs over an inadequate singing voice. She was also responsible for creating the dances, but the miniature stage offers little scope for spectacular routines.

Sketches and lyrics by Peter Myers and Alec Grahame have their measure of wit and topicality, but overall standard tends to be erratic. Some are bright and snappy, while others are sketchy and unnecessarily prolonged. Michael Medwin is a cast standout, with Betty Marsden and Eunice Gayson also making a good impression.

### Arnall-Truman

Continued from page 3

a rather broad knowledge of distribution during his tenure as SIMPP prexy and it is likely that his understanding of industry problems would give him a broad and fair view of the majors' as well as the indie's troubles.

Appointment of Arnall as a tip-off on Mr. Truman's plans was subject of a gag in industry circles this week. It was to the effect that the President had assured himself of the votes of the majors by the recent Administration post held by Eric Johnston, prez of the Motion Picture Assn. of America. Naming of Arnall was to get the indie ballots.

### Confirmation Seen Certain

Washington, Feb. 12.

Ellis Arnall is not expected to have much trouble winning Senate confirmation as Price Stabilizer. Appointment was approved today (Tues.) by the Senate Banking and Currency Committee. It will report to the full Senate Thursday and okay is expected by Monday.

Arnall was nominated for the post by President Truman last week, after the Georgian had several times refused to tackle the job. He announced at his Atlanta law office that he had "no magic formula" for the chore.

## Inside Stuff—Legit

"Three Wishes for Jamie" left New Haven Saturday night (9), having successfully snipped approximately 20 minutes from its three hours' running time. Show's opening has been sliced considerably; one song ("I'm Gonna Be Rich") has been dropped, and general tempo has been stepped up with consequent nearer approach to normal curtain time. Show was well received but also reflected a tendency to be overdone, comments in numerous instances expressing a letdown after terrific buildup in reviews and word-of-mouth. An interesting point relating to the possible effect of TV on legit boxoffice cropped up, as a result of a portion of the score having its tele debut on a New York program while the show was still in its preem status here. According to production associates, following the video episode, there was a decided spurt in Boston advance sales on the show, and similarly the New York demand increased at the same time.

Flurry of confusion occurred in Boston recently when a local daily carried a syndicated interview with Florence Eldridge, who was scheduled to open there a couple of days later as co-star with her husband, Fredric March, in the touring "Autumn Garden." The piece, datelined Buffalo, reported that the actress was retiring from the stage as of the close of that split-week stand, so as to devote more time to their two children. As a result, there were numerous phone calls from ticket holders and prospective playgoers to the boxoffice of the Colonial, Boston, where the Kermit Bloomgarden production was due to open two days later. Actually, the actress had told the Buffalo reporter that she might retire when the "Garden" tour ends Feb. 23 in Washington. She played the Boston engagement, and is completing the tour, scheduled.

Example of the thinking that characterizes many theatregoers was offered in a letter-to-the-editor in the drama section of last Sunday's (10) N. Y. Times. Complaining about increased ticket prices, particularly for matinees, the writer concluded, "The 'Cleopatra' duo and 'Venus Observed' with \$4.80 matinee tops, are sounding the death knell to the reasonably priced matinee. Theatre patrons must vehemently protest against this final infringement of their rights" (italics ours).

Writer apparently isn't aware of the fact that theatre ticket prices have risen only a fraction as much as the general price structure over the last 20-odd years, despite skyrocketing legit production and operating costs. Incidentally, the Times itself has boosted its amusement rate in the last 10 years from \$1.10 to \$1.80 a line daily, and from \$1.40 to \$2.20 a line Sundays.

Ned Armstrong, advance agent for the touring "Rose Tattoo," is using a novel method of bally the show. On top of the car in which he is making the coast-to-coast trip, he has installed a painted sign calling attention to the play and advising natives to watch their local newspapers for its coming arrival. In certain areas, however, he has run afoul of local ordinances restricting advertising, and in a few instances has been overtaken by cycle cops and threatened with arrest. As a result, Armstrong had the show's property mistress make a hood for the sign, so he can now cover it if necessary and avoid trouble.

"Collector's Item," the Lillian Day-Alfred Golden comedy which was a three-performance flop last week at the Booth, N. Y., was tried out last season on a tour of the British provinces. It was also telecast in a half-hour version last year in New York. Walter Slezak and Geraldine Brooks played the leads in the latter version.

Chicago daily announcement ads for mail orders for "Guys and Dolls," which opens Feb. 28 there, have a "10-week only" tag on them. There's been no definite plans for stops after Chicago, but it's thought perhaps that "10 weeks" would hike the advance sale.

### Lunts Set London Bow For Coward 'Quadrille'

Alfred Lunt and Lynn Fontanne, currently taking a year's sabbatical from legit, will star in London next season. new Noel Coward play, "Quadrille." They will go to England in May to start rehearsals, opening a provincial tryout tour in July and arriving in the West End in September. The plan is to bring the show to New York after the London run.

H. M. Tennent and John C. Wilson will present "Quadrille" in London, and Wilson will partner with the Theatre Guild in the U. S. production. The author will stage the piece, which is described as a romantic comedy set in England and southern France in 1875.

Coward, who arrived in New York last week from London, has gone to his place in Jamaica, B.W.I., where the Lunts will visit him before proceeding to Europe for an extended vacation trip. Coward's "Relative Values," a current London hit starring Gladys Cooper, is tentatively scheduled for New York presentation next season, under the management of Wilson and the Guild.

### Munch Preps '52 Festival Plans at Tanglewood

Lenox, Mass., Feb. 12.

The Boston Symphony Orchestra will again appear at the Berkshire Festival at Tanglewood, Lenox, next summer, under directorship of Charles Munch.

Festival will consist of six concerts in the smaller auditorium, the Theatre-Concert Hall, July 5-8, 12-13 and 19-20, with Munch conducting, and three weeks of concerts in the Music Shed July 24, 26, 27; July 31, Aug. 2, 3; and Aug. 7, 9, 10.

Munch will conduct two Shed concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B. Leonard Bernstein will conduct one concert in the final week.

### SHUBERTS MAP SUMMER SHOWS IN WHITE PLAINS

The Shuberts will present a season of operetta and musical comedy stock this summer at the County Center, White Plains, N. Y. Although contracts aren't actually signed, the deal is reportedly set. Terms are understood to be liberal for the Shuberts, since the Westchester County Recreation Commission, which operates the 4,200-seat house, is anxious to get some income from the spot for the summer period. Except for an ice show that rehearsed there one year, the Center has been dark every summer for the last dozen or so years.

The Commission has recently taken over operation of the Center for winter concerts and has set up a series of bookings for next season. Thus, it is going into direct competition with Julian Olney, vet indie concert manager who has operated in the area for 20 years, and formerly rented the spot but is now using a local film house.

### Olivia 'Candida' \$21,000 In Week of 1-Nighters

Columbus, Feb. 12.

Olivia de Havilland's "Candida" pulled in \$7,800 for four performances last week (11-13) at the Hartman here. Top was \$3.75.

After leaving here, "Candida" drew an additional \$2,800 on a one-nighter Thursday (7) at the Virginia, in Wheeling, and \$3,000 for another Friday night (8) at the Colonial, Akron. Show grossed almost \$7,400 for matinee and evening Saturday (9) at the Palace, Youngstown, bringing the total take to \$21,000 for the eight performances.

Met tenor Ferruccio Tagliavini finished his U. S. season of 40 opera-concert-air dates with an appearance on the Firestone TV show Monday night (11), and flew yesterday (Tues.) to Italy for an opera date at San Carlo Theatre, Naples, tomorrow (Thurs.).



# 'POSTER LICKS STICKS CRIX NIX

**VARIETY**

WESTHAMPTON, L. I., JULY 11

"Not even the acting sparks set off by Miss Tandy and Mr. Cronyn can make this two character trick seem anything more than a parlor charade. The Cronyns, being wise show people, will probably discover it is not for them and will leave it in the sticks after their eight week tour."

**VARIETY**

WILMINGTON, OCTOBER 12

"A doubtful box-office bet... while Tandy and Cronyn make a persuasive couple they can't hurdle the obstacle inherent in this concoction."

**VARIETY**

NEW YORK, NOVEMBER 28

## "'Fourposter' paying off in 6½ weeks; quickest in recent legit history."



Photograph by Richard Avedon, reproduced through courtesy of Harper's Bazaar

### NEW YORK OCT. 25

"THE FOURPOSTER' is a two character play in which Jessica Tandy and Hume Cronyn complete the cast. Frankly, no-one else is needed. Mr. Cronyn gives a capital performance. His rapture, his anxiety, his petulance are all vastly entertaining... And his wonder over the diabolical complexity of a woman is uproarious."

—BROOKS ATKINSON, N. Y. T

### WASHINGTON, D. C. AUG. 9

"The finest playing... Miss Tandy displayed rare versatility. This role is as different from Tennessee Williams' Blanche as any could be and she brings it beauty, subtlety and charm... Cronyn is exactly perfect as the self consumed male."

—RICHARD L. COE, Washington Post

### NEW YORK OCT. 25

"Mr. and Mrs. Hume Cronyn... may well have last night set a course for the rest of their acting careers... One suspects they can appear in this touching little sweetheart of a play as long and as often as they like."

—WILLIAM HAWKINS, New York World-Telegram & Sun

### HOLLYWOOD, CALIF., from N. Y. OCT. 25

"Much of the charm of the evening is contributed by the dual-in-the-sun playing of Hume Cronyn and Jessica Tandy... When there are chuckles in the script they stick in their thumbs and pull out the plums... They manage laughter without vaudeville, tears without bathos, coyness without cloyiness. This skillful pair could probably manage bricks without straw."

—LEE ROGOW, Hollywood Reporter

### WASHINGTON, D. C. AUG. 9

"A dazzling team... (The offstage and in this instance onstage husband and wife team are responsible for the success of de Hartog's two character comedy)... The skill of the Cronyns is the evening's greatest delight..."

—ERNIE SCHIER, Times-Herald

### BOSTON OCT. 16

"Stunning virtuosity by Jessica Tandy and Hume Cronyn who are not only the stars but the entire cast—and what a cast! They fill the stage with a warmth and talent of their acting and fill the theatre with laughter."

—ELLIOT NORTON, Boston Post

### NEW YORK OCT. 25

"Miss Tandy and Mr. Cronyn are perfect, down to the smallest detail of the actor's art."

—JOHN CHAPMAN, N. Y. Daily News

### BUFFALO JULY 24

"Miss Tandy, so sensational in the serious dramatic role in 'A Streetcar Named Desire,' here proves her equal facility with comedy... She and Mr. Cronyn make an utterly beguiling pair."

—MARY NASH, Buffalo Evening News

### NEW YORK OCT. 25

"It takes virtuoso acting to make a two character play absorbing... The Playwrights' Company has been fortunate indeed in having Jessica Tandy and Hume Cronyn to co-star in Jan de Hartog's 'The Fourposter'."

—ROBERT GARLAND, New York Journal-American



Motion Picture Representation ..... KURT FRINGS  
Public Relations ..... CLEARY-STRAUSS & IRWIN

### CHICAGO DEC. 14

"As I have been admiring Miss Tandy since 'The Maternal Arch' it doesn't surprise me to find her a charmer at all ages... Mr. Cronyn suggested an Alfred Lunt without glamor until it dawned on me he has a hilariously vulnerable brand of his own. Between them they capture not just the gayety, the mettle, and the fleeting poignancy of the play, but also its essential honesty and good taste."

—CLAUDIA CASSIDY, Chicago Tribune

### PHILADELPHIA SEPT. 11

"As talented a pair of actors as you will find in the American Theatre... one has the sense of watching a full complement of players."

—DAVID APPEL, Philadelphia Inquirer

### CLEVELAND, OHIO AUG. 16

"Miss Tandy... enacts her role with graceful fluidity and looks constantly appealing. Cronyn injects vitality and wit into his deft impersonation of an eccentric writer."

—GLENN C. PULLEN, Cleveland Plain Dealer

### BALTIMORE AUG. 9

"Miss Tandy and Mr. Cronyn make the play's characters come alive complete with charm and occasional fits of idiocy with a hundred little examples of actor's art."

—DONALD KIRKLEY

### WASHINGTON, D. C. SEPT. 20

"There is a very good chance the two finest performances of the coming New York season will be those given by Jessica Tandy and Hume Cronyn."

—RICHARD L. COE, Washington Post

### PHILADELPHIA

"One of the most accomplished husband and wife teams on the stage... Miss Tandy displays a wonderful flare for comedy."

—JACK BRADY, Evening Bull



## College Plays

### Strangers in This World

Nashville, Feb. 8. Vanderbilt U. production of a play with music and dancing. Book by Brainard Cheney, score by Charles F. Bryan, choreography, Joy Zibart. Directed by Joseph E. Wright. At Vanderbilt University Theatre, Feb. 6, '52.

Cast: John Caldwell, Mary Ann Hodge, William Fisher, Barbara Bryant, Rosalyn Kennedy, Paul Michael, Bill James, Marianna Brown, Walter Noel, and Art Paly.

The first playwrighting effort of a southern novelist and newspaperman, "Strangers in This World" is a drama about faith. Unlike most such dramas this one makes up its mind where it is going—and gets there.

The story is simple. A Tennessee mountain girl, wavering between spirit and flesh, yields to blandishments of a "furriner" from outside isolated mountain community, repents and finds salvation in the devout faith of her fellow mountaineers.

Original score by Charles Bryan, imaginative sets by Robert M. Cotheran, Jr., and intelligent direction by Joseph Wright, of Vanderbilt University faculty, give this basic story considerable voltage in an "experimental theatre" type of staging.

From audience point of view the high spots of the production are two scenes in which real snakes make an appearance in the hands of the actors. Scenes are handled discreetly and in good taste. In fact, the author's respect for dignity of mountain folk pervades the whole play.

Girl, "Virgie," after brief love affair with a big city reporter who is in the community to expose a snake handling cult, and after a struggle to understand herself, marries the big man of her community, the preacher of the church where snake handling rites take place.

"Strangers" is rooted in reality. A bizarre sect of fundamentalists actually exists in rural Tennessee, Kentucky and Virginia; claims that God fills true believers with power to handle snakes without being bitten fatally. States mentioned have passed laws banning the snake-handling but it is reported still being done.

Play reaches climax when the preacher is "be-evilled" by doubts as to paternity of "Virgie's" unborn child and, lacking the Power, is killed by a rattlesnake bite during snake handling ceremony.

Finale of drama breaks away from the realism of previous eight scenes into a pantomime dance on a towering mountain set. Girl rejects reporter-lover permanently and accepts faith of her preacher-husband.

Wright and the play's choreographer, Joy Zibart, succeed remarkably well with tough job of turning cast of college students into authentic-looking mountain types. Singing of chorus is fine. Crowd scenes during snake-handling rites sidestep hazard of possible nervous titters from audience by skillful underplaying, thanks to Wright's direction.

Cast got the help of a herpetologist, James Hodge, for advice on snake handling scenes. Hodge, graduate student at Vanderbilt, joined crowd scenes in hillbilly costume to keep restraining hand on three big bullsnakes imported from Florida for run of the play.

Composer Bryan conducts the chorus and small (piano, percussion, tympani, guitar) orchestra for production.

Cotheran's three movable sets—church interior, fragment of a barn (for frank seduction scene), and interior of Chattanooga beer tavern—were used in front of a permanent multi-level set representing bleak, stony mountain. Good

lighting helped along mounting tension of snake handling scenes. "Strangers in This World" is one of two home-grown productions on Vanderbilt U. schedule this year. Other will be a folk opera, also with a score by Tennessee composer Charles Bryan, based on a book by teacher-historian Donald Davidson. Opera, "Singing Billy," is to be staged late in April.

Woolsey.

### Still Happy

Montreal, Feb. 5. McGill U. presentation of musical comedy in two acts, with book by Lionel Caplan, lyrics, Sol Toledinsky, Lionel Caplan, Gerald Gross, Sandra and Saul Homigman. Produced by Weinthal, directed by Robert Robinson. Choreography, Elizabeth Leese; sets and lighting, Hugh King; costumes, Monty Penabaz. At Moyse Hall, Montreal, Jan. 31, '52; 1:50 top.

"Still Happy" the annual Red and White revue, fails to measure up to previous years. Current offering has occasional bright moments, but the usual sparkle found in other shows is missing. Producer Arthur Weinthal's and director Robert Robinson's attempt to branch out into a Broadway-styled musical, has been a bit too ambitious. A lethargic book that never comes to life, and a melodic but slow-tempoed score, do not measure up.

What action there is revolves around a television station run by a haughty, domineering femme, and a still operated by a group of mountaineers whose principal outlet is through the owner of the TV outfit.

Julia Anne Holden and Cye Rosen are reasonably convincing as the young lovers, despite the situations they are forced into: Gerald Gross and Lionel Caplan give the revue a boost with their comedy, and the choreography by Elizabeth Leese, despite some heavy-footed hoofing, manages to polish a few of the rougher sequences.

Whatever the revue lacks in imagination and direction, it more than makes up in enthusiasm and determination. The gals are all lookers, particularly Claire Allard as the television operator, who does well with her one song, "The Greatest Thing Alive," which establishes her character to everyone in the house. Bunny Lerner exhibits style as the dancing lead, and Julia Anne Holden, despite an over-sweet wholesome appearance, is adequate as the country girl who falls in love with a city slicker. Her best number is "Thinking of a Song," which she partners with Cye Rosen.

Saul Homigman's hefty musical score (he composed 11 songs for the show) rates kudos, but lacks change of pace necessary for this sort of revue. The sets never interfere with the big cast, and the costumes designed on a potato sack motif for the most part, do little to the many good figures on stage.

Newt.

### Musical Tent Prepped For N.Y.'s Finger Lakes

Walter and Virginia Franke Davis, former operators of the Skaneateles (N. Y.) Summer Theatre, will open a musical tent there this summer. The new venture, to be called the Finger Lakes Music Circus, will replace the former theatre, which was dark last summer because it was too small to pay off in the face of rising operating costs.

The operetta-musical comedy project has been capitalized at \$50,000, with provision for 100% overall. The Daves and their son, CBS television director David Davis, are general partners. The limited partners, most of whom are residents of the Finger Lakes region, all have relatively small investments. Among the few from New York are actor Judson Pratt, \$500; actor Richard Tabor, \$250; business manager Leon Spachner, \$250; Davis, also a Broadway actor, \$2,500; Mrs. Davis, \$2,500, and David Davis, \$2,500.

### Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Curtain Going Up" (R)—Muryvyn Nelson, prod.-dir.  
"Flight Into Egypt" (D)—Irene M. Seznick, prod.; Ella Kazan, dir.  
"Golden Boy" (D)—ANTA, prod.; Clifford Odets, dir.; John Garfield, star.  
"One Bright Day" (D)—Howard Linkay-Russell Crouse, prods.; Michael Gordon, dir.

## Kaycee's Aud. Making Sked Switches to Permit Full Wks. for Roadshows

Kansas City, Feb. 12.

Advisory board of the Municipal Auditorium has adopted a plan which is expected to make the 2,562-seat Music Hall available every other week for legit and road attractions, for a full week, Sunday through Saturday. The open weeks have been made possible by scheduling all music events and concerts into one week in the Hall. The Philharmonic Orchestra next year will play its concerts on Thursdays and Saturdays, with pop concerts on Sunday. The concert series annually offered by Mrs. Ruth Seufert will be scheduled on Fridays, and that by Walter Fritschy tentatively set for Tuesdays. Fritschy as yet has not committed himself to follow the plan.

The plan of concentrated music programs was proposed for the Music Hall last year, but failed to win adoption. Dorman O'Leary, member of the auditorium board, pointed out the auditorium costs about \$365,000 a year to operate, while its revenues are around \$250,000.

Board believes that more shows will play the city-owned Music Hall now, since many previously bypassed the town rather than play a part-week or short dates. Road companies, however, have a choice of houses here now, since Fox Midwest has been operating its deluxe Orpheum Theatre as a legit spot. Most of the road companies now are playing the Orpheum.

The new plan for the Music Hall is running into some opposition, with opponents over-estimating the difficulties, according to O'Leary. The orchestra management declared it isn't enthusiastic about the plan, but is making no protest, since it is a civic-sponsored body and uses the Music Hall rent-free.

## 'Evil' Falls on the Ways Of Same Name; El Foldo

"Little Evil," Alexander Greenleaf comedy starring Henry Hull, folds next Saturday night (16) in Boston, where it is trying out. A Philadelphia booking next week and a scheduled Broadway preem Sept. 25 are cancelled.

Producers H. Clay Blaney, Viola Malkin and Roy P. Steckler, in association with Leonard Altobell, hope to reopen the play after script revisions, with Ezra Stone taking over as director.

## Kramm's 'Gypsies' Due For Barn Tryouts on Cape Cod

"The Gypsies Were High Hats," Joseph Kramm's dramatization of the Sylvia Golden novel, "The Neighbors Needn't Know," will probably be tried out this summer at the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, at nearby Coonamessett. Both strawhats are operated by Richard Aldrich, who with his producer-partner Richard Myers, has the play under option for next season on Broadway. Kramm is revising the script, the leading part in which calls for a star character actor.

Kramm is the author of "The Shrike," current at the Cort, N. Y.

## Future B'way Schedule

(Theatre indicated, if set)

"Mrs. McThing," Beck, Feb. 20.  
"Dear Barbarians," Royale, Feb. 21.  
"Women Of Twilight," Plymouth, March 3.  
"Paris '90," Booth, March 4.  
"Three Wishes For Jamie," Helinger, March 12.  
"Golden Boy," ANTA Playhouse, March 12.  
"Flight Into Egypt," Music Box, March 13.  
"One Bright Day," Royale, March 19.  
"Long Watch," March 20.  
"Brass Ring," March 26.  
"Grass Harp," Beck, March 27.  
"Don Juan in Hell" (return), Plymouth, March 30.  
"How to Fly with One Feather," late March.  
"Danger Signal," late March.  
"Salt of the Earth," April 3.  
"Dedee and the Brave," early April.  
"Of Thee I Sing," week of April 13.  
"Candida," April 14.  
"Circus of Dr. Lao," ANTA Playhouse, April 16.  
"Fire," week of April 21.  
"Josephine," April 29.

## Unusual Deal Hikes 'Dolls' To \$12,754

The company of "Guys and Dolls," which has been getting unusually advantageous theatre terms in many stands, apparently outdid itself recently in Toronto. On a gross of \$47,300 for the first week of a fortnight stand at the Royal Alexandra, the show made a profit of \$12,754.

The theatre's share for the week was \$10,610, presumably based on a sliding scale but averaging out to 22.4% of the gross. Company expense was \$23,936, including only \$736 for newspaper and billboard advertising, \$895 for musicians (plus \$300 for conductor), \$134 for stagehands and \$246 for transfer and hauling. In most previous bookings the production has had straight 25% terms. In contrast, customary deals for most shows give the house 30% of the first \$20,000 gross and 25% thereafter, with the show paying a considerably larger share of the advertising, musician, stagehand and hauling expense.

## Indef Status for O'Brien At Equity, Coast Spot Out

Christopher O'Brien, who was reinstated recently by the Actors Equity council as an assistant executive-secretary of the union, is expected to have that status more or less indefinitely. However, it's understood he probably won't be reassigned to the organization's Coast offices and won't have a contract, but may be subject to dismissal on customary notice.

Although the matter is ostensibly settled for the present, a few details are believed to be still in the air. One such factor may be the status of I. B. Kornblum, who reportedly resigned as Equity legal rep on the Coast. He is understood to have quit in protest against O'Brien's management of the Coast office.

O'Brien, whose contract as assistant exec-sec was allowed to lapse Dec. 31, subsequently made a personal appeal to the council, denying charges against him. The governing body decided to restate him, but has assigned him to the New York office. Willard Swire, also an assistant exec-sec, has been transferred from the home office to take charge of the Coast branch, pending appointment of a permanent successor.

## Shuberts

Continued from page 67

Stone-Mike Sloane musical production, "Top Banana" (\$10,000); the Albert H. Rosen-Lester Meyer production of "Never Say Never" (\$6,600), and the Chandler Cowles-Ben Segal production, "Fancy Meeting You Again" (\$6,400).

### Outside Pitches

Also indicating the Shuberts' unusually active interest this season in getting tenants for their theatres were their reported pitches to take over such shows as the City Center revivals of "Anna Christie" and "Com. of Age," the ANTA revival of "Desire Under the Elms" and the Metopera's touring "Fledermaus," for commercial Broadway runs.

Although it is common practice for theatre managements to invest in productions, the Shuberts have not previously done so on such an extensive scale as they are doing currently. In the past, their activities in this direction have generally been limited to guaranteeing bond money or waiving theatre guarantees. Other theatre owners who back productions do so primarily as direct money-making investment or, in some cases perhaps, for the sake of friendship with the managements involved.

For example, Farrell, now believed to be the most prolific investor in the legit field, is motivated almost entirely with the idea of making a profit. Louis A. Lotito, manager of the Martin Beck, N. Y., and president of City Playhouses, which operates the Morosco, Fulton, 46th Street and Coronet, N. Y., is also a frequent investor, almost invariably for money-making or sentimental reasons and rarely, if ever, to get bookings for his houses. Same is true of such theatre owners as Howard S. Cullman (Alvin, N. Y.), Harry Gould (Lyceum), Ben Marden (Playhouse), Gilbert Miller (Miller), Leblang's ticket agency (48th Street) and Irving Berlin (Music Box, in partnership with the Shuberts).

## Des Moines Drama Group In 100G Theatre Drive

Des Moines, Feb. 12.

The Des Moines Community Drama Assn., sponsors of Kendall Playhouse, teed off a \$100,000 fundraising drive recently, to make possible the occupancy of the Roosevelt Theatre next season. The theatre was purchased by the association in December, 1950, for \$85,000, and the \$100,000 is needed to pay off \$45,000 owned on the purchase price and for necessary remodeling of the film house.

This is the first time in its 33 years that the community theatre group has asked for public support. The Kendall Playhouse has been self-supporting since its start in 1919 as one of the pioneer community theatres in the country. It has outgrown the old church building that seats only 300. The new Roosevelt Theatre would seat 550.

## Local H-63

Conti from page 7

uations to force an NLRB election. United Paramount's office staffers have so far been cold to union organization, but H-63 has indicated that it is keeping an eye on this spot and will move in "at the appropriate time."

Since the demise of SOPEG, the IA union has picked up the clerical help at 20th-Fox, Columbia, RKO Pictures and Theatres, United Artists exchange, Loew's exchange and Movietone News. Russell Moss, biz agent of the union, says H-63 has gained 1,550 new members, giving the union a total of 2,800 card-holders. In contracts inked since negotiations started in the late fall, he estimates that the union has obtained an average wage hike of \$5.75 per week for its membership or an overall increase of \$850,000 per year.

Union also has gained a foothold in the publicists realm, winning the right to bargain for the flacks at Paramount. Moss and his staff are preparing a pact to present to the Par negotiating committee next week. Union execs will meet with committee made up of Arthur Israel, aide to prexy Barney Balaban; Jerry Pickman, pub-ad topper, and Sid Blumenstock, ad chief.

## Minevitch 'Fete'

Continued from page 7

daily shooting schedule so that maximum efficiency can be obtained. While not carrying actual producer credit on "Fete," he explained that he "safeguarded" script and pointed the film toward the international market. Pic is a Tati Film production.

"Monsieur Ulo En Vacation," "practically finished."

Minevitch, who plans to return to France within three weeks, expects to put "Continuous Performance" before the cameras and later will shoot "Roll the Drums Slowly" in England and Germany. "Performance" was authored by John Paxton. But despite his new found interests in filmmaking, including some television pix plans, Minevitch continues to supervise his "Harmonica Rascals" unit which has long toured without him.

As for general industry conditions in France, Minevitch pointed out that many films are in work. This fact, he added, by no means should be construed as a healthy indication, for producers "start out with incomplete financing and, faced with rising costs, they don't know whether they can complete their picture or not."

"Fete" preem at the 55th St. will be for a French charity, with French food and wines planned from Maxim's, Paris, the lure.

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## Literati

### Crocker's Hearst Book

Harry Crocker, who helps operate Mike Romanoff's new Beverly Hills eatery, since exiting the Hearst organization following the death of W. R., has written a closeup of the late publisher which Jacques Chambrun is agenting. Crocker was formerly secretary to Hearst and later a Hollywood columnist but, with the post-mortem shakeup generally throughout the organization, he wound up with the new Romanoff's which, incidentally, is operated by a corporation called Crocker, Ltd.

Plans for Romanoff to open a N. Y. branch on the site of the old Duveen Bros. art gallery on 5th Ave. and 56th St. would leave Crocker in charge of the Coast operation and the royal chesscake dispenser commuting between N. Y. and L. A.

### Holiday's World Pic Idea

"Holiday" magazine, which had planned an entire issue on Paris for spring of 1953, may now substitute, instead, an unusual novelty—one complete issue devoted to photographs, in a worldwide picture story devoted to life in 12 selected countries of the globe. Mag has never run an issue without any articles before, and if idea jells, the Paris issue would go over for a year, if not longer. (Mag couldn't devote more than one issue a year to a single subject.)

Picture issue idea was pitched to Holiday by photog Robert Capa, who's organizing the project and setting it up with locally-placed photogs through his Magnum pix agency.

### Ballantine's Surprise Exit

Announcement by board of directors of Bantam Books, Inc., that Ian Ballantine has withdrawn as president has raised eyebrows in the trade. Ballantine, as 15% stockholder, has the largest single stake in BB. Remaining 85% is owned by Grosset & Dunlap and Curtis Publishing. G&D, in turn, is owned by Random House, Little, Brown, Harper, Scribner's and Book-Of-The-Month Club.

Executive direction of BB has been assigned to John O'Connor, chairman of the board.

### Have Book, Will Travel

Joe Laurie, Jr., co-author of "Show Biz" (From Vaude to Video) in emulating a show biz axiom by barnstorming on radio and TV as a guest, has helped put the Holt book up to No. 5 as a national bestseller but also put himself in bed for two weeks.

Laurie's last hegira to L. A. and Frisco, on a ballyhoo campaign attendant to "have book, will travel," resulted in (1), an aching back, (2), lost glasses (the comedian-author was flying blind from S.F. to N.Y. as a result), and (3), a virus.

### New Republic Shakeup

Harold Clurman, drama critic; Cecil Smith, music ed; Saul Carson, radio-TV columnist, and Robert Hatch, film reviewer and back-of-book ed, have resigned from the New Republic, as of March 1, as result of the latest switch in the opinion weekly's N. Y. to D. C. moveover. A year ago, editor-owner Michael Straight started moving mag's offices to Washington. Now, whole editorial side has been moved down, causing various resignations and switches.

Hen Fuller, with the Washington bureau since 1940, will now be managing editor. Bruce Bliven, top editor since 1930, will still write for the mag from N. Y., with new title of chairman of the editorial board. Reviewers and columnists won't be replaced, with occasional articles on the arts used instead.

### Poe 'Annabel' Ms. Tiff

A jury trial looms over the final disposal of the original Edgar Allan Poe manuscript of "Annabel Lee." Claimants for the document are the Free Library of Philadelphia and the Edgar Allan Poe House, also in Philly. The manuscript was part of the estate of Mrs. Lisa Norris Elkins, who was killed in an automobile accident in August, 1950. The manuscript, in a frame on the wall of her Rittenhouse Sq. home, bore the written notation: "Property of the Free Library of Philadelphia at my death."

Col. Richard Gimbel, president of the board of Poe House, objected to this disposal, on the ground that Mrs. Elkins had promised the manuscript to the Poe House. Gimbel told Judge Hunter in Orphans

Court, that Mrs. Elkins lent the manuscript to Poe House on Oct. 7, 1949, the occasion of the 100th anniversary of the poet's birth. When she later saw it at Poe House, Mrs. Elkins was said to have remarked: "This really belongs here. I'll give it to you."

R. Sturgis Ingersoll, executor of Mrs. Elkins' estate, told the court that Mrs. Elkins thought the Poe House "a fine place" but didn't believe it was fireproof. She was deciding between the Philadelphia Museum of Art and the Library. He was surprised, upon finding the manuscript, to learn that Mrs. Elkins had disposed of it by the written notation.

Judge Hunter will review the testimony, and if he decides there is a substantial issue of fact, will hand the case over to a jury.

### Doubleday Staff Switches

Isabelle Taylor appointed chief associate editor at Doubleday, in addition to present post of editor-in-chief of the house's Crime Club department. Donald B. Elder, formerly chief associate editor, is on leave to work on a bio of Ring Lardner.

Samuel S. Vaughan, ex-King Features, has joined Doubleday as assistant to Bill Berger, manager of the syndicate department, and will work on syndicating the outfit's books to mags and newspapers.

### The Goodkinds' Tragedy

Bobby Goodkind, 5, is now living with his uncle, Howard Goodkind, executive editor of Prentice-Hall, following the Feb. 1 tragedy in Rocky Mount, N. C., when a runaway trailer truck killed four members of the family.

Gilbert Goodkind, 37, exec secretary of the American Booksellers Assn., was driving his parents, his wife and his son on to a Florida vacation. All were killed outright save the 7-year-old boy who survived with a broken arm.

### Princess' Big Assist

"I Live Again," tome by Princess Ileana which Rinehart publishes Feb. 28, was penned with a big assist from an American writer, Dorothy Kuenzli Hinckley. Latter's questions and suggestions brought to the princess' mind many incidents and contrasts between life here and abroad that otherwise might have been passed over.

### CHATTER

Frank Scully helping vet burlesque producer Barney Gerard with his memoirs.

Mabel Thomas celebrating her 30th anniversary as VARIETY correspondent in Honolulu.

Comm. Davis Lott has a short story, "The Skipper Played It Safe" in Argosy's February issue.

Groucho Marx's comedy letters in a recent Collier's has cued a Simon & Schuster book assignment.

Alice Evans Field's "Hollywood, U.S.A.: From Script to Screen" will be published Feb. 18 by Vantage Press.

Seymour Peck, film critic and editor of the N.Y. Compass, moves to the Sunday staff of the N.Y. Times next Monday (18).

Edward Radin's "Headline Crimes of the Year," detailing 11 top crime stories of 1950, due from Little, Brown tomorrow (Thurs.).

Gordon Irving, Glasgow scribe and VARIETY's Scottish mugg, scripting radio program on 50 years of show biz at Gaiety Theatre, Glasgow.

Elizabeth Mandelkern, onetime N. Y. Sun columnist, doing a new television and radio column, "Stop, Look and Listen," for the N. Y. Sunday Enquirer.

"News of the Nation," Prentice-Hall history of the U. S. in newspaper form, edited by Sylvan Hoffman and C. Hartley Grattan, hit the bookstalls Monday (11).

Carmel Myers' tome, "Don't Think About It," dealing with emotional problems arising from the death of a loved one, off Doubleday presses last week.

Cobina Wright, now on a good-will mission to Uruguayan Film Festival, will have her autobiography, "I Never Grew Up," published by Prentice-Hall next Monday (18).

New York chapter of the National Women's Press Club of Washington produced program for the organization's Valentine dinner, Monday (11) in D.C.'s Statler Hotel.

Bill Ornstein, Metro trade contact, has story in current American Jewish Times Outlook called "Lena and the Magician." Last

month same mag published his "Christmas Was Coming."

Beth Brown has authored "Adoptions Anonymous," on the baby adoption racket, as five-part for United Features syndication. She also has a book, "What Every Dog Should Know," about to be published by Winston.

Wallis E. Howe, Jr., one of the organizers of Pocket Books, Inc., joining The New American Library of World Literature, Inc., as director of sales. NALWL publishes Signet Books and Mentor Books.

The Bennett Cerfs meeting the Gardner (Mike) Cowles in Beverly Hills Feb. 25 for the Look Awards dinner. Random House, of which Cerf is prez, just published Fleur (Mrs.) Cowles' book on Eva Peron. While Cerf is vacationing in La Quinta, Cal., Laura Z. Hobson is doing his Tradewinds column for Saturday Review.

## Wyler on Code

Continued from page 5

poster, "Sunset Boulevard" and "All About Eve?" Vizzard asked, "How adult is it necessary to get? Can it be that Mr. Wyler wants the code loosened to the point of allowing pictures the same excesses as appear on the Broadway stage? If so, he courts the danger of reducing the massive audiences of hundreds of millions to which the screen caters throughout the world, down to the narrow margins enjoyed by most of the product on the legitimate stage."

Wyler agreed that some progress had been made, but "I think we can make more." He said that if there were a revision of the code, even better pix than those mentioned by Vizzard could be made. If there is a movement on the part of producer to bring about a change in the present code, Wyler said he would gladly take part.

## Sarnoff-Folsom

Continued from page 1

freeze being lifted, ditto on TV color, ditto on big-screen theatre TV in color.

Along with that will come a clarification of the general economy; the concern about TV pricing itself out of the big live show market, and more into vidpix production. And with that will come the conclusion whether eastern TV film production should not obtain, rather than shift to Hollywood as was the case with radio.

### '2 Lines of Pix Merchandise'

NBCites generally were impressed with the current Hollywood attitude, as detailed in last week's VARIETY survey, that the meeting and the mating of the pix and TV mediums are now deemed inevitable. The TV industry concurs that it is inevitable that Hollywood film

## Disks Vs. Vidpix

Taking a cue from certain strictly new faces and stars which the new TV medium has created, pix-video showmen liken radio's usage of marathon phonograph records to TV's potential use of vidpix. Extensive canned programming in both instances is necessary.

Records continuously make new stars, many going on to newer and greater heights (and these run the gamut from Bing Crosby to Doris Day), and similarly even now TV has projected such new stars as Sid Caesar and Imogene Coca, Faye Emerson and Dagmar. And while some may be more lasting and others more fleeting, thus too it is figured will vidpix, in due time, project new names.

studios must produce two lines of goods: one for the theatres, and one designed more economically for television. They liken it to any good business, a department store for instance, where there's the pop priced line and the luxury models.

Certain NBCites incline to keeping TV, both live and the film components, in New York, despite the inclination of (1), certain stars to stick close by their swimming pools; and (2), the fact that films from Hollywood traditionally have been geographically synonymous. Still, they feel, that because of the new sight-sound medium, the nerve and efficiency of originating

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Feb. 12.

Wanting to see how the other half lives, I recently devoted a week to being a Hollywood correspondent, j.g. I did all the things these correspondents do every day.

At every dinner, luncheon or card party I attended somebody gave somebody else a gift as a token of esteem. Now, my self-imposed assignment over, I, too, am going in for giveaways. I give the regular correspondents the gift of gifts. I give them Hollywood. I give them its crumbling hills, its flash floods, its feuding, its smog, fog and grog, its bent fenders, its miles and miles of chicken, mashed potatoes, peas, ice cream and coffee. I'm going back to Ulcer County and evaporated milk.

There are supposed to be from 400 to 600 who cover the Hollywood beat. Perhaps 10% of them make a nice living out of it. Of foreign correspondents, I doubt if more than one lives wholly on his foreign valuta. The rest eke out a living somehow. They augment their strings with everything from bit-parts to baby-sitting.

Though Hollywood has had to tighten its belt in the last few years, there seems to be just as many banquets as in the days when every garden party was a feast of reason and a flow of flit. They serve the same cocktails, the same dinners, the same desserts, the same speeches. And everywhere you go you see the same smiling people. I get an impression as of a convention of dentists, each trying to show their plates.

Oddly the best of the dinners I sat through was put on by the Foreign Press Assn., which took over the Del Mar Club in Santa Monica and awarded Henriettas to Alan Ladd, Esther Williams, George Stevens, Bob Hope, Jean Hersholt, Cecil B. DeMille and host of starlets. Newsreels, still photogs, stars and members of a more domestic solvent press were all over the joint. And it was all presumably on the cuff of the members of FPA.

Well, how? Normally, these people get precious little cooperation from the studio flacks. But seemingly this time they broke through one more iron curtain. Certain studios, sure to be among the prize-winners, took blocks of tickets at \$10 a head. The club took up the tabs of the press, and the C. of C. added the drinks to its expense account.

### Press Relations: Still No. 1 Problem

Its press relations is still Hollywood's No. 1 problem. You hear beefing on every turn. Actually it's a big league town, judging from the coverage it gets, but until it's covered as Pearson, Dixon, Othman and the like cover Washington, it will be rated a hick town among those assigned to gather news.

All I got out of this 20-mile trek to Santa Monica was a badly banged fender on a new car. The repair bill couldn't be passed on to anyone else because (a) parking attendants take your claim check before delivering your car, thereby leaving you bereft of proof that you ever parked there in the first place, and (b) insurance companies are not responsible for any damages under \$50. So far as I was concerned the FPA dinner cost me a non-deductible \$45. But it was worth it, because whatever studio flacks may think of the alien sources of their bread-and-oleo, I think foreign correspondents are the salt of the earth.

### Paratroopers Of The Press

They are not all of one piece, however, because within the week I attended a luncheon of the Foreign Correspondents Assn. This is the original group. They're the ones who give Globes annually as opposed to the FPA's Henriettas. They had their luncheon at Ciro's. It was packed. I suspect Sol Lesser was picking up a good piece of the tab, because the luncheon was in honor of Sol, Lex Barker, Dorothy Hart, and a chimp named Cheeta, star, I suspect, of Cheating Cheetahs.

Louis Gilbert of the Canadian press set me up on the dais next to a luscious number from the Australian press. I was invited to speak and saluted these paratroopers of journalism who must sneak by studio gates to get their news and then drop it behind iron curtains where it is equally unwelcome. Except for Sol Lesser and a few other hep producers, Hollywood has not appreciated these people and what they have done to keep glamor among our highly profitable exports.

Of course, I caught previews. Of most of them, if they had been Broadway shows VARIETY would have added the simple interment: "Printed for the record."

In between the luncheons, dinner, previews and shoptalk I caught some radio and TV shows. I even appeared on some, for I was pitching as well as catching, selling as well as buying, as who isn't? One of these shows was Art Linkletter's "House Party," his Pillsbury stint over CBS.

Though the show was over before 1 p.m., nobody invited us to lunch. The parking fee was 80c, and cheap, too, as no fender was smashed by an attendant trying to back through a yard of cars at 70 miles an hour.

### The Videologist's Dream

The next self-imposed assignment was out of this world. It was at Romanoff's new eatery—a cocktail party and buffet dinner to usher in CBS's Television City—a videologist's dream of a world without strife, parking problems or ulcers—as flexible and as capable of expansion as Buddy Baer's muscles. The architects showed us a series of lantern slides in water color which will transform Gilmore Island from a football stadium and baseball park into a \$35,000,000 factory for the manufacture of coast-to-coast television entertainment. The architects' fee, which is also flexible, isometric (and magnetically-propelled, I should suspect) will run to \$1,000,000.

The architects shilled quite plausibly for their product. Charlie Luckman handled the outside pitch, and when the production got inside, that is, down to the cables, girders, winches and benches, Signor Pereira took over.

They left you with the feeling that only architects have made any progress in our lifetime. This is literally true. Every other trade and profession has practically stood still. Hence, we have fallen on the error of trying to build our way out, not think our way out of current problems. But the moment Messrs. Luckman and Pereira turn over the first flank of Television City to J. L. Van Volkenburg, et al. of CBS, next October, the place will become human.

It was a suave public relations job and the place was overboard with correspondents.

The next day I lunched at Par. It was a quickie between takes of "Military Policeman," starring Bob Hope, with Jack Dempsey, Marilyn Maxwell and Mickey Rooney as added starters. The place was jammed with sportswriters, as well as Hollywood correspondents. Hope was in good form. Only the week before I had caught him at FPA dinner. But at Par he was at his best. He said that Dempsey felt he owed a lot to sportswriters. "In fact, if it hadn't been for them, today we'd be celebrating Firpo Day," he cracked.

from the east, whether live or film, is a definite plus not to be overlooked.

None the less, while CBS already has its Gilmore "island" Television City primed for an Oct. 1 preem, NBC has added 20 acres, bought from the City of Burbank, to the 30 acres purchased from Warner Bros. The ground is adjacent to the WB plant. NBC thus has the site of a TV City of its own available.

Continuing powwows between NBC's west coast boss John West and Joe McConnell, the NBC prexy, have been studying all facets and potentials.

The film thing assumes increasing importance in that the big live shows seem capable of surviving only via tandem sponsorships. Either that, or shows must be scheduled on alternate weeks or even once-a-month.



## Broadway

J. J. Colby, VARIETY ad manager, on an 18-day vacation cruise.

Meyer Davis to Palm Beach for annual Kiwanis benefit Feb. 25.

Dinah Shore probably returning to William Morris agency, after exiting MCA.

Veteran comedian-author-producer Herman Timberg back in Memorial Hospital.

Mark Stevens in from the Coast to help plug his upcoming United Artists starrer, "Mutiny."

Col. Fred Levy, Sr.'s sons birthday-present him with Hillcrest Club (Hollywood) membership.

Ellin (Mrs. Irving) Berlin finishing her new novel at the Nassau winter home they have rented until March 7.

Metro publicist Tom Rogers and his bride, Celi Chapman, the fashion designer, off to Jamaica, B.W.I., on a belated wedding trip.

Jack Forrester in from Paris. Former musicomedie juve is now Continental exec for World-Commerce, global trading outfit.

Theatrical attorney I. Robert Broder leaving Saturday (16) for a month of combined biz and pleasure in Mexico and Hollywood.

CBS legalists, (Judge Samuel I.) Rosenman, Goldmark, Colin & Kaye, admitted Ambrose Doskow and Seymour D. Lewis to the firm.

Idella and Louis ("toy king") Marx naming their son, born last Wednesday (6), Bradley Marshall Marx after Generals Omar Bradley and George Marshall, longtime friends.

CBS publicity topper Dave Jacobsen back from the Coast after o.o.i.g. details attendant to the preview party for the new CBS Television City. Gilmore is "Island."

George P. Skouras, prez of United Artists Theatre Circuit, to be awarded the New York City Civil Defense of Merit Flag in a presentation at Skouras' office this morning (Wed.).

Irving Maas, who resigned at the end of 1951 as v.p. and general manager of the Motion Picture Export Assn., returned over the weekend from a 4,000-mile vacation motor tour through the south.

Noel Coward departs Friday mid-night for his Jamaica (B.W.I.) retreat at Port Antonio for three months. He'll polish script of new play which will star Lunt & Fontanne in London late in the spring.

Ward Marlowe's snappy picture story layout in current Collier's on "Broadway After Dark," detailing a week in the life of the vet N. Y. World-Telegram-Sun's peripatetic theatrical scrivener and critic.

DAILY VARIETY editor Joe Schoenfeld out of danger following a coronary attack but still must take it easy at St. John's Hospital, Santa Monica. The original diagnosis exaggerated the seriousness somewhat.

George Brown, ex-Pal studio publicity chieftain, whose Le Serena, Palm Springs hostelry, is a Coast click, has acquired additional acreage for added bungalows and may also purchase an adjoining cottages-hotel to merge into an enlarged La Serena.

Pat and Jerry Kovelers' new billing for their Roosevelt is now the Riviera Hotel d'Haiti, in Port-Au-Prince, not because of any political reasons but the femmes think the Riviera tag "more romantic." Kovelers and Pat, his mother, longtime residents in Haiti, are w.k. in show biz.

Mr. and Mrs. Eddie Cantor named co-chairmen of theatrical committee of Girls Town, Inc., non-profit organization sponsoring model home in Westchester for emotionally disturbed girls between ages of 12 and 16. Dedication dinner will be held at Waldorf-Astoria Hotel March 13.

Gertrude Lawrence is the 1952 chairman of the Mary MacArthur Memorial Fund (National Foundation for Infantile Paralysis), succeeding Gilbert Miller, chairman for the last two years. The daughter of Helen Hayes and Charles MacArthur, who died in 1949 of polio, already is remembered with a Mary MacArthur Memorial Research Center at Wellesley Hills, Mass., and five other such Centers are planned for Houston, Ann Arbor, Buffalo, L.A. and Louisville.

## Philadelphia

By Jerry Gaghan

Ross Raphael, bandleader at Two-Four Club, is off to Florida. Accordionist Andy Arcari is in Jefferson Hospital for a foot operation.

Dr. Herman Parris, songwriting medico, has been named a member of ASCAP.

A new recording company has made its appearance here — Sam Beruli's Carolyn Records.

Tony DeSimone has branched

out as a dance band maestro with new Tony Desmond orch.

Jolly Joyce agency has taken over the handling of Chris Powell and his Blue Flames combo.

Radio exec Ben Gimbel has been named to Mayor Clark's Price Stabilization Week committee.

Tony Bennett is booked for the Earle stage, March 7. Johnnie Ray is set for the house on March 20.

William Rodstein, former proprietor of Big Bill's musical bar, has set up as a theatrical booker here.

David Supowitz, theatre architect, has been named vice chairman of Trade Council, fund-raising branch of Allied Jewish Appeal.

Melvin Korn and Lawrence Pleat, whose Victoria Records launched the tune hit, "Sin," have formed a new waxery, Merion Records.

## Miami Beach

By Lary Solloway

Gene Baylos joined Vagabonds Club show.

Dean Murphy into the Saxony tomorrow (Thurs.).

Toni Spitzer handling press for Monte Carlo Hotel.

The Lawrence ("Meet The Press") Sparks at Roney Plaza.

Harold joined the show biz colony at Lord Tarleton.

Gloria DeHaven ticketed for Ciro's to follow Joe E. Lewis.

The Albert Warners at their oceanfront estate for season.

Jackie Miles and Frankie Laine open tonight (Wed.) at Clover Club.

Jane Powell, Step Bros. Jackie Kannon into Copa City. Billy Daniels held over.

Buddy Hackett being paged for date by Martha Raye at her Five O'Clock Club.

Miguelito Valdes orch closing at Saxony Feb. 26 and head for South American tour.

Frances Faye kept them coming into Sans Souci during two-week run. Alan King followed.

"Greatest Show on Earth" preems Paramount's Florida Theatre and Brandt's Roosevelt today (Wed.).

Public relations toppers Carl Boyer, David Charnay, from New York, and Dr. Ernest Kelin, from Chicago, at the Saxony.

Jimmy Durante birthday-party at the Lord Tarleton over the weekend, a flock of top performers attending, in addition to Durante's own troupe.

George Price headed all-star show for benefit Variety Tent's Children's Hospital at Olympia Theatre. Tent contributed \$2,500 to AGVA welfare fund.

Harvey Stone possibility to follow Henny Youngman into Monte Carlo Hotel's Club Casino. Harry Morton, quondam talent agent, now managing the room.

## Paris

By Maxime De Beix

(33 Bd. Montparnasse, Littré 7564)

Charles Trenet recitaling at the Theatre de l'Etoile.

Hans May here to score Henri Verneuil's picture "Three Aces."

French TV got two cameras into the Moulin Rouge ball for a live telecast.

Sixteen-year old Clair Sombert dancing at opening of Empire Ballets despite doctor's orders.

Jean Cocteau sold the performing rights of his "Bacchus" to the Kurt Desch Co. in Munich.

Cut in British allowance for tourists likely to cost France over \$50,000,000 yearly. Amount was slashed in half.

Verlaine Theatre, bought by Alexandra Roube-Jansky, getting a facelift before opening with a revue starring Arletty.

Paramount Theatre playing CIM production, "Paris Still Sings," partly angled by Roger Feral who is important in Paris press and radio.

## Barcelona

By Joaquina C. Vidal-Gomis

Vet legit actor Rafael Calvo lecturing at Centro Gallego, Madrid.

Rigat niterly has the Argentine team Tito and Gogo and Maruja Coral.

Legit author Buero Vallejo produced a new play, "La Tejedora de Eneanos" at Teatro Espanol, Madrid.

Fuencarral Theatre in Madrid has the new musical play, "Oriente y Occidente" by Carlos Llopis and Morcillo. It stars Mary Yilix.

Radio and legit producer Joaquin Soler Serrano opened new show, "Those Happy Times" at the Victoria. It stars Gemma del Rio, Emilia Claramunt and Pilar Duran.

Arthur Miller's "Death of a Salesman" translated into Spanish by Lopez Rubio and produced at the Lope de Vega Theatre, Madrid.

Peptita Diaz and Carlos Lemos have leads.

## London

European preem of "Greatest Show on Earth" set for Feb. 15 at the Plaza.

TV producer Henry Caldwell talked to British viewers Assn. on commercial tele.

The Old Vic's "Othello" company leaving on South African tour after they wind their season in April.

"Love of Four Colonels," written by and starring Peter Ustinov, reached its 300th performance last Monday (11).

Plane trips to New York are prizes in exploitation contest set by RKO Radio for "Two Tickets to Broadway."

Anne Shelton, recently back from an American tour, opens in new radio program, "Double Top" with Alfred Marks next month.

Joseph Pole, United Artists publicity director, authored a new play, "The Hungry God," which premed last night (Tues.) at the "Q" Theatre.

Reservations now being made for the Sophie Tucker season at the Bagtelle which begins May 5, on conclusion of her two-week Palladium stint.

Playwright Shirland Quinn, whose latest piece, "Here's to Us," opened at the New Bolton's last week, undergoing surgery in a London hospital.

Irene Hilda checked out of London over the weekend after 10 months in cabaret at the Pigalle and Society to start rehearsals on a new musical comedy in Paris.

## Chicago

Mrs. Benn Reyes in from California and Mexico trip.

Don Wilson, VARIETY midwest manager, back from Florida vacation.

Rhys Williams, film actor, in town making pic for Wilding Studios.

Paul Montague, theatrical press-agent, in Michael Reese Hospital for minor surgery.

Monty Shaif, g.m. of "Guys and Dolls," in town for confab with Sam Gerson, Shubert Chl manager.

Jose Greco dancers moving over to the Selwyn due to increased b.o. at the Blackstone. "Student Prince" was booked at Blackstone.

Al Levey in as advance man for "Bell, Book and Candle," with Shepard Traube, its producer, appearing on TV and radio guest shots.

## Pittsburgh

By Hal Cohen

Ken Hoel off for Canada on exploitation for "Ice Cycles."

Phillips Azen added to Casino Theatre staff as assistant treasurer.

Bill Lawrence follows Bobby Lucas into the Copa on Monday (18).

Charlie Jamal, who owns the Ankara, off to Florida for couple of months.

Reorganized Miriam Sage line goes back into the Monte Carlo Friday (15).

Tommy Carlyn's band booked solidly on one-nighters for the next three months.

Don Hall has bought the Steel City sound studios from Jack Young and Art Beck.

Carl Brisson headlining Jackie Heller's Carousel this week, with Paul Gilbert following.

Claire Lippert, singer ("Miss Pennsylvania"), made her itery debut at Bill Green's.

Ed Rosenbaum and George Atkinson in town drumming for "Death of a Salesman."

Nan Green, late of Day Dreamers, breaking in her new singing single on club dates here.

## San Francisco

By Ted Friend

Louis Armstrong set for March 11 return to Club Hangover.

Norma Talmadge and husband, Dr. Carvel James, to Florida.

Western Radio and TV Conference starts Feb. 28 at S.F. and Stanford Univ.

Al Williams, Papagayo Room boniface, inaugurates TV show with food motif.

Stan Kenton's orch into Civic Aud. Feb. 17 for one night of tooting for terping.

Rumors rise again that city will purchase RKO Theatre for added convention biz space.

Dong Kingman, top Chinese water colorist, writes pic review of "Hong Kong" for S.F. Chronicle.

Bruce Howard, Anthony, Allyn & Hodges, and the Rudenko Bros. inked in for Feb. 21 opening at 365 Club.

CBS prexy Frank Stanton to be Press Club Gang Night guest of honor Feb. 15, with Arthur Hull Hayes hosting.

Dick Leonard, former news director of KMYR, Denver, new as-

stant manager of news and special events for KNBC.

Dan London, St. Francis Hotel head, and George Smith, Mark Hopkins owner, off to Santa Barbara for state hotel meet.

## Madrid

By Geeno Garr

Cuba songstress Maria de los Angeles Santana is the star of "Tentation" a new revue at Teatro Madrid.

French songstress Monique Thibaut off to Italy where she will star in a revue produced by Remigio Paone.

Soledad Miralles, Spanish Ballet, with Uruguayan dancer Ricardo Sole, starting a provincial tour prior to going to U.S.

"Death of a Commercial Traveller" ("Death of a Salesman") at the Teatro Comedia, starring Jose Tamajo, looks in for longrun.

Carmen Morell and Pepe Blanco, who left here for Argentina a year ago, are now at the La Habana and have rejected offers from Spanish impresarios until the end of 1953.

Dancer Jose Toledano, back from the U.S., has formed a new company of dancers, singers and musicians which has bowed at Teatro Fontalba. Later it will go to Teatro Sao Luis, Portugal.

## Cleveland

By Glenn C. Pullen

Ames Bros. back at Daffy's Stardust Room.

Peleton Thal's crew succeeding Russ Carlyle's unit at Bronze Room Feb. 28.

Harry Richman in Vogue Room for two weeks, followed by Rosamary Clooney.

Vera-Ellen in Monday (11) to plug her role and Metro's "Belle of New York" at Loew's State end of month.

George Duffy, Hollenden bandmaster, recovered from illness but Earl Rohlf, of WTAM, still handles floorshows for him.

T. W. (Tim) Grogan's Country Inn dropped Pappy Howard's orch, replacing it with George Sterney's band and western guest attraction.

Slapsie Maxie Rosenbloom doubling between Hanna's "Guys and Dolls" and the Alhambra Tavern's midnight shows, with Patricia Wilkes appearing in his act.

## Buenos Aires

Imperio Argentina to tour South America throughout 1952; winds up in U.S.

Sir Malcolm Sargent to conduct symphony concerts here during 1952 season.

Victor Sturdivant's "Holiday on Ice" show closed Buenos Aires run, and planned for Santiago, Chile.

Maria Felix sailed from Italy Jan. 28 to fill film contract in Buenos Aires for Cinematografica Interamericana.

Tita Merello to open at Smart Theatre in March with legit production of "Men in My Life" by Eduardo Pappo.

Actor-Producer Narciso Ibanez Menta mapping legit production, of "The Sword." Producer's wife Laura Hidalgo to play Judith and cinemactor Carlos Thompson is sought for role of Holofernes.

## Portland, Ore.

By Ray Feves

Galli Galli in at Clover Club.

Shankar Ballet here for one-niter at Auditorium.

Pago Pago folded when city council refused to renew license.

Bill Duggan has signed Margaret Truman for one-niter concert at Auditorium next month.

Virgil Faulkner getting his Liberty Theatre ready to go first-run in couple of weeks with "Quo Vadis" as opener.

Mary and George Amato off to Hawaii for three-week vacation from their niterly. Harbers & Dale currently headlining.

## Birmingham

By Fred Woodress

Sadler's Wells Theatre Ballet appeared on concert series Tuesday (5).

Barter Theatre to give "Merchant of Venice" at U. of Alabama Feb. 21.

Hugh deBose featuring cock fighting at his Mountain Brook Lodge Friday nights.

Vaughn Monroe orch here Wednesday (6) at City Auditorium and plugged Heart campaign locally.

Irene Jordan, coloratura soprano and former Met singer, gave concert at Howard College Thursday (7).

Legit season here saddest in years. "Kiss Me, Kate" and "Death of a Salesman" cancelled dates at Temple. That leaves a return of "Mister Roberts" and possibly "Darkness at Noon."

## Hollywood

Joe and Dorothy Pasternak divorced.

Leo Carrillo recovering from surgery.

Joan Arden divorced Kenneth Morrow.

Rita Beery hospitalized for a checkup.

Jane Powell to Miami for a niterly stint.

Judy Canova in the hospital for a checkup.

Jacques Tournour laid up with a spinal injury.

Allen Rivkin to Washington for research work.

Walter Brennan vacationing on his Oregon ranch.

Frankie Laine to Miami to resume niterly work.

Helen Ferguson in town after three weeks in N.Y.

The Norman Taurgos vacationing in Palm Springs.

Jack Jungmeyer, Jr., out of the hospital after a checkup.

Dick Haymes broke a bone in his inster while loading his car.

Betty Hutton taking shots for her forthcoming trip to Korea.

Bob Hope tossed luncheon for Jack Dempsey on Paramount lot.

Bill Williams booked for tocos in San Antonio and Fort Worth.

Mrs. Edgar Bergen recovering after the loss of her unborn child.

Paul Douglas bought a home in Hollywood Hills from Melvyn Douglas.

Fred Ansel in town rounding up talent for the St. Louis Municipal Opera.

Jacqueline Holt to Chicago to join the "The Moon Is Blue" legit troupe.

Roger Corman joined Dick Hyland agency to handle writers and directors.

Ewing Scott planned out for Alaska to shoot backgrounds for "Arctic Flight."

Richard Basehart and Valentina Cortesa switched from Famous Artists to MCA.

Edgar Bergen returned from 10-day tour of military hospitals in Texas and Florida.

Frank Sinatra and Ava Gardner to San Francisco for the "Meet Danny Wilson" preem.

Lt. George Marakas, USN, former DAILY VARIETY mugg, upped to lieutenant-commander.

Charley Foy tossed a party to celebrate Marguerita Padula's 11 years of entertaining at his supper club.

Robert Brown, son of the George Browns, now at Palm Springs hotelier, teaching anthropology at UCLA. He was on a fellowship at Cambridge, and has been a London resident for the past two years.

George Brown last headed publicity at Paramount studios.

Miriam (Mrs. Dore) Schary planning a one-woman art exhibit of her paintings next season in N.Y.

Her sister-in-law, Mrs. Lillian Schary (Paul) Small, who recently moved her antique business to Bevhills, meantime is supervising the addition of a new wing to the Schary manse in West L. A.

Harry (Joan Perry) Cohn is another readying for a one-woman show.

## Minneapolis

By Les Rees

Manny King featured comic at Alvin.

Exotic dancer Carlotta into St. Paul. Heinie's.

Richard Tucker here for concert. Ditto Isaac Stern.

Jack Mitchell and Gerri Donnelly into Augie's.

Atlantis, underwater stripper, at Red Feather niterly.

Hotel Minnesota Panther Room has singer Dell Scott.

St. Paul Flame temporarily foregoing floorshows.

Bill McCune Quintet playing return at Hotel St. Paul.

Rose LaRose set for Alvi burlesque, week of March 6.

Leopold Stokowski guest conductor with Minneapolis Symphony.

Jack Cathcart's Continentals playing a return at Hotel Radisson Flame Room.

Eric Thorsen and Carlos & Linda holding over at Hotel Nicollet Minnesota Terrace.

Curly's has comedienne Ruth Petty, exotic dancer Frosty Winter, singer Betty Bryan and dancing Gavel.

Mary Ward and Al Butler in town beating drums for "Member of Wedding" and "South Pacific," respectively.

Diane Mann in from San Francisco to join comedian-husband Jerry Mann who's in "Oklahoma" at the Lyceum.

Vic's floorshow includes comedy singing act, the Characters, exotic dancer Texas Lee and Harry Blons' Dixieland band.



# OBITUARIES

## PHILIP G. EPSTEIN

Philip G. Epstein, 42, screen writer who collaborated with his twin brother, Julius, died in Hollywood Feb. 7. The Epsteins, one of the top scripting teams, won the Academy Award in 1943 for their screen play of "Casablanca."

Under contract at Paramount since last year, they had finished an adaptation of Sir James Barrie's "Roseland" and were working on a scenario of "Babylon Revisited" by F. Scott Fitzgerald. Some of the other films on which he worked with his brother were "The Man Who Came to Dinner," "The Male Animal," "My Foolish Heart," "Yankee Doodle Dandy," "Saturday's Children" and "Mr. Skeffington." They also adapted Rosemary Taylor's tome, "Chicken Every Sunday," for stage and film. They teamed up in 1938 when they went to work for Warner Bros.

In addition to Julius, his wife, father, two children and another brother survive.

## JAMES GOW

James Gow, 44, playwright, died in New York Feb. 11. Gow's major Broadway successes were "Tomorrow the World" and "Deep Are the Roots," penned in collaboration with Arnaud d'Usseau. Their most recent play, "Legend of Sarah," was presented on Broadway in the fall of 1950.

Gow was in the drama department of the old N. Y. World from 1928 until he was named film critic of the paper in 1931. He held the post until the World was bought by the Telegram eight weeks later. He then went to Hollywood as a scenarist, with such credits as "One Night of Love," "Ballerina" and "Paramount on Parade," later with Bradford Ropes as collaborator. Gow and d'Usseau adapted

attack. He and his brother, Arthur, operated the neighborhood house since the death of their father, Charles Fine, who opened it 26 years ago.

Also surviving are his wife, son, two daughters and a sister.

## JAMES J. COYLE

James J. Coyle, 55, vet legit and vaude actor, died in New York Feb. 6. He had been a member of the Lionel Atwill Stock Co. in Chicago and appeared as leading man in several Shubert road operettas.

Coyle was recently on legit producer Clifford Hayman's exec staff.

## FREDERICK HERKERT, JR.

Frederick Herkert, Jr., of the Herkert & Mishel Trunk Co. (H&M), died Jan. 31 in Fort Lauderdale, Fla. The trunk company, headquartered in St. Louis, is widely patronized by the theatrical profession.

Surviving are his wife, brother and two sisters.

## RICHARD DOBBIN

Richard Dobbin, 43, RKO pix salesman out of the Boston office, was killed in a car-train collision Feb. 7 in Highgate Center, Vermont. He was the son of Richard D. Dobbin, comptroller of the Maine and New Hampshire theatre circuit.

Wife and five children survive.

## GEORGE E. PIERSON

George E. Pierson, 35, pianist, died in Copenhagen Feb. 5. He had been touring with singer Etta Moten.

Pierson had been Miss Moten's accompanist for the past 10 years. She has cancelled her two-month European tour.

Victor Gamba, 53, stagehand, died Feb. 3 at the Will Rogers Hospital, Saranac Lake, N. Y. He was a member of Local No. 1, Theatrical Protective Union. Surviving are his wife, mother and a brother.

Mother, 72, of Mrs. Ruth Van Alstyne, former singer, and Mrs. Edith Parthun, former dancer, died in Chicago Feb. 5. She was the mother-in-law of songwriter Egbert Van Alstyne, who died last July.

Oliver Bell, 54, former director of the British Film Institute, died in Carshalton, England, Feb. 8. He was a member of the Films Subcommittee of the League of Nations from 1937 to 1945.

Constance Cornelle, 72, legit actress, died Feb. 6 at her Hollywood home. She was a charter member of the Hollywood Troupers Club.

Frank J. Hughes, 60, prop man with the Broadway revue, "Two on the Aisle," died in New York Feb. 7.

Father, 81, of Howard Christensen, General Artists Corp. TV topper in N. Y., died in Lincoln, Neb., Feb. 3.

Abram M. Blumberg, 59, veteran treasurer of Brooks Costume Co., died in New York Feb. 12. Wife and two sons survive.

Harry S. Paynter, 68, carnival concession operator at Seaside Heights, N. J., died Feb. 10 in Lewes, Del.

Mrs. William Anson, 65, former legit actress who had appeared with the Margaret Anglin Co., died in San Angelo, Texas, Feb. 10.

Paolo Fazio, Mandolin player, died in New York Feb. 5, during a rehearsal of "Otello" at the Met Opera.

Harry J. McQuoid, Western Costume Co. executive died Feb. 1 in Los Angeles.

Father, 61, of Phoebe Ephron, playwright and screen writer, died Feb. 2 in Santa Monica, Cal.

Mother, 81, of Violet Carlson, operetta comedienne, died Feb. 7 in Los Angeles.

Dr. Alfred, Alexander-Katz, 57, production manager for RCA Victor Mexicana, died in Mexico

City Feb. 5. Wife and two children survive.

Father, 88, of Joe Venuti, orch leader, was found dead Feb. 10 in Philadelphia.

Wife, of Percival Wilde, playwright, died Feb. 8 in New York.

Adela Verne, 66, English concert pianist, died in London Feb. 4.

## MARRIAGES

Hazel Margaret Lundell to John Dodsword, Beverly Hills, Cal., Feb. 9. She's a film flack; he's an actor.

Patti O'Connor to Gene Norton, Las Vegas, Feb. 2. She's a TV vocalist; he's a member of Harry James' band.

Mary Louise Youngusband to George Ramsby, Feb. 2, Chicago. He's a staff singer at WBBM there.

Carol Guth to Jerry Jurco, Las Vegas, Feb. 2. He's a Paramount flack.

Jane Radom to Giorgio Muccio, Rome, Jan. 14. Bride is press-agent of the American Theatre, Rome, and sister of N. Y. theatre party agent Lenore Tobin; groom is a film writer.

Marcia Cohen to Albert Joseph, Pittsburgh, Feb. 2. Bride's with Republic Pictures exchange in Pitt.

Agnes T. Dugan to Arthur A. Smel, Manchester, N. H., recently. Groom is a motion picture projectionist there.

## BIRTHS

Mr. and Mrs. Earl ("Madman") Muntz, daughter, Chicago, Feb. 7. Mother is Joan Barton, ex-singer; father is prexy of Muntz TV Corp.

Mr. and Mrs. Frank (Bud) Palmer, son, Chicago, Feb. 5. Father is a WGN-TV director there.

Mr. and Mrs. Milton Antonopolis, son, Pittsburgh, Jan. 27. Father's a theatre owner.

Mr. and Mrs. James Sanders, son, Pittsburgh, Jan. 29. Father manages the Manos Theatre, Tarentum, Pa.

Mr. and Mrs. Robert McClain, daughter, Pittsburgh, Feb. 1. Father's a Pitt Playhouse actor.

Rev. and Mrs. John Boller, daughter, New York, Feb. 8. Mother is soprano Claudia Pinza, daughter of Ezio Pinza.

Mr. and Mrs. George Wann, son, Portland, Ore., Jan. 31. Father is promotion director of station KOIN there.

Mr. and Mrs. Mickey Nunes, daughter, Rockville Center, N. Y., Jan. 27. Mother is the daughter of Jack Ecoff, Mills Music sales manager; father is part owner of Shubert Theatre, New Haven.

Mr. and Mrs. Philip Maraquin, daughter, Detroit, recently. Father is a nitery entertainer.

Mr. and Mrs. Don Martin, daughter, Hollywood, Feb. 3. Father is a screen writer.

Mr. and Mrs. Jim Gibbons, son, their fifth child, Washington, Jan. 31. Father is sports director of WMAL-ABC there.

Mr. and Mrs. Vince Hostetler, son, Fort Worth, recently. Father is on production staff of WBAP-TV there.

Mr. and Mrs. John Gillies, son, San Antonio, Feb. 5. Father is announcer for WOAI there.

Mr. and Mrs. Donald Mack, son, Chicago, Feb. 6. Father is sales manager of Filmmack Trailers television division.

Mr. and Mrs. Bob Murphy, son, Feb. 9, Chicago. Father is Chi ABC announcer.

Mr. and Mrs. Donald Curtis, son, New York, Feb. 10. Mother is Helen Keane, of the Music Corp. of America video department; father is actor.

## Cities Service

Continued from

the shifting sands of time, to the suaver melodies of Rosario Bourdon and the Cavaliers Quartet; the svelte styles of a Dr. Frank Black with soloists like Lucille Manners and Ross Graham, and Ford Bond for the announcements.

Then came the longhair period, the ultra-operative cycle under Paul Laval's baton, captioned "Highways in Melody," with Roland Winters as narrator and a host of rotating operatic guest stars such as Anne McNight, Mac Morgan, Nino Ventura, Thomas Haywood, Ray

Middleton, Martha Briney, Frances Yeend, the Moylan Sisters, Vivian della Chiesa, Annamary Dickey, Robert Merrill, Harrison Knox, Leonard Stokes, Hollace Shaw, Lanny Ross, Dorothy Kirsten, Thomas L. Thomas, Earl Wrightson, Lawrence Brooks, Muriel Angelus, Conrad Thibaut and Genevieve Rowe. They in turn were backed by the Ken Christie Chorus, later to become the Green & White Quartet. The G&W Quartet with their standard barbershops, spirituals and folk songs comprise tenor Floyd Sherman, second tenor Edward Hayes, baritone Leonard Stokes and basso J. Alden Eddins.

## Reverting to Brass

When "Highways in Melody" had run its course, batonier Laval resorted to the present-day "Band of America" format and reverted to the brass band style of 25 years ago, because, as Merlin Hall Aylesworth, broadcasting consultant to the Cities Service organization, once observed, "You can't take an orchestra to a football game but you can always take a brass band!" Incidentally, Cities Service was the first commercial signed by Aylesworth when he was the first president of the National Broadcasting Co.

W. Alton (Pete) Jones, president of Cities Service, accepted CS sponsorship on NBC 25 years ago and his faith in the radio broadcasting medium kept CS uninteruptedly on air over the years of depression, prosperity and gas rationing. Burl S. Watson, executive veep of Cities Service, likewise figured strongly in the program thinking. Agency on the show is Ellington.

With an awareness that there are 75,000 high school bands in the U. S., some as few as eight wind jammers and some up to 150 in strength, and that these school organizations are mostly brass bands, Cities Service decided to re-prise its format as the only brass band on network radio. The support to CS from bandleaders in schools, municipalities and the Armed Forces has been staggering in proportions, and a vindication of the CS faith in the march music as staple commodity that will always find a ready audience.

Maestro Laval constantly tours the U. S. to help youngsters at state-wide and region-wide band festivals. Recently, in Tampa, he led some 300 Florida high school musicians. In the summer of 1950 the Chicago Fair set aside an entire day as "Cities Service Day." The CS Band of America flew there and back—and for many of the veteran musicians it marked their first flight.

## The Barnum Touch

Every June the Cities Service Band of America and the Green & White Quartet journey to Bridgeport, Conn., on official invitation, to honor the memory of P. T. Barnum, once Mayor of Bridgeport, and the stadium which the famed showman dedicated to his home town resounds with martial music every summer.

Jessica Dragonette with her penchant for Victor Herbert; the famed Revelers Quartet, from which emerged James Melton and Frank Parker; Grantland Rice with his intermission sports comment; Col. Louis McHenry Howe, President Roosevelt's secretary, with his talks on national issues, and many other notables have figured in the history and the evolution of the Cities Service Band of America. Although it was launched with only a quartet on WEA (now WNBC) and three stations in 1926, prior to the Dr. Goldman teef-off in 27 with 16 stations, in 1947-49 the hookup comprised 81 stations; the skein was tilted to 90 in 1950 and to 97 links in '51.

A TV simulcast for a short period between Oct. 17, 1949, and Jan. 5, 1950, augmented by specialty acts, acrobats and baton twirlers from New York's International Theatre, gave way to the present Belasco Theatre originations on Jan. 16, 1950.

Next week, to symbolize the Silver Jubilee, the 30-minute segment is extended to a full 60 minutes, originating once again from historic Carnegie Hall. The 1,301st program in the series will salute the yet Dr. Goldman by featuring his composition, "On the Ball," and guests such as James Melton (with Frank Black accompanying) will augment the entertainment. Per usual, Ford Bond, who has been announcing and pacing the proceedings for 22 of Cities Service's 25 years; will handle the oratorical details. Abel.

## They Like Ike

Continued from page 1

Ellington bandwagon. A common keynote, as expressed by them, is that they are not pitching for any political party—that they're pitching for Eisenhower chiefly "because he is the 1952 counterpart of FDR."

Because of the prolific production activities of the Hayward-Logan-Rodgers & Hammerstein stable of stars, writers and other talents, many of the current Broadway legiters are pro-Ike. It was intended to utilize excerpts from these shows at the Garden rally, but this was tabooed by restrictions. The Waring band alone was paid for, under American Federation of Musicians regulations.

## First of Video Rallies

As the first such rally of its kind to play before the video cameras, the event also served as a tipoff to supporters of other candidates on how to win friends and influence voters. Despite the usual confusion inherent in such an event with thousands of rooters parading around the floor, the show ran moderately smoothly. But there were a few dull spots, which were deadly on the TV audience and must have been even worse for radio listeners. Such, for example, was the pause when the various out-of-town delegations paraded down to the ring to put their dollars in a coffer for the campaign fund.

Of top impact was the simulated two-way shortwave conversation with Mary Martin in London, in which she not only talked with those in the Garden but sang a chorus of "Wonderful Guy" as composer Richard Rodgers accompanied her at a ringside piano. Stunt was carried off so well that very few viewers could have realized it was all taped in advance. Rodgers was thumping on dead keys and Joshua Logan and Myron McCormick, who supposedly were talking with the actress from the Garden, were actually not speaking. They covered their mouths with their hands to hide the lack of lip-movement, but that looked as though they were only trying to screen out the crowd noise from the mikes. McCrary staffer who taped the segment rates a deep nod for the technical excellence of his work.

## Top Comics

Continued from page 1

champ after 20 years in radio, would prefer giving his all to TV and, for that reason, he's currently in New York for huddles with his Lucky Strike sponsors. Benny wants weekly or bi-weekly video exposure and if American Tobacco prexy Paul Hahn sees eye to eye with him, Benny may call its quits with AM come June, at the end of the present semester. American Tobacco meanwhile has taken an option on the Thursday at 9 CBS-TV slot in the event Benny goes video exclusively, although still to be resolved is whether the comic will remain a permanent Sunday fixture, as in radio.

In the case of Hope and Crosby, their Chesterfield sponsor may wash out on both of the top-budgeted shows in an era of diminishing AM returns. Hope wants a regular TV show. Crosby has indicated he'll get his TV feet wet for the first time next fall.

Edgar Bergen is due to call it quits with his Coca-Cola sponsor when his contract expires at the end of the season. He, too, is attracted by video's lush and green pastures. Thus far he's made but infrequent appearances on TV.

Red Skelton, easily the new TV comedy smash of the season with his Sunday night NBC show for Tide, wants to ride herd on the sight-and-sound medium exclusively and may check off his CBS radio show by the time the summer rolls around. For one thing, he hasn't been happy over the sponsorship returns on the AM program under the Columbia one-shot sales pattern and would rather forget the whole thing, since he's also involved in film commitments.

Ozzie and Harriet, one of the more valuable comedy properties on the ABC kilocycles, are set to preem their filmed TV series in the fall. But like Marx, however, they'll continue in radio—their moderately-budgeted package being still considered a good buy.

The Amos 'n' Andy show is another that's been playing the AM-TV tandem circuit (with two sets of performing talent). Status of their radi program for '52-'53 will depend on sponsor commitments.

In Loving Memory  
**JOSEPH D. ABRAMSON**  
February 12, 1946  
The Family

Joel Sayre's New Yorker mag article for the 20th-Fox film, "14 Hours." His wife survives.

## RUSSELL F. PARKER

Russell F. Parker, 65, former leading player and director in the old B. F. Keith Theatre summer stock companies in Columbus, was found dead in his home there Feb. 6. Parker had died about two days earlier and was found by a caretaker. In addition to some TV work in New York, he was active in the Columbus Players Club and in Ohio State Univ. productions. During world war II he helped produce USO shows in Europe.

Survived by sister, stepson and stepdaughter.

## JOEL STOVALL

Joel Stovall, 48, local sales manager of WKRC, Cincinnati, died Feb. 6 in that city. He was prexy of the Cincinnati Advertisers Club.

Prior to 1944, when he joined WKRC as program director, Stovall was musical director of KMOX, St. Louis, and had previously played with theatre and dance orchs in the midwest.

Surviving are his wife, son, daughter, mother, brother and two sisters.

## PAUL WILSTACH

Paul Wilstach, 81, playwright, died in Washington Feb. 9. He was also associated with Richard Mansfield as play reader until the actor's death in 1907.

Wilstach wrote "A Partial Eclipse," "A Capitol Comedy," "Polly Primrose," "Keegan's Pal," "Thais," "The Poor Rich" and "What Happened at 22."

## EUGENE W. COPLE

Eugene W. Copley, 73, wild animal showman, died Feb. 1 in Dallas. At one time he operated the Jungleland Theatre, which included live wild animals, a museum of mounted creatures, motion pictures and a roof garden. Later he operated the Golden Oaks.

On one of his trips to India he made a film, "Copley in The Far East."

## EUGENE FINE

Eugene Fine, 41, a partner in the Empire Theatre, Cincinnati, died Feb. 3 in Miami, from a heart

A GREAT NEW RECORD

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SMASH WEEK  
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CHICAGO

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# VARIETY

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## TIN PAN'S SIZZLING NEWCOMERS

### This Is Where CBS Vs. NBC Came In; Only Switch Is Pitch for TV Stars

Video version of the major talent raids which shook radio several years ago will be auditioned on the Coast this week, with the top NBC and CBS echelons participating. NBC is out to snare Red Skelton's radio show, and still hasn't given up on Jack Benny for TV, from the rival CBS web. CBS, in turn, is pitching to get Skelton's Sunday night TV show away from NBC, and also has its eye on Phil Harris, currently under contract to NBC, for both AM and video.

NBC prexy Joseph H. McConnell planned to the Coast Monday night (18) to mastermind the maneuvers. He was joined by video chief Sylvester L. (Pat) Weaver, Jr., who cut short a vacation at Sun Valley to hop to the Coast. Manie Sacks, RCA veepee, left New York via train for Hollywood yesterday (Tues.), with a stopoff scheduled in Chicago to pick up Benny today (Wed.), both then Superchiefing west. Comedian trained out from N. Y. Sunday (17) but stopped in Chi to visit his sister. CBS prez Frank Stanton is also on the Coast this week.

Aware that CBS board chairman William S. Paley will attempt to reprise his raids on the cream of NBC talent which he launched several years ago, McConnell & Co. are determined not to let it happen again. They're prepared to match (Continued on page 20)

### Soph's Red Hot Year, With U.S., Brit., Paris, Israel Dates to '53

Miami Beach, Feb. 19. Sophie Tucker, current at Copa City, will play Israel this year as the highlight of a solidly booked 12-month period that stretches beyond New Year's, 1953.

In April Miss Tucker plays a fortnight at the Palladium, the Club Bagatelle and a week each in Glasgow, Liverpool, Manchester and Leeds before crossing the channel to play the Lido in Paris. Miss Tucker will give concerts in Tel-Aviv, Haifa and Jerusalem, with coin for the dates to be turned back to Israel charities.

The Latin Quarter, New York, and Chez Paree, Chicago, and the New Year's period at El Rancho Vegas, Las Vegas, follow.

### WW Back on Air March 2

Walter Winchell will resume his ABC gabcasts March 2, commentator-columnist informed the web this week. Winchell has been taking a rest from all activities on the advice of his physician.

Jimmy Durante will pinchhit for the Warner-Hudnut newscaster this Sunday (24), following guesters during the previous three weeks by Stewart Alsop, Frank Sinatra-Jo Stafford and Bing Crosby.

Presumed Winchell resumes his syndicated column about the same date.

### Irish, Yiddish Shows In Brotherhood Cross-Plugs

Hartford, Feb. 19. Irish sponsor of an Irish program, and a Jewish sponsor of a Yiddish program, on WCCC here, cross-plugged their respective shows Sunday (17) to focus attention on "Brotherhood Week."

Matt Moriarty, an automotive dealer and sponsor of "Echoes of Ireland," and Sam Schwolsky, operator of a kosher super-market, and sponsor of "Hartford Jewish Life," both asked their listeners to tune to the other racial show in the future, to more fully understand brotherhood.

### Like's Adherents Planning Vidpiz For GOP Votes

Hollywood, Feb. 19. Eisenhower backers, currently rallying supporters via a touring "Bandwagon Rally," are mapping the first use of vidpiz as added pre-primary ammunition. Vidpiz producer J. Donald Wilson, producer of the "Mystery Theatre" series, is mulling an offer made for 12 telefilm shorts from five to 15 minutes in length, for telensing before the Oregon, New Hampshire, Wisconsin, Minnesota and Nebraska primaries on tele stations in those areas. Wilson will decide this week.

Plan is to supervise and edit the entire series from footage showing the general both as a military and civilian figure, with views on domestic and foreign policy based on newsreel clips shot when he was Columbia U. prexy, and while stationed in the U. S. with the Army.

### 12 SHERWOOD ORIGINAL VIDEO DRAMAS FOR NBC

NBC-TV is dickering with Robert E. Sherwood for the playwright to script four original video dramas per year for the next three years. Pact would not cover any of his previously-written material, which would still be available for TV presentation on competing network shows.

While the deal has not been finalized, NBC hopes to be able to incorporate the Sherwood originals either in one of its established TV drama showcases, such as the Sunday night "TV Playhouse," or else do a special show on each script. Web is prepared to present a full hour-and-a-half show, if the Sherwood original calls for that length.

### HIT LISTS REVEAL SOARING ROOKIES

Reflecting a longterm upheaval in the traditional Tin Pan Alley pattern, the music business has become, and looks likely to remain, a wide-open arena for newcomers in every facet of its operation. Once dominated by an aristocracy of top composers and publishers, the business has been taken over, in the last couple of years, by rookie writers and pocket-sized publishing firms along with new names in the talent field.

VARIETY's weekly "Scoreboard of Top Talent and Tunes" graphically spotlights the continuing trend. On the talent side of last week's (Feb. 13) chart, seven out of the 10 names have come to the fore in the last two years, with the top two, Johnnie Ray and the Four Aces, having emerged in the last couple of months.

The tune sector of VARIETY's "Scoreboard" is likewise loaded with songs penned by newcomers and published by relatively small firms. Except for revivals of the oldies, such as "Undecided," "Charmaine" and "Tiger Rag" among the current bestsellers, the tyros have virtually chased Tin Pan Alley's Double-A cleveland and publishing names off the hit lists. Paralleling this development, Broadcast Music, Inc., which has been a haven for the newcomers, has been giving tough competition to the (Continued on page 46)

### AGVA 'Get Tough' Drive on Benefits Would K. O. DJ's

The American Guild of Variety Artists, in its campaign to clamp down on all cuffio performances, includes gratis shows on disk-jockey programs. On another front the talent union is ending free contributions by names at shindigs and is screening benefit showings more carefully.

The major development last week was introduction of a resolution to be acted upon at the exec committee meeting which would ban vaude talent from appearing on deejay programs in cafes, unless paid, whether or not they do an "act." AGVA regards a performer's presence in an eatery or niterly (Continued on page 50)

### D.C. on the Gallop

RCA prexy Frank M. Folsom, back from one of his frequent trips to Washington on company business, has the latest report on the nation's capital: "It's full of galloping confusion."

### Sarnoff Sees Special Pix for TV Taking A Fall Out of Rich H'wood Backlog

By ABEL GREEN

#### Canton, O., Burley May Exit—Too Much to Wear

Canton, O., Feb. 19. Owners of the State are considering closing the burley house, due to slow business most of year, plus edict last week from City Hall telling strippers to keep on more clothes. Gals previously had been winding up acts au naturel.

Standard fare at State, one-time cinema house, has been three to five strippers and trio of comedians, on continuous two-hour bill. Best b.o. this season have been Rose LaRose and Princess LaHoma.

### Judy's Records At N. Y. Palace: 19 Weeks, 750G

Judy Garland winds up the Palace, the Broadway theatre's first attempt at two-a-day in 20 years, this Sunday (24) by shattering the house's record for longevity and grosses. Miss Garland will complete 19 weeks with an estimated \$750,000. Palace Theatre execs feel she could have gone another 19 weeks just as easily. Ticket sales were very strong when announcement of the closing was made and zoomed to sell-out propositions since.

Miss Garland's final stanza is expected to hit around \$54,000 or over, her highest in the run. Last week, the theatre did \$43,500. House is sold out on the last week and the final count will be determined by the number of standees permitted under the fire laws. Previous high was scored New Year's week, \$53,000.

Miss Garland averaged around \$15,000 weekly for her own share. She headed the package and paid the surrounding talent headed by Smith & Dale, Senor Wences and the Szonys.

In fact, Miss Garland's ticket sales were sufficiently hefty so that the upcoming bill, headed by tenor Lauritz Melchior, is cashing (Continued on page 50)

### FRED ALLEN SET FOR TV QUIZZER, A LA GROUCHO

For the first time in his broadcasting career Fred Allen has made a deal with a packager, Goodson-Todman Productions, for a new audience participation format in TV.

It will be a comedy quiz show, designed to "give the comedian the same ad lib comedy opportunities as Groucho Marx on his show." NBC and G-T are cutting a kinescope to test it.

Brig. Gen. David Sarnoff, RCA board chairman, takes a dim view of Hollywood's sitting on its film assets in not releasing quality product now to television, for a number of reasons. These include the elements of (1), time; (2), economics; (3), electronic progress.

With these go other envisioned hurdles, such as the inevitability of TV in color and TV's lesser current standards as against those five years from now.

Without wishing to go on record in relation to the horizons of "toll-vision" (subscription television) Sarnoff feels that the normal telecasting of choice Hollywood product into the home must become less lucrative with the passage of time. It is for that reason that he scoffs at statements by certain Hollywood toppers, that "we have \$100,000,000 in our vaults," referring to the choice accrual of film product.

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A GREAT NEW RECORD

WOW

Connie

BOSWELL

DECCA  
RECORDS

27945  
(78 RPM)

9-27945  
(45 RPM)

Directed by  
SY OLIVER

BEGIN  
THE  
BEGUINE

BELIEVE  
IT  
BELOVED

Personal Management:  
HARRY LEEDY

Currently 3<sup>RD</sup>

SMASH WEEK  
ORIENTAL THEATRE  
CHICAGO

Directi



# VARIETY

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VOL. 185 No. 11

NEW YORK, WEDNESDAY, FEBRUARY 20, 1952

PRICE 25 CENTS

## TIN PAN'S SIZZLING NEWCOMERS

### This Is Where CBS Vs. NBC Came In; Only Switch Is Pitch for TV Stars

Video version of the major talent raids which shook radio several years ago will be auditioned on the Coast this week, with the top NBC and CBS echelons participating. NBC is out to snare Red Skelton's radio show, and still hasn't given up on Jack Benny for TV, from the rival CBS web. CBS, in turn, is pitching to get Skelton's Sunday night TV show away from NBC, and also has its eye on Phil Harris, currently under contract to NBC, for both AM and video.

NBC prexy Joseph H. McConnell planned to the Coast Monday night (18) to mastermind the maneuvers. He was joined by video chief Sylvester L. (Pat) Weaver, Jr., who cut short a vacation at Sun Valley, to hop to the Coast. Manie Sacks, RCA veepee, left New York via train for Hollywood yesterday (Tues.), with a stopoff scheduled in Chicago to pick up Benny today (Wed.), both then Superchiefing west. Comedian trained out from N. Y. Sunday (17) but stopped in Chi to visit his sister. CBS prez Frank Stanton is also on the Coast this week.

Aware that CBS board chairman William S. Paley will attempt to reprise his role in the cream of NBC talent which he launched several years ago, McConnell & Co. are determined not to let it happen, again. They're prepared to match (Continued on page 20)

### Soph's Red Hot Year; With U.S., Brit., Paris, Israel Dates to '53

Miami Beach, Feb. 19. Sophie Tucker, current at Copa City, will play Israel this year as the highlight of a solidly booked 12-month period that stretches beyond New Year's, 1953.

In April Miss Tucker plays a fortnight at the Palladium, the Club Bagatelle and a week each in Glasgow, Liverpool, Manchester and Leeds before crossing the channel to play the Lido in Paris. Miss Tucker will give concerts in Tel-Aviv, Haifa and Jerusalem, with coin for the dates to be turned back to Israel charities.

The Latin Quarter, New York, and Chez Paree, Chicago, and the New Year's period at El Rancho Vegas, Las Vegas, follow.

### WW Back on Air March 2

Walter Winchell will resume his ABC gabfests March 2, commentator-columnist informed the web this week. Winchell has been taking a rest from all activities on the advice of his physician.

Jimmy Durante will pinchhit for the Warner-Hudnut newscaster this Sunday (24), following guests during the previous three weeks by Stewart Alsop, Frank Sinatra-Jo Stafford and Bing Crosby.

Presumed Winchell resumes his syndicated column about the same date.

### Irish, Yiddish Shows In Brotherhood Cross-Plugs

Hartford, Feb. 19. Irish sponsor of an Irish program, and a Jewish sponsor of a Yiddish program, on WCCC here, cross-plugged their respective shows Sunday (17) to focus attention on "Brotherhood Week."

Matt Moriarty, an automotive dealer and sponsor of "Echoes of Ireland," and Sam Schwolsky, operator of a kosher super-market and sponsor of "Hartford Jewish Life," both asked their listeners to tune to the other racial show in the future, to more fully understand brotherhood.

### Like's Adherents Planning Vidpix For GOP Votes

Hollywood, Feb. 19. Eisenhower backers, currently rallying supporters via a touring "Bandwagon Rally," are mapping the first use of vidpix as added pre-primary ammunition. Vidpic producer J. Donald Wilson, producer of the "Mystery Theatre" series, is mulling an offer made for 12 telefilm shorts from five to 15 minutes in length, for televising before the Oregon, New Hampshire, Wisconsin, Minnesota and Nebraska primaries on tele stations in those areas. Wilson will decide this week.

Plan is to supervise and edit the entire series from footage showing the general both as a military and civilian figure, with views on domestic and foreign policy based on newsreel clips shot when he was Columbia U. prexy, and while stationed in the U. S. with the Army.

### 12 SHERWOOD ORIGINAL VIDEO DRAMAS FOR NBC

NBC-TV is dickering with Robert E. Sherwood for the playwright to script four original video dramas per year for the next three years. Pact would not cover any of his previously-written material, which would still be available for TV presentation on competing network shows.

While the deal has not been finalized, NBC hopes to be able to incorporate the Sherwood originals either in one of its established TV drama showcases, such as the Sunday night "TV Playhouse," or else do a special show on each script. Web is prepared to present a full hour-and-a-half show, if the Sherwood original calls for that length.

### HIT LISTS REVEAL SOARING ROOKIES

Reflecting a longterm upheaval in the traditional Tin Pan Alley pattern, the music business has become, and looks likely to remain, a wide-open arena for newcomers in every facet of its operation. Once dominated by an aristocracy of top composers and publishers, the business has been taken over, in the last couple of years, by rookie writers and pocket-sized publishing firms along with new names in the talent field.

VARIETY's weekly "Scoreboard of Top Talent and Tunes" graphically spotlights the continuing trend. On the talent side of last week's (Feb. 13) chart, seven out of the 10 names have come to the fore in the last two years, with the top two, Johnnie Ray and the Four Aces, having emerged in the last couple of months.

The tune sector of VARIETY's "Scoreboard" is likewise loaded with songs penned by newcomers and published by relatively small firms. Except for revivals of the oldies, such as "Undecided," "Charmaine" and "Tiger Rag" among the current bestsellers, the tyros have virtually chased Tin Pan Alley's Double-A clefing and publishing names off the hit lists. Paralleling this development, Broadcast Music, Inc., which has been a haven for the newcomers, has been giving tough competition to the (Continued on page 46)

### AGVA 'Get Tough' Drive on Benefits Would K. O. DJ's

The American Guild of Variety Artists, in its campaign to clamp down on all cuffio performances, includes gratis shows on disk-jockey programs. On another front the talent union is ending free contributions by names at shindigs and is screening benefit showings more carefully.

The major development last week was introduction of a resolution to be acted upon at the exec committee meeting which would ban vaude talent from appearing on deejay programs in cafes, unless paid, whether or not they do an "act." AGVA regards a performer's presence in an eatery or itery (Continued on page 50)

### D.C. on the Gallop

RCA prexy Frank M. Folsom, back from one of his frequent trips to Washington on company business, has the latest report on the nation's capital: "It's full of galloping confusion."

### Sarnoff Sees Special Pix for TV Taking A Fall Out of Rich H'wood Backlog

By ABEL GREEN

#### Canton, O., Burley May Exit—Too Much to Wear

Canton, O., Feb. 19. Owners of the State are considering closing the burley house, due to slow business most of year, plus edict last week from City Hall telling strippers to keep on more clothes. Gals previously had been winding up acts au naturel.

Standard fare at State, one-time cinema house, has been three to five strippers and trio of comedians, on continuous two-hour bill. Best b.o. this season have been Rose LaRose and Princess LaHoma.

Brig. Gen. David Sarnoff, RCA board chairman, takes a dim view of Hollywood's sitting on its film assets in not releasing quality product now to television, for a number of reasons. These include the elements of (1), time; (2), economics; (3), electronic progress.

With these go other envisioned hurdles, such as the inevitability of TV in color and TV's lesser current standards as against those five years from now.

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"Mind you, Hollywood-on-TV is (Continued on page 20)

### Judy's Records At N. Y. Palace: 19 Weeks, 750G

Judy Garland winds up the Palace, the Broadway theatre's first attempt at two-day in 20 years, this Sunday (24) by shattering the house's record for longevity and grosses. Miss Garland will complete 19 weeks with an estimated \$750,000. Palace Theatre execs feel she could have gone another 19 weeks just as easily. Ticket sales were very strong when announcement of the closing was made and loomed to close-out propositions since.

Miss Garland's final stanza is expected to hit around \$54,000 or over, her highest in the run. Last week, the theatre did \$43,500. House is sold out on the last week and the final count will be determined by the number of standees permitted under the fire laws. Previous high was scored New Year's week, \$53,000.

Miss Garland averaged around \$15,000 weekly for her own share. She sheared the package and paid the surrounding talent headed by Smith & Dale, Senor Wences and the Szonys.

In fact, Miss Garland's ticket sales were sufficiently hefty so that the upcoming bill, headed by tenor Lauritz Melchior, is cashing (Continued on page 50)

### FRED ALLEN SET FOR TV QUIZZER, A LA GROUCHO

For the first time in his broadcasting career Fred Allen has made a deal with a packager, Goodson-Todman Productions, for a new audience participation format in TV.

It will be a comedy quiz show, designed to "give the comedian the same ad lib comedy opportunities as Groucho Marx on his show." NBC and G-T are cutting a kinescope to test it.

### TV Nets, Sponsors Eager For Feature Pix, But Claim H'wood Overpricing Them

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(Continued on page 18)

# Cong. Wood 'Defense' Used by H'wood To Hit Back at D.C.'s Red Report

Implication that Hollywood Communists influenced the content of films stung the industry this week into its bitterest reaction to the House Un-American Activities Committee, Investigating group, it was pointed out, has never been able to draw any evidence from witnesses that films contained Red propaganda, and has never been able to point to any pictures themselves to support the contention.

Charge against Hollywood was contained in a report by the Committee to the House of Representatives over the weekend. Further burning, industryites was the fact that it charged Hollywood with not moving with sufficient firmness against Communist employees, the charge coming at the identical time a California court found in favor Saturday (16) of two employees who had been fired in 1947 as a result of the Un-American Activities probe.

"The Committee maintains in its report that the industry has not been sufficiently cooperative," asserted a major company exec Monday. "We think we have been highly cooperative. But if we hadn't been, the very report in which the Committee makes its complaint shows why the Committee's version of 'cooperation' doesn't pay off. Why should we or anyone cooperate?"

"Still hunting headlines—particularly in an election year—it makes new charges and repeats old ones that are refuted by the very words of some members of the Committee. Don't tell me that it doesn't know better, either. If it can't produce evidence to prove its points, it goes out of its way to invent things to insure newspaper space."

Committee members' refutation referred to above was on the charge that Hollywood hasn't worked sufficiently hard to get rid of the Communists. Chairman John S. Wood (D.-Ga.) is quoted in the Committee's record of May 17, 1951, as saying:

"I would like to make the statement that I have gone to some considerable pains personally to advise myself as to the attitude of responsible producers in the motion picture industry, and I know at this time they are spending literally thousands and thousands of dollars undertaken to screen the backgrounds of all persons now employed in essential positions in the industry, and they are exercising a great deal of diligence in that respect. I think it is only fair that that be placed in the record at this time."

Committee report stated that as (Continued on page 63)

## Vienna Tax Collectors Make Hay at Film Ball

Vienna, Feb. 12. The film ball, held recently at the Konzerthaus, returned real profit for the tax collectors, to the sorrow of many attending. Knowing that many artists seldom can be reached at home, because doing guest appearances or working out of town, the tax office set out to do some personal collecting.

No less than 40 men, some "disguised in tuxedos," mingled with the dancing crowd. When spotting persons owing taxes, they tapped them politely, and asked them to step into another room. Most of them had the necessary money, on them to pay off.

## Scott, Lardner Wip 90G Contract Suits

Los Angeles, Feb. 19.

Adrian Scott and Ring Lardner, Jr., won their combined \$90,000 breach-of-contract suits against RKO and 20th-Fox in Federal Court. Plaintiffs will enter a formal petition with Judge Ben Harrison this week to set the final damage payments.

Jury of six men and six women ruled that Scott and Lardner did not violate the "morals clause" in their contracts when they refused to testify before the House Un-American Activities Committee in 1947.

## Chevalier Back Into Paris Revue, 1st Time In 10 Years, at Empire

Rene Fraday, producer for Pierre Louis-Guerin, operator of the Empire Theatre, and the Club Lido, both Paris, will fly back Feb. 20 to start rehearsals to reopen the Empire as a revue house. "Plein Feu" ("Full Fire") opener will mark the return of Maurice Chevalier in Paris revues after 10 years.

Colette Marchand, who appeared in "Two on the Aisle" on Broadway; Paul Godkin, of the N. Y. Ballet Theatre, will also have prominent roles in the revue. One of the turns, Warren, Latona & Sparks, has been signed for the Latin Quarter, N. Y., for late 1953 or early '54, their earliest availability for the U. S.

The Empire, years ago, was the ace Paris vaudeur but latterly has been straight pix with an infrequent ballet or operetta revival. New revue is frankly formed to buck the Folies Bergere, famed international showcase.

A top feature of the Chevalier show will be a water cascade using 10,000 gallons a minute. Eugene Braun, of the Radio City Music Hall, N. Y., staff, is designing this sequence, and will come in two weeks prior to the opening to work on the show. The French engineer was already in N. Y. to study the American techniques.

Guerin, with this show plans one of the more radical innovations in French show biz. It will be a house policy of no tips to ushers and free programs, A. 1,500 franc (\$4.25) top is planned.

New Lido display will open May 20 with Frank Libuse in the top spot, puppeteer John Bromley, and Rudy Horn, a young German juggler working on a unicycle will be among the featured acts. Singers will include Catherine Trevil and John Battles, latter worked in the legit musicals "On the Town" and "Allegro." An innovation will be the intermission show, an ice sequence, to include John Flannagan, Margie Lee and others.

Minimum charge at the Lido remains 2,000 francs (\$5.70), which includes a half-bottle of champagne, or two drinks. Checkroom charges remain 25 francs (7c) for coat only and 50 francs (15c) for hat and coat. Fraday and Guerin stress this as contrast to other gyp-and-take notoriety given competitive boltes.

## Inheritor of Huge Opera Royalties Dies Penniless

Vienna, Feb. 12.

Bernhardine von Flotow, who died in the poorhouse of Innsbruck, Austria, last week, was the sister of Friedrich von Flotow, whose death in 1883 made her one of the richest women in Austria. She inherited a reputed \$2,000,000 in royalties from her brother's operas, "Martha" and "Alessandro Stradella," besides 30 others played before the turn of the century.

The crash after World War I left her virtually penniless, and she earned her living by painting. She lost her eyesight in 1943, making her removal into the city poorhouse necessary.

## Sen. Bridges Hits OPS Use of Stars To Bally Controls

Washington, Feb. 19.

Sen. Styles Bridges, Republican leader, today (Tues.) slapped the Office of Price Stabilization for what he asserted was its practice of "using Hollywood stars and fan dancers to popularize" itself. "Bridges' blast, which he delivered on the Senate floor, followed by a single day the confirmation of the appointment of Ellis G. Arnall, on leave as proxy of the Society of Independent Motion Picture Producers, as OPS administrator.

Practice which had Bridges steaming was the promotion of price controls through recordings by a number of names which are in turn broadcast by about 200 radio stations across the country. Performers who have provided their services via the platter promotion include Bob Hope, Doris Day, Dick Haymes, Gordon MacRae, Jo Stafford, Dinah Shore, Bob Crosby, Martha Tilton, Nat (King) Cole, Dennis Day, Connie Haines and Margaret Whiting.

"This is a new low for any Government agency," Bridges criticized, inferring that the stars received a monetary payoff for their work. Other sources denied this, saying that the Government picked up the check only on the costs for pressing the platters, amounting to a little less than \$28,000. The radio outlets played the rec- (Continued on page 63)

## N.O. Sees \$5,000,000 As Mardi Preems

New Orleans, Feb. 19.

This old city on the Mississippi's levees is bulging at the seams with visitors for the annual Mardi Gras. Fete got underway Sunday (17) with three street processions. Leading hotels are turning customers away for lack of accommodations.

Night spots, theatres, bars, lounges and the sightseeing tour operators are doing hefty biz. The niteries have embellished their floorshows, especially those in the historic French Quarter, which teems with entertainment resorts.

Tomorrow (Wed.) through next Tuesday (26), the big day itself, will see colorful pageants nightly. Rex, mythical monarch of Mardi Gras, who called off his parade last year because of the Korean emergency, will parade as usual at the head of a pageant of 20 floats on Mardi Gras Day. Other major parade krewes which cancelled last year also will hold processions.

Mardi Gras is a big biz in this city. The parades and balls cost millions and are a year-around industry. The Chamber of Commerce of the New Orleans area estimates that the Mardi Gras will net the city more than \$5,000,000 this year. Canal St., the town's main stem, is gaily decked out and indications point to the most spirited fete in years.

## Lesser's TV Yen

Legit producer Arthur Lesser has taken an agent unto himself for the first time.

The William Morris office is handling his negotiations for TV production, as a packager as an individual producer.

# Pix Boffo B.O. in Igloo Belt, Gls In Alaska Prefer New Films to Mail

By HERMAN A. LOWE

## Canada Gets U.S. Programs As Funeral Silences Own

Ottawa, Feb. 19.

Canadians "discovered" some U. S. radio programs when Canadian Broadcasting Corp. and most independent stations went silent out of respect for the funeral of George VI. CBC aired London and Ottawa descriptions of the funeral, then both networks, Trans-Canada and Dominion, went silent until the next morning. Many indie outlets also went silent, but some replaced all shows with continuous sombre music, spotted by news broadcasts, until midnight.

Boff reception conditions permitted Canadian dialers to listen to U. S. programs that evening (15), and many newspapers, with no local or web listings, listed only U. S. shows after giving funeral broadcast times.

## British Show Business Shifts Back to Normal After Funeral of King

London, Feb. 19.

Within a few hours of the Royal funeral, and just as King George VI would have wished, show biz returned to normal here. Picture theatres and legit houses, which had been shuttered throughout the day last Friday (15), reopened at night while on the following day the radio and TV services reverted to advertised programs.

On Friday, radio and TV were restricted to commentaries on the funeral procession. British Broadcasting Corp. and overseas networks had more than 100 commentators stationed along the route while TV mobile units took up prepared vantage points. Complete telefilm of the procession was repeated on the program the same evening, thus putting the TV reel 24 hours ahead of commercial newscasts.

Since the King's death on Feb. 6, newscasts have been rushing out daily specials to theatres all over the country, and the normal limitation on length was relaxed. Instead of the customary 750 ft. reel, most topicals have been running for 20-30 minutes and were elevated to a vital part of every program. Despite the outstanding pictorial coverage of events by the national press, news theatres throughout the country recorded turnaway biz, with big crowds waiting in bad weather for admission.

Unexpectedly, most cinemas and theatres had a surprisingly good week, due, it is believed, to the complete inadequacy of radio and TV, which has been subject to universal criticism by the press and public alike. On the day of the King's death, the BBC ordered a complete shutdown for the day with the exception of newscasts, and from the following day until the funeral, programs were reduced to a single outlet, and mainly comprised sombre music recitals.

Both TV, Radio Unprepared

Obviously, both radio and TV were completely unprepared for the eventuality, and the reshuffling of programs had all the appearances of a last-minute rush job. The listening and viewing public was quite prepared for the elimination of comedy shows, but could (Continued on page 17)

## WIP Bans Ray's 'Whiskey' Platter Due to Jives

Philadelphia, Feb. 19.

Johnnie Ray's recording, "Whiskey and Gin," has been banned at WIP, because of the singer's large juve audience.

Deejay Dan Curtis dropped the platter from his show, and when local Okeh distrib squawked, program director Murray Arnold backed up his staffer and sent a memo to all the station's jocks, forbidding the tune.

Arnold said he thought Ray's plugging of alcoholic stimulants would have bad effect on the impressionable age group. Currently at Chubby's, in West Cowlingswood, N. J., Ray has drawn one of the biggest weeks in the club's history.

Anchorage, Alaska, Feb. 19. Up here where television is just a word and not a monster, motion pictures are thriving.

The Alaskan Armed Forces circuit is doing the kind of S.R.O. biz, combined with sock popcorn sales, which would gladden the heart of any exhibitor.

Films are beyond doubt the No. 1 entertainment of the men in uniform. Last year there were upwards of 2,500,000 paid admissions in the 35m locations on the posts. In addition, several hundred thousand saw 16m films: Exact figures are not available on this because only a handful of the 16m situations call for an admission tab from the soldier or authorized civilian. No count is kept on attendance at the free theatres.

Major Joseph Hartley 2d, chairman of the Alaska Armed Forces Entertainment Committee, told VARIETY, "Our coverage on movies is just about everything you can ask for." This sentiment pretty thoroughly endorsed by Major John D. Maloney, chief of the Alaskan Motion Pictures Service, who states:

"Films are in great demand at the Alaskan bases. When a shipment of new pictures is held up, we receive indignant telegrams of complaint from the posts and smaller out-stations."

"Last Christmas, for example, the Military Air Transport service was weighed down by unusually heavy air traffic. There was a huge volume of Christmas mail and a substantial movement of personnel. The film piled up at the air docks. Places like Cold Bay and Nak Nek (in the Aleutians) were cut off from their supply of pictures. They let us know how they felt about not receiving new pictures."

"I understand the kinescopes of network television shows are all going to Korea. I wish we got some. (Continued on page 17)

## Jo Stafford Set to Tour Europe for State Dept. After London Palladium

Songstress Jo Stafford makes one of her infrequent vaude appearances starting April 7 when she plays the Palladium, London, for two weeks on the first leg of a European tour. Following her London date, she will tour the Continent as part of a goodwill stint sponsored by the State Dept.

Miss Stafford, who will be accompanied by her personal manager, Mike Nidorf, will do radio shots and personals at youth rallies in England, France, Italy, Belgium, and Yugoslavia. The tour follows in the wake of her "Voice of America" weekly youth program, which she has taped in Hollywood for overseas use for the past year and a half.

Nidorf is currently dickering for Miss Stafford to play the Palace on Broadway upon her return late in May.

## Remedy for Nitery Downbeat B.O.: Wrestling

Minneapolis, Feb. 19.

Popularity of wrestling as an entertainment, if not a sport, is causing some Twin Cities niteries to spot the grunters as a special floor attraction one night a week.

The Persian Palms niterie here has been using it to good b.o. and now the Colony Club, St. Paul, following suit. Latter's newspaper ads state there's dancing "before and after the matches."

One indie nabe pic house, the Princess, has wrestling matches added to its screen fare once a week, and it has proved successful as a stimulant.

Tony Stecher, promoter of one-a-week wrestling cards at the Auditorium, continues to prosper. This is one form of entertainment that hasn't been hit by the past year's slump and attendance ranges from 5,000 to 9,000 for the matches.

Stecher permits prelim bouts to be televised over WTCN-TV, but fans must come to the Auditorium to see the main ones. Such a procedure has helped to boost attendance greatly, he believes.

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154 West 46th Street

New York 36, N. Y.



# FILMS' BIGGEST MYSTERY—RKO

## Theatre TV Web Would Begin Big Shows in March; Await Clearances

First big-scale entertainment shows for theatre television, including pickups of at least one Broadway legit revue, are expected to be launched in March by Theatre Network TV, if the many involved clearances can be worked out with the various talent and craft unions involved. TNT disclosed this week that clearances have been obtained from several of the unions, but declined to specify at this time which ones have okayed cooperation with the big-screen outfit.

TNT execs confirmed reports that they have deals in the works for airing "Two on the Aisle" from the stage of the Hellinger Theatre, N.Y., prior to the end of its Broadway run March 15. In addition to the union problems, the deal is also dependent on whether a sufficient number of theatres can be linked together to make the venture pay off for the show. It had been reported that theatres taking the feed would be charged 75¢ per seat, against 60¢ of the gross after Federal taxes. TNT declined to confirm that report, or to specify whether any charges have been set.

Also in the works is a projected pickup of the opera, "Carmen," from the stage of the Metropolitan Opera House, N.Y., which has been tentatively scheduled for March 17. In addition, TNT is offering the middleweight title fight from San Francisco March 6 between champ

(Continued on page 20)

## Viewing of Uncut Version Fails to Prove Roberto's Point on 'Stromboli'

Critical drubbing that Roberto Rossellini took on "Stromboli" in the U. S. two years ago obviously has the Italian producer-director still sensitive. At his insistence, an original uncut version of the Ingrid Bergman-starrer was shown at the Museum of Modern Art, N. Y., yesterday (Tues.) to prove that "the butchered monstrosity" exhibited by RKO in the U. S. in 1950 bore no resemblance to the picture. Rossellini claims he made.

The unusual screening had an audience of 18, all invited guests of Richard Griffith, curator of the Museum's film library. Their consensus was that the complete version was "just three more reels of the same." Rossellini's intent in "Stromboli" was said to be more clear, but the audience added that "he was still miles from hitting the mark."

The showing was arranged at the request of RKO. Stipulation that it be held was contained in the settlement contract ending the suit brought by Rossellini against the U. S. distrib 18 months ago on the charge that RKO had ruined the film by the excessive cutting. As a result, the company a few days ago suddenly found on its doorstep an 11-reel version of "Stromboli" in English with French titles. Screening for the little audience at the Museum was legally witnessed and affidavitized, and the print started back to Italy yesterday afternoon. No one was sure exactly what had been proved.

## M-G Buys 'Selleck' For 35G as Tracy Starrer

Hollywood, Feb. 19. Screen rights to the current best-seller, "Jefferson Selleck," were acquired by Metro today (Tues.). Price was reportedly \$35,000.

Book, by Carl Jonas, is planned by Metro as a starrer for Spencer Tracy. It is the story of a well-to-do resident of a typical midwestern town.

There is said to be some interest currently on Broadway in converting the book to a legit. Jonas retains the dramatic rights, but a further arrangement would have to be made with Metro to delay filming until the play was launched.

## Balaban Off to Florida

Barney Balaban, Paramount prexy, leaves N. Y. this week with his wife for their annual vacation in Palm Beach.

There's some possibility the exec's sojourn south may be interrupted by another call by the Federal Communications Commission to appear at the Washington hearings on the Par-DuMont tieup.

## Tax 'Out' Augurs More Abroad For Big Earners

If there's an exodus of some of Hollywood's big wage-earners to faraway places, it's likely to be because of that quietly-adopted new 18-month tax gimmick. The Revenue Act has been liberalized in such a way that filmsters can operate abroad, establishing residence on foreign soil for 18 months, and duck the U. S. revenuers' mammoth bite on top-bracket income.

Gene Kelly, John Huston, Anatol Litvak and others who have been abroad recent are said to be contemplating taking advantage of the new tax proviso. Since it permits an aggregate of about 35 days to be spent in the U. S. during the 18 months, not too much hardship is involved.

It's understood that the measure was promoted into the 1952 tax bill by the oil industry as a means of making work abroad more attractive for technicians. Jules Stein, board chairman of Music Corp. of America and close student of tax law, is spotlighting it in film circles to the extent of suggesting that some of his clients might take advantage of it.

Under the broadened setup, (Continued on page 12)

## IKE LEADS BY 2 TO 1 IN FOX-MIDWEST POLL

Kansas City, Feb. 19.

Results in the primary balloting in the Fox-Midwest Theatres' presidential poll gave General Dwight D. Eisenhower an advantage of more than 2 to 1 over his nearest rival, President Truman.

Executives of the theatre circuit made known the results last week, after the balloting had been conducted in 70 of the circuit's theatres in Missouri, Kansas, Illinois, Iowa and Nebraska. Ballots were handed only to adults; details of the balloting were arranged similar to that in a polling booth.

In the week of voting over 87,000 persons took part, according to Senn Lawler, ad-pub chief for the circuit and under whose direction the poll took place.

The circuit had no political motives, but conducted the project in order to make the public more vote conscious, Lawler explained. Eisenhower swept every theatre with the exception of three, two of (Continued on page 20)

## Jessel, Benny, Calhern Set For Writers Dinner Show

Hollywood, Feb. 19.

George Jessel will double at the fourth annual Screen Writers Guild Awards dinner, Feb. 25, appearing in a specialty number as well as emceeing.

Guild members have written special material to be enacted by Jack Benny, Louis Calhern, Reginald Gardner, Betty Garrett, Edmund Gwenn, Louis Jourdan, Joyce Hollander, Groucho Marx, Ann Miller, Walter Pidgeon, Keenan Wynn and Alan Young.

## HUGHES SLOW TO MOVE PRODUCTION

Unfathomable policy that has marked the RKO studio operation since Howard Hughes took control of the company almost four years ago again mystified the trade this week. Aside from Indies Samuel Goldwyn and Walt Disney, who finance their own production, neither the studio nor its independent satellites had films before the cameras.

What's more, there appears to be little or no production in prospect. Aside from one studio film scheduled to go into work next week, the RKO slate is devoid of Hughes-approved projects, either for production by the lot's salaried producers or the various Indies, including Edmund Grainger and the team of Jerry Wald and Norman Krasna.

Wald and Krasna, who only a little over a month ago extended their deal for a year on the RKO topper's promise that they could make a half-dozen or so pix in that time on which they could take advantage of capital gains tax provisions, are reportedly up in arms. It's understood they have five scripts awaiting Hughes' approval (Continued on page 12)

## Joseph's Famous Coat May Be in Technicolor In Race to Film Biog

The Bible's Joseph appears to be a front-runner for a biographical film. Not only is Louis B. Mayer planning a pic on the Hebrew slave who made good in Egypt, but RKO may end up facing two pix on Joseph.

In addition, another indie, Floyd Lewis, registered the title, "Joseph and Potiphar's Wife," with the Motion Picture Assn. of America last week. That's the same label that Mayer registered last Oct. 23 and American Pictures, an RKO indie unit, staked claim to three days later.

Meantime, M. Yona Friedman, Israeli producer and exhibitor, has been talking with RKO execs in New York on doing the same subject in Technicolor in Israel. RKO a few weeks ago acquired for release Friedman's Israeli-made "Faithful City" and expressed a desire to distribute "Joseph."

## COMPO Dilemma: Should It Fight 20% Tax and Air Pix' Hard Times

### Heckling Hell!

San Antonio, Feb. 19. Warner Bros. got a special dispensation from the Motion Picture Assn. of America board to use the naughty word in the title of its current "Retreat, Hell!" because of the historical nature of the crack by Maj. Gen. O. P. Smith of the First Marine Division. That wasn't sufficient, however, for Charles Balthrope, owner and manager of station KITE here.

He rejected the Majestic Theatre's paid commercials until the house refined the title to "Retreat, Heck!"

## N.Y. Court Opens Way for Probe of Loew-Mayer Ties

Order signed by Judge Tom Murphy in N. Y. Federal Court last week opened the way for probing by Loew's minority stockholders into the company's financial relationship with Louis B. Mayer for the past 18 years. Action grew out of the suit brought recently to force Loew's and its board to recover from the former studio chief the \$2,750,000 he received in a contract settlement with the company last Dec. 14.

Move is significant in that the Securities & Exchange Act, under which the action versus Mayer and Loew's was brought, provides that complaining stockholders cannot question actions of the company which took place before they acquired their shares.

Jeremy Holding Corp., which filed the suit, bought its stock only last July. Judge Murphy's order permitted another stockholder, Charles E. Singer, to join in the action. Singer has held his interest in Loew's for 18 years. Jeremy owns 100 shares and Singer 300.

With the March 15 deadline on income tax payments looming, (Continued on page 12)

Whether to undertake an industry-wide fight for a reduction of the present 20% Federal tax on admissions is probably the most controversial item on the agenda of the annual membership meeting of the Council of Motion Picture Organizations. Conclude, which begins in New York today (Wed.), will get to the issue tomorrow.

There's a strong difference of opinion on the wisdom of attempting a fight on the tax at this time. Main reason is that to have any chance of success it would require wide advertising of the sad b.o. plight of many theatres.

[Other COMPO meeting news on page 5.]

"Do we want to further publicize," ask tax fight opponents, "that the film industry is in trouble? It would only be pleading extreme emergency that we'd have any possibility at all of convincing Congress that the tax should be cut—especially when they're looking in Washington for every possible source of a buck."

Wisdom of making a fight now is only one of the controversial sides to the item on the COMPO agenda. The other is some intramural bitterness over who should lead and conduct the battle. The two national exhib organizations in COMPO—Theatre Owners of Amer- (Continued on page 15)

## Life Mag Updating Favors Hollywood, Switching From '51

Life mag, which last August hit the film industry with a lengthy piece labeled "Now It's Trouble That's Supercolossal in Hollywood," will carry an editorial this week said to be favorable to Hollywood.

Despite loud squawks from the Council of Motion Picture Organizations and other industry sources, Life's editors stood their ground last year. The current editorial is said to be an "updating" of last (Continued on page 15)

## National Boxoffice Survey

### Biz Continues Fairly Steady; 'Quo Vadis' Back On Top, 'Sailor' Second; 'Star,' 'Stranger' Next

Although the current session was expected to be way off prior to Washington's Birthday, the two leading grossers are ignoring any offish tone to show better than \$519,000 between them. Mild weather is helping in several key cities covered by VARIETY as is some new product.

"Quo Vadis" (M-G) is back in first place, with some additional openings at upped scales easily enabling it to regain top position. "Sailor Beware" (Par), which was champ last round, is a strong second this week. "Lone Star" (M-G) is holding onto third spot while "Phone Call From Stranger" (20th) is pushing up to fourth from eighth slot of last week.

"Woman Is Dangerous" (WB) is again taking fifth money, with "Girl in Every Port" (RKO) winding up in sixth. "Death of Salesman" (Col) is a seventh place, about the same as week ago. "Room For One More" (WB) continues in the top brackets to take eighth.

"Bend of River" (U), "Red Skies of Montana" (20th), "10 Tall Men" (Col) and "Lavender Hill Mob" (U) round out the Golden Dozen in that sequence.

"Aladdin and Lamp" (Mono) and "Meet Danny Wilson" (U) are runner-up films currently. "Retreat-Hell!" (WB) shapes as

one of the most promising newcomers, being fast in L.A. and big in Philly. "At Sword's Point" (RKO) is on disappointing side this week. "Las Vegas Story" (RKO) looms uneven, with robust session in L.A. and dull returns in Baltimore. "Return of Texan" (20th) looks spotty this round, being fair in Cleveland, okay in N. Y. and nice in Detroit where aided by stage-show. "Viva Zapata!" (20th) continues fancy in second N. Y. stanza after great first week.

"African Queen" (UA) shapes solid in L.A. on its extended-run. "Pandora" (M-G) is rated nice in Buffalo. "I Want You" (RKO) is big in Toronto. "David and Bathsheba" (20th), starting on popscale runs this week, is average in Boston and disappointing in Philly. Martin-Lewis team onstage is boosting "Unknown Man" (M-G) to record week in Frisco.

"Snow White" (RKO), out on re-issue, is smash in Boston this round. It is due in N. Y. next week. "Green Glove" (UA) looks okay in Seattle.

"Detective Story" (Par) is stout currently in Washington and Philly. "Boots Malone" (Col) shapes fair in Minneapolis.

"Strange Door" (U) looks good in Omaha and Louisville this frame. "The River" (UA) looms okay in K.C. and steady in Toronto.

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# FCC Theatre TV Hearings Seen Taking Months as Witness List Soars

Washington, Feb. 19. With indications that there will be more than 100 witnesses, it's expected that the FCC hearings on theatre television, due to start in three weeks, will last several months. The proceedings are scheduled to begin March 10, but whether that date will be met, will depend on success of efforts by FCC members to get the TV freeze lifted by that time.

Magnitude of the proceedings was indicated here Friday (15) when the Motion Picture Assn. of America and the National Exhibitors Theatre Television Committee filed with the Commission an amended list of witnesses. This brings the MPAA-NETTC total to 61 alone, and the list may still be expanded.

In addition, dozens of witnesses will likely appear for American Telephone and Telegraph Co., which is expected to put up a strong battle against giving the motion picture industry exclusive channels; Western Union, National Assn. of Radio and TV Broadcasters, RCA, CBS, DuMont, Skiatron Corp., Fair Television Practices Committee (which is fighting to protect the home TV set owners against theatre TV exclusives), and various craft unions.

**20 Names Added**  
The new MPAA-NETTC list adds 20 names to those previously submitted to the Commission. New witnesses are Gael Sullivan of TOA; Arthur Mayer, COMPO; J. Robert Rubin, Loew; Cecil B. De (Continued on page 18)

## 'Well' Wins Approval In Ohio Following Its Cincy Yanking in Oct.

Ohio's censor board last week gave its approval of "The Well," Harry Popkin production being released by United Artists. The film, never actually banned, was pulled a week before its opening date in Cincinnati last October when the board notified UA that it would need more time to deliberate.

Appeal was made to the board in Columbus last week by Bernard M. Kamber, Popkin's eastern pub-d topper, and Jack Finberg, UA's Cincinnati branch manager, and the okay followed. Kamber and Finberg, loaded with reviews, news stories and letters from civic groups, showed that film had received critical acclaim and had the support of leading inter-racial organizations.

With the approval of the Ohio board, "The Well" now has nod of every censor board in the country excepting those of Maryland and Virginia. Rather than submit to the many cuts asked in both these states, UA has withheld showing of the pic in these areas. Unlike Ohio, where a method of appeal exists without going to court, only direct recourse in Maryland and Virginia is court action.

## Johnston Takes Oath; Senate Confirms Arnall

Washington, Feb. 19. Eric Johnston took the oath of office yesterday (Mon.) as chairman of the "Point 4" program, whose purpose is to help make backward countries more self-sufficient. Job is a part-time one which does not interfere with his work as Motion Picture Assn. of America prexy.

Johnston took the oath at the State Department, where he will have an office.

For the current fiscal year, Point 4 has \$209,000,000 to spend.

The Senate yesterday (Mon.) unanimously confirmed Ellis Arnall to succeed Michael DiSalle as director of price stabilization. Action was by a voice vote.

Arnall won the unanimous approval of the Senate Banking and Currency Committee last week and so had bi-partisan endorsement when his name was brought up in the Senate. He is on leave of absence as president of the Society of Independent Motion Picture Producers.

## Financial Note

From Jack Lait's syndicated Hearst-syndicated column in the N. Y. Mirror:

"The Wall Street Journal, which gets around, reports that 'serious' (we call it 'longhair' in the land of VARIETY) music drew \$45,000,000 last year, \$5,000,000 more than did baseball. It may suggest a thought to the W. S. J. if I note that the sale of popcorn in the same period reached \$46,000,000."

## 792G Net Boost In WB Earnings For Last '51 Qtr.

Warner Bros. this week reported a tidy \$792,000 boost in net earnings and an increase of 20c per share for the three months ended last Dec. 1, 1951, as compared with the corresponding period in the previous year.

Profit for the new period amounted to \$2,605,000, or 46c per share, after provision of \$2,500,000 for Federal income taxes. This is against \$1,813,000, or 26c per share, after \$2,000,000 for taxes and \$200,000 for contingent liabilities for the 1950 three months. Included in the operating profit for the three months ended Dec. 1, '51, is a profit of \$935,000 from sales of capital assets before taxes, which compares with a corresponding profit of \$187,000 for the three months ended Nov. 25, 1950.

WB has 5,619,785 common shares outstanding at the end of the new fiscal quarter, compared with 6,821,600 in the preceding year.

Gross business totaled \$29,558,000 for the new period, up from \$27,926,000 in '50.

In its financial statement, which was issued this week, WB estimated that its net profit for the second fiscal quarter, which ends on March 1, will be substantially less than the \$2,014,000 earned during the corresponding period last year. The full six months of the current year should run about even, profit-wise, with the first six months of last year, it was stated.

## 1,152,215 Shares Of WB Common Cancelled

Wilmington, Del., Feb. 19.

Cancellation of 1,152,215 shares of Warner Bros. common stock was authorized today (Tues.) at the annual meeting of the company's stockholders here.

Stockholders also reelected the following directors for two years: John E. Bierwirth, Waddill Catchings, Robert W. Perkins, Albert Warner, Harry M. Warner and Jack L. Warner.

Cast in favor of the election and for the cancellation of the stock were 4,283,497 shares. Warners has a total of 5,619,785 shares outstanding.

## Producer in U.S. to Edit 'Hunter' After Previews

Final editing on "Ivory Hunter," the J. Arthur Rank production which Universal will release, will be done in the U. S. by British producer Michael Truman, who arrived in New York Monday (18). Pic, known in England as "Where No Vultures Fly," was British Royal Command Performance film.

Truman has made other trips here in recent years for the purpose of final editing of pix. Films are tested before American preview theatre audiences prior to determination of the final versions.

## Mono Readies 11

Hollywood, Feb. 19. Starting this week with "Arctic Flight," Monogram will make 11 pictures, including two in Cinecolor, before the end of spring.

## W-K's Musical 'Rain'

Hollywood, Feb. 19. Wald-Krasna, who bought "Rain" from Lester Cowan, will produce it as a Technicolor musical under the title, "Miss Sadie Thompson," on their 1954 program at RKO. Play was filmed as "Sadie Thompson" in 1929, with Gloria Swanson starring, and in 1932 as "Rain," with Joan Crawford.

## H'wood's Record '52 Prod. Abroad

Hollywood, Feb. 19. New record for overseas production by Hollywood film companies will be established this year, far surpassing the mark of 35 set in 1951. Thus far the 1952 program calls for at least 50 pictures to be filmed wholly or partially beyond the U. S. borders.

England leads in Hollywood production with 10 pictures on the schedule. Africa will be the scene of six; India, five; Austria, four; France, four; Alaska, three; Ceylon, two; Germany, two; and one apiece for New Zealand, Scotland, Peru, Burma, Sweden, Spain, Guatemala, Honduras, Jamaica, Trinidad, Canada, Italy, Argentina, Mexico and the South Seas.

## Mpls. Suit Charges Conspiracy Among Distribs Still Exists

Minneapolis, Feb. 19.

Disregarding the Paramount consent decree decision and defying the New York courts, Minneapolis film distributors are continuing their conspiracy of restraint of trade and still engaging in trade practices which the court ordered them to cease, it's alleged in a brief filed in Federal court here.

The brief is that of Lee Loevenger, counsel for S. G. and Martin Lebedoff's independent neighborhood Homewood Theatre, and its filing follows the two-month trial of the latter's suit against six major film distributors and the Paramount circuit here before Federal Judge G. H. Nordbye.

Loevenger seeks for his client \$495,000 damages because of the alleged conspiracy to deprive the Homewood of its north Minneapolis first-run for a competing independent theatre, the Paradise, and also because of alleged clearance discrimination in affiliated circuits' theatres.

In the brief Loevenger also asks for an injunction to restrain distributors from continuing present clearance here. The court is requested to mandamus the exhibitors to establish a plan of runs one after the other so that henceforth pictures would be immediately available for the subsequent runs after the completion of preceding runs.

A brief filed by the defendants contends no conspiracy ever existed among them, let alone now. Their counsel, headed by David Shearer, also argues that the system of runs and clearance is equitable, and he denies any price-fixing or damage suffered by the Homewood, as charged.

## UA'S PICKER SEES BIZ IN SO. AMERICA UPBEAT

Arnold Picker, United Artists foreign department v.p., found the South American market plenty up-beat for U. S. film companies in his four-week swing of S. A. capitals. He said in N. Y. yesterday (Tues.) that many industries are booming, new theatres are opening throughout the territory and general economics are such that the American film trade is certain to show strong gains.

Picker returned from the trip, his first to the S. A. market, last weekend. He said prospects especially are bright in Brazil, where admission prices were increased 35% last Feb. 1 with the exception of Sao Paulo, where scales had been tilted to that extent previously.

## Europe to N. Y.

Henry Henigson  
Euan Lloyd  
Alicia Markova  
Shelley Winters

# Paramount Would Sell Pix to TV If Price Were Right, Freeman to FCC

## Freeman's 'Bad Set'

Washington, Feb. 19. Testifying yesterday at FCC hearings on Paramount anti-trust issues, Y. Frank Freeman, Par production chief, said he hasn't looked at TV much. "I think I've got a bad set," he said, and added with a twinkle, "It's a DuMont set."

Gag was directed at DuMont counsel William Roberts' needling questions to Par witnesses, aimed apparently at forcing Par to dispose of its 25% interest in DuMont, which FCC contends is the controlling interest. Control issue prevents DuMont from getting more TV stations.

## Small Likelihood Of Gen'l Ad-Pub Switch to Coast

Transfer of the ad-pub director's headquarters from the home office to the studio has its good points but there's small likelihood of a trend in that direction beyond the westward switch of Warners' Mort Blumenstock and Goldwyn Productions' David Golding.

In declaring they have no intentions of following suit, other outfits' ad-pub reps say that the department is so closely allied with distribution, which is based in N. Y., that the two must stay together even to the extent of keeping the ad-pub chief east. He can keep apprised of studio activities via frequent o.o.'ing plus the usual east-west avenues of communication, it's reasoned.

Blumenstock and Golding both will be making many trips east to coordinate the east-west operation. Blumenstock moved to the studio at the behest of Jack Warner. Later felt that Blumenstock should be on the production scene to consider pix in terms of promotion long in advance of their completion, rather than awaiting the delivery of prints in N. Y. Goldwyn directed that Golding remain at the studio for the same reason, but specifically because of the currently rolling "Hans Christian Andersen."

Only other ad-pub department head stationed at the studio is Universal's David Lipton. He treks to the home office about once every month to map campaigns with Charles Simonelli, head of the department in N. Y.

## Waters Wants Last Word On 'Wedding' Pic Role

Minneapolis, Feb. 19. Ethel Waters, appearing here in "Member of the Wedding," admitted that indie producer Stanley Kramer is negotiating with her to portray her stage role in the impending screen version. But, the star added, "I'll only do it if the contract provides that the part will be the way I want it and I can act in my own manner."

Miss Waters also declared that other producers have also approached her with offers to film her autobiography, "His Eye Is On the Sparrow." However, they don't want her to play herself, which she insists upon doing.

## N. Y. to L. A.

Jack Benny  
Richard Brooks  
Anthony Butitta  
Bonar Colleano  
Howard Dietz  
John Gibbs  
Joe Glaser  
Col. Joseph M. Goetz  
Henry Henigson  
Arthur Jacobs  
Mike Marco  
Joseph H. McConnell  
Sandra Michael  
Joel Preston  
Manie Sacks  
Marvin Schenck  
Arthur Schwartz  
Tallchief  
Sylvia Warner

Washington, Feb. 19. Paramount Pictures would make or sell films for TV immediately if the media could pay the price, Y. Frank Freeman, company board member and production chief at Par studios, told the Federal Communications Commission.

Testifying all day at resumption of hearings on Par's antitrust issues, Freeman was emphatic in declaring there's no reluctance in providing product for TV because of any alleged "conflict in interest." Par policy on sale of film is one of the issues in determining eligibility of picture producers to hold TV licenses.

Questioned closely by Commission Counsel Frederick Ford, Freeman said that as a member of the Par board, "I would vote for sale of any picture we have made to any individual or corporation, with unrestricted right to use that negative in any medium he desires—if the price is in the best interests of Paramount." He said the price of a new picture would be based on its potential earnings in theatres.

To back up his statement, Freeman testified that within the last few days negotiations were conducted for sale of three features released since 1945 to TV, but that a satisfactory price was not offered. He named the films as "Going My Way," "Bells of St. Mary" and "Good Sam." He also pointed out that Par sold 36 Hopalong Cassidy pix without restrictions, a series of (Continued on page 18)

## Financing Problem Forces UPA to Drop Jim Thurber Stories

Difficulty in raising coin to make a full-length cartoon feature out of several of James Thurber's yarns has forced United Productions of America to relinquish its option on the stories. John Rubley, supervising director and v.p. of UPA, in N. Y. on a 10-day visit, said backers were shying away because of the "highbrow" tag associated with the Thurber works. The feeling is, he said, that the stories would not have sufficient popular appeal to recoup a \$500,000 outlay which he estimates it'll cost to make the pic.

Columbia, which finances and releases the UPA cartoons, was approached and nixed the idea. Stanley Kramer, who has complete autonomy on the Columbia lot regarding story choices, showed an interest in the project, but eventually dropped out. Rubley said Columbia was still interested in putting up coin for a full-length cartoon feature, if a more popular story were presented. UPA's deal with Col is on a non-exclusive basis and if it can obtain financing from other sources it can proceed on its own.

## L. A. to N. Y.

Lex Barker  
Claire Bloom  
Johnny Mack Brown  
Kay Buckley  
Claudette Colbert  
Arlene Dahl  
Sydney H. Eiges  
Lester Gottlieb  
Graham Greene  
Louis Hayward  
John Hodiak  
Sterling Holloway  
Betsy Kelly  
Arthur Kennedy  
Davis Lewis  
William Marshall  
Alex North  
Milton Pickman  
George Rosen  
Ned Saland  
Dorothy Sarnoff  
Sidney Sheldon  
Don Siegel  
Max E. Youngstein

## N. Y. to Europe

Richard Addinsell  
Claire Bloom  
Andrew Cruikshank  
John Feltzer  
Jack Forrester  
Harry Lewis  
Vera Lynn  
William Marshall  
Carroll L. Puciatto  
William S. Roach  
Frank Ryan  
Elizabeth Taylor  
Norton J. Wais



# ARBITRATION 'UP TO DISTRICTS'

## Mayer Presses for Financing System By Membership If COMPO Is to Go On

Arthur L. Mayer, exec. v.p. of the Council of Motion Picture Organizations, will go into the matter of financing the all-industry public relations group in his opening address at the annual membership meeting today (Wed.) in New York. It is understood Mayer will suggest alternatives, but plump for none specifically.

That will leave to the conclave the problem of devising a method of supporting COMPO if it is to go on. The one thing that Mayer will make crystal-clear is that the present system of exhibits voluntarily mailing in their contributions if and when the spirit moves them is not working.

One of the alternatives that a committee financing will wrestle with is a variation on the original dues-collection method. Under that scheme, the districts billed exhibits monthly for one-tenth of 1% of their film rentals. Districts agreed to match this. If all the payments were received, COMPO would have had an income of about \$600,000 a year.

That scheme quickly died when it was discovered that the bills amounted in some cases to as little as a few pennies and it cost more to collect them than they were worth. One of the alternatives that Mayer has in mind would be for districts to go back to making

### COMPO Press Stymie

First item to be taken up by the Council of Motion Picture Organizations at its annual membership meeting in New York today (Wed.) is whether to throw the sessions open to coverage by the trade press.

At some COMPO conclaves in the past, reporters have been admitted, while at others they've been held outside and briefed by an official following the day's discussions. COMPO execs have been reluctant to make a decision on the point, since some delegates apparently feel stymied in the presence of newspapermen.

## Stress Decline Of Theatre Values In Twin Cities

Minneapolis, Feb. 19.

Current developments are emphasizing anew the extent to which downtown theatres have declined in the Twin Cities during the past two years, coincidental with the continuing boxoffice drop, which started with the expansion of TV.

Latest evidence of the present low evaluation put on even the downtown "A" first-run houses is the notice served by Dale, Montgomery & Rydeen on the Minnesota Amus. Co. of rescission of its \$150,000 deal for the purchase of two such St. Paul theatres, the Strand and Tower. Dale, Montgomery & Rydeen wants back from Minnesota Amus. the \$75,000 it's already paid for the two theatres, but indications are it's not going to get it without a court fight.

The notice served by its attorney, Benedict Delnard, on MAC states that the rescission is effective as of Feb. 23, that it's just keeping the theatres open until that time to preserve their good

## Towne Theatre Asks \$1,500,000 More After Nipping Majors for 9416

Chicago, Feb. 19.

Attorney Tom McConnell, right after collecting \$941,000 last week for the Towne Theatre, Milwaukee, slapped the defendant major companies in the Towne case with another action in Chi. Federal Court. He asked for \$1,137,000 in triple damages for period of July 20, 1948, to May 15, 1950. In addition, he's asking single damages from May 15, 1950, to Jan. 25, 1952, of \$400,000.

Besides accusing the defendants of antitrust booking practices, he's also naming Fox-Wisconsin Theatres and the Warner Bros. chain.

Attorney is also petitioning for additional fees of \$50,000 covering time from April 14, 1950, to April 28, 1952. April 28 is when case is expected to go to initial hearing.

### 'Bing's Things'

Hollywood, Feb. 19.

"Bing's Things," company formed by Bing Crosby for merchandising unusual items ranging from toys to apparel, will have a trade display of its products in New York March 3-5. Other exhibitions will be held later in Chicago and Los Angeles.

Firm is headed by Bing, Brothers Everett and Larry Crosby are vice-pres; Basil Grillo, secretary-treasurer, and Larry Shea, general manager.

## TOA, ALLIED PLACE - ISSUE WITH COS.

Effectiveness of distributor strategy in dealing with theatremen may well determine whether or not a system of industry arbitration can be achieved. Both Theatre Owners of America and Allied States Assn. clearly are placing the entire issue into the laps of the major companies.

The two theatre orgs will offer their arbitration proposals to the film outfits shortly with the demand that the companies set the stage for actual negotiation, via issuing a call for an all-industry meeting.

Industry-ites incline to the belief that the next couple of months will tell once and for all whether an accord can be reached on setting the terms for arbitration. It's pointed up that if the fullscale effort exerted on numerous fronts for setting up a system proves a failure, there would be little chance for revival of a pitch for arbitration at a later date. It's a case of do or die, say observers.

While all film companies favor the principle of arbitration, the majority would rebel at including rentals on the list of subjects to be submitted to the conciliation panels. This has been recommended by Allied. Likelihood is that the

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## Hedy Another Indie Set at UA as Krim Negotiates Story Buy

Further evidence that United Artists is reaching out to draw top names into independent production was provided this week with the disclosure that Hedy Lamarr was the actual purchaser of a story property originally reported to have been acquired by UA prexy Arthur Krim. Krim negotiated the deal for purchase of "The Story of Esther," by Frank and Doris Hursley, in behalf of Miss Lamarr. Purchase price was \$25,000.

The star will produce "Esther" as an indie venture, possibly in Italy, and doubtless for release by UA.

Meanwhile, Krim is continuing his stay on the Coast in pursuit of new deals. Still in the discussion stage is an arrangement with Music Corp. of America by which some of the agency's top-name clients each would appear in an indie pic annually. Talks have been underway for such deals with Gregory Peck, Marlon Brando, James Stewart, Alan Ladd and Cary Grant.

## Spigelglass Reps MPIC At COMPO as Late Sub

Hollywood, Feb. 19.

Leonard Spigelglass will rep the Motion Picture Industry Council at the Council of Motion Picture Organizations' annual membership meeting in New York tomorrow (Wed.). Spigelglass is a last-minute substitution for Allen Rivkin, MPIC rep on the COMPO board.

MPIC's continued affiliation with COMPO and its work in public relations on the Coast will not be affected in any way, the Council's execs say, by the resignation of the Screen Directors Guild. Session with SDG officers, as a matter of fact, was planned by MPIC execs tonight (Tues.) in an effort to compose differences.

No other MPIC units, which include all the talent and craft unions, as well as reps of the studios, will follow SDG in its walk-out after disagreement on policy, the Council's toppers declared. Although the SDG action caused some concern at COMPO headquarters because the MPIC's position on the Coast makes it an important component of the public relations organization, MPIC minimized the effect of the SDG resignation.

## Election of Prexy, Exec V.P. is Chief Problem Facing COMPO N.Y. Meet

### Rodgers Nixes Post

Among the men whom the Council of Motion Picture Organizations has unsuccessfully sought as successor to exec. v.p. Arthur L. Mayer is William F. Rodgers. Rodgers bowed out as Metro's v.p. in charge of distribution at the end of last year and is now serving as v.p. and sales counselor for the company.

Jack Allicote, chairman of the COMPO election committee, called on Rodgers in Florida, where he's vacationing, in an attempt to sell him on the post. Metro exec was firm, however, in stating that he would not get himself involved.

Election of a prexy and exec. v.p. is the major problem facing the Council of Motion Picture Organizations' membership at the annual meeting which begins in New York today (Wed.). About 20 other items are also on the agenda for the two-day Hotel Astor conclave.

A committee headed by Jack Allicote, rep of the trade paper publishers' segment of COMPO, has wrestled for months with the task of finding successors to president Ned E. Depinet and exec. v.p. Arthur L. Mayer. Both men have strongly stated they will not serve again.

Allicote committee met as late as yesterday (Tues.) afternoon in an effort to come up with a slate which it could recommend to the membership when the election comes up on the agenda tomorrow.

It is understood that the group found itself in a tougher hole than anticipated on the presidency situation, since it had been under the belief that Depinet, in a pinch, could be convinced to continue holding the reins. The RKO prez, who hasn't been well recently, reportedly has made clear in the past few weeks that he does not want to accept office again.

The executive vice-presidency—a fulltime, paid job—is even harder to fill. With Mayer adamant against continuing, the membership must meet the problem of finding a successor who will have the confidence on a political level of all 10 of the COMPO component

(Continued on page 15)

## Reade Chain Finds 'Lost' Audience In Jersey '8:40' Test

One-night-a-week art film experiment that Walter Reade Theatres is conducting in New Jersey at its Paramount, Plainfield, and Carlton, Red Bank, has met with a "very encouraging" initial reaction, according to a Reade spokesman. Test began Wednesday evening (13) and will continue for three more Wednesdays.

Series of screenings is tagged "Curtain at 8:40" and is patterned after a successful tryout of a foreign film policy in a number of Canadian smalltown theatres. While the b.o. take was described as only "fair" for the Paramount and Carlton prems, the management expects business to build on the basis of the plan's acceptance.

At Reade's Red Bank house, it was disclosed, "some 75% of the people attending were not recognized by the staff as ever being in the theatre before." Likewise in Plainfield about 60% of the preem audience were estimated to be new.

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## Sablosky Turned Down On Injunction Sought Vs. Extended Philly Runs

Philadelphia, Feb. 19.

Judge Allan K. Grim, in U. S. District Court turned down the action for a preliminary injunction sought by the Sablosky family, operators of four indie houses in Norristown, Pa., and one in Bristol, Pa.

The Sabloskys' complaint declared that the extended first-runs of top product in downtown Philly houses would cause a serious logjam of product, and that their theatres, the Norris and Grant, would be without films by early March.

Seven major distributors were defendants in the injunction action, which is corollary to but does not affect the Sabloskys' suit against the same defendants asking \$5,775,000 in treble damages, for alleged violations of the antitrust laws.

Judge Grim balked at a decision on the clearance situation in an injunction hearing, saying he did not "want to act as arbitrator for the motion picture industry on determining the length of run." He also saw no conspiracy by the majors in extended runs: "The fact that three different concerns are running strong pictures in the Philadelphia theatres is evidence that a healthy competition exists."

The jurist in refusing the injunction stated that the plaintiff had shown no danger of "immediate irreparable damage," adding that he doubted the film companies "would be so foolish as to leave Norris-town without pictures."

## Marshall to Paris Seeking Francs For Hemingway Pic Prod.

Producer William Marshall left New York for Paris yesterday (Tues.) in continued efforts to set up a deal for filming Ernest Hemingway's novel, "Across the River and Into the Trees." Marshall and Sam Marx for the past several months have had in escrow \$25,000 in "good faith money" to obtain rights to the book.

Marshall and Marx have a tieup with Benagoss Productions (Henry Rogers Benjamin and Germaine Gosseler) to make the pic. Benagoss would put up U. S. coin required and Marshall is trying to line up a French producer to put up francs for lensing to take place in France.

While Marshall and Marx have been working on a script and financing, David O. Selznick has also shown interest in the property. His attorney, Frank Davis, has been huddling with Alfred Rice, Hemingway's lawyer, who handles his deals. Marshall also met with Rice yesterday before taking off for Paris.

The \$25,000 escrow does not restrict Rice from making another deal. It merely gives Marshall and Marx the right to state that they have an agreement regarding the book. If a deal is finalized, the \$25,000 will be released to Rice as first payment against a guarantee or an alternate percentage arrangement.

## Couple 'Streetcar' B'way Repeat to Acad Awards

In anticipation of copping one or more Academy Awards for "A Streetcar Named Desire," Warner Bros. has skedded the pic for a week's re-engagement at the Warner Theatre, N. Y., starting March 17. The Tennessee Williams film adaptation of his own Pulitzer Prize-winning play chalked up 12 nominations for the Oscar Derby, greatest number this year for a single pic.

Produced by Charles K. Feldman and released by Warners, "Streetcar" completed a one-week run at the Warner Theatre on Nov. 21, 1951, a record for the WB showcase.

## McDonnell to Japan In Try to Thaw Out \$10,000,000 Film Coin

Col. Richard T. McDonnell, of the Washington staff of the Motion Picture Assn. of America, leaves for Japan this week in an effort to thaw some \$10,000,000 in U. S. film coin there. There's a good possibility McDonnell will become the MPAA's permanent rep in the Far East.

Frozen yen accumulated in Japan since the war is in addition to about \$5,000,000 worth already freed by the Supreme Command Allied Powers there. Until the end of last year, Japan was serviced jointly by the U. S. companies through the Motion Picture Export Assn. There has been no overall industry rep there since the MPEA's Charles Mayer returned home. Thus the spot is open and McDonnell is being seriously considered for it. He was formerly aide to Gen. Omar Bradley and has lived in the Orient much of his life.

Meantime, another MPAA exec, Ted Smith, is in Indonesia for his fourth month on what was originally expected to be a three-week assignment. Smith is assistant to international division chief John G. McCarthy and has been slated

## Chicago Theatre Sues Majors for \$1,500,000

Chicago, Feb. 19.

Setback suffered by the districts in the Brookside Theatre, Kansas City, antitrust suit was followed this week by another action filed by 1670 Belmont Corp. which leases the local Belmont Theatre to Balaban & Katz.

B & K has been operating the house since 1935. Plaintiff, seeking damages of \$1,500,000, alleges that its rental for the house, based on gross percentage, was sliced by the film companies' refusal to provide better product and clearance. Circuit Court of Appeals, St. Louis, last week upheld damages of \$1,150,000 and attorneys fees of \$100,000 in the Brookside action. Stockholders of the theatre claimed that the house was unable to obtain product and for this reason it had to be relinquished to the Fox-Midwest chain. District defendants are planning to take an appeal to the U. S. Supreme Court.



## With a Song in My Heart (SONGS-COLOR)

Drama with music based on career of Jane Froman. Strong entertainment values.

Hollywood, Feb. 19.  
20th-Fox release of Lamar Trotti production. Stars Susan Hayward, Rory Calhoun, Thelma Ritter, features Robert Wagner, Helen Westcott, Una Merkel, Richard Allan, Max Showalter, William H. Channing, Jr., written by Trotti; camera (Technicolor), Leon Shamroy; editor, J. Watson Webb, Jr.; Alfred Newman, Elliot Daniel, Ken Darby; musical direction, Newman; vocal direction, Darby; orchestration, Herbert Spencer, Earl Hagen. Trade show, Feb. 14, '52. Running time, 116 mins.

Jane Froman.....	Susan Hayward
Rory Calhoun.....	Rory Calhoun
Thelma Ritter.....	Thelma Ritter
Robert Wagner.....	Robert Wagner
Helen Westcott.....	Helen Westcott
Una Merkel.....	Una Merkel
Richard Allan.....	Richard Allan
William H. Channing, Jr.....	William H. Channing, Jr.
Radio Director.....	Lyle Talbot
General.....	Left Erickson
U.S.O. Mah.....	Eddie Firestone
Texas.....	Frank Sully
Welfare.....	George Olfman
U.S.O. Girl.....	Beverly Thompson

The story of one of show business' courageous figures—Jane Froman—comes to the screen as a drama with the kind of strong entertainment values that should sell well in any situation. It is tops on songs, drawing from a catalog that has become standard; it is effectively performed with great heart, and glossed with a Technicolor coating that emphasizes the presentation.

Miss Froman, a songbird who started her rise to fame in 1936 as a penny-ante singer of radio commercials, does her own chirping in this film version of her career, much in the same manner that the late Al Jolson provided the necessary vocal magic to spark the two releases on his life. The vocal wallop is there, coupled with the thespian talents of Susan Hayward, to make the Froman story an earnest, moving drama, told in song and personal incident.

As producer-writer, Lamar Trotti has conceived a film story that follows rather faithfully, though telescoped, the actual course of Miss Froman's career. In the first half, the pattern is the rather pat one of unknown coming into prominence; pat even though factual enough. The next 60 minutes, however, have the ring of sincere dramas from the time Miss Froman was nearly fatally injured in the Lisibor plane crash of Feb. 23, 1943, while enroute to entertain servicemen overseas. Her fight back to life and, even at this late date, only partial recovery of the use of her limbs, the birth of a new love, the resumption of a career to pay the enormous medical bills that went with her injuries and successive operations, come over on the screen as heartening drama that will touch almost any audience.

Picture includes a wealth of songs, 26 in all, and Walter Lang's direction works them in without slowing the pace, even though the 116 minutes of running time is longer than it has to be for good story-telling. Miss Froman sings 23 of the songs presented, starting with "That Old Feeling" and ranging through such easy-listeners as "I'm Thru With Love," "Get Happy," "Blue Moon," "Embraceable You," "It's a Good Day," "I'll Walk Alone" and the title number.

A particular stand-out for emotional value is the Americana melody done when Miss Froman, sufficiently recovered but still crippled, returns overseas to fulfill that GI singing mission so tragically interrupted in 1943. "America, the Beautiful" starts and finishes this sequence, done before hospitalized GI's overseas, and ringing through its 10 numbers are such tunes as "Give My Regards to Broadway," "California Here I Come" and "Alabama Bound."

Trotti's production conception cloaks the heart tunes with simple, new and sells others with good production. The chief of which is the title number.

Susan Hayward responds to the Lang direction in first-rate fashion. While not entirely at home in the dancing accompaniment to some of the production numbers, she punches over the straight vocal-simulation and deftly handles the dramatic phases. Rory Calhoun impersonates John Burn, the Pan-American pilot who helped save Miss Froman in the plane crash and successfully wooed her afterwards. As screened, character is secondary but well-done.

David Wayne plays Don Ross, Miss Froman's first husband, who figured prominently in the first portions of her career. As it comes over on the screen it has a rather formula musical-drama feel, even though Wayne is able to give it some strength. Thelma Ritter does excellently by a manufac-

## The Big Day (Jour de Fete)

"The Big Day" (Jour de Fete), French-made comedy which opened yesterday (Tuesday) at the 55th St. Playhouse, N. Y., was reviewed from Paris by VARIETY in the issue of May 25, 1949. Low-budgeted was turned out by Cady Films (Borrah Manes, ex. Vera-Allen and Jack Tati). Tati stars, directs and screenplays.

Mazi opined that although the story is very thin, Tati's antics suffice to produce ample audience laughs. Yarn revolves around a French village on a holiday. "Its very visual style and practical absence of dialog," the critic observed, "make it an international bet—a natural for the foreign pix circuit in the U. S."

tured character of a nurse from Flatbush who cases Miss Froman through much of her trial. Robert Warner is good as a GI who figures in two touching scenes with Miss Froman. Una Merkel presents an amusing version of a Catholic Sister. Richard Allan, singer-dancer working with Miss Hayward on the title number, and Max Showalter, as Wayne's former vaude partner, have their moments. Others in the cast add to the overall presentation.

A careful, excellent job of Technicolor photography by Leon Shamroy backs up the visual quality. Alfred Newman's musical direction, vocal direction and orchestrations are all topnotch. Brog.

## The Belle of New York (MUSICAL-COLOR)

Fred Astaire, Vera-Allen in mildly entertaining musical. Spotty b.o.

Hollywood, Feb. 18.  
Metro release of Arthur Freed production. Stars Fred Astaire, Vera-Allen, Alice Pearce, Clinton Sundberg, Gale Robbins. Directed by Charles Walters. Screenplay by Robert Alton. Adapted by Chester Erskine from play by Hugh Heston; camera (Technicolor), Robert Alton; editor, J. Watson Webb, Jr.; Alfred Newman, Elliot Daniel, Ken Darby; musical direction, Newman; vocal direction, Darby; orchestration, Herbert Spencer, Earl Hagen. Trade show, Feb. 14, '52. Running time, 90 mins.

Charles Hill.....	Fred Astaire
Archie Bonell.....	Vera-Allen
Phineas Hill.....	Marjorie Main
Max Perle.....	Keenan Wynn
Eric Wilentz.....	Alfred Newman
Clifford Spivak.....	Clinton Sundberg
Nickie McCoy.....	Gale Robbins
"Frenchie".....	Henry Slate
"Frenchie's" Girl.....	Carol Brewster
"Frenchie's" Girl.....	Meredith Leeds
"Frenchie's" Girl.....	Gina Wilde
Judkins.....	Roger Davis
Cab Driver.....	Buddy Roosevelt
Bowery Bum.....	Clifford Spivak
Bowery Bum.....	Percy Helton
Bowery Bum.....	Tom Dugan

Only a modest amount of musical diversion is stirred up by "The Belle of New York," and it will be heavily on the names of Fred Astaire, Vera-Allen and Technicolor for its business.

A film musical usually can get by with the lightest plot if the dance numbers and tunes are sock, but "Belle" has an even lighter plot than usual, and the numbers are just ordinary. It's all done pleasantly but not of a quality that rates more than passing interest.

Some contain nine songs, most of which are given some eye appeal in production, staging, although not elaborately. Most pleasing is Vera-Allen's "Naughty But Nice," which she sings and dances to fit a story situation. Gimmick of dancing on air, which Astaire does to "Seeing's Believing," scores moderately, and device is again used by Astaire and Vera-Allen for a finale to the title tune.

Other Harry Warren-Johnny Mercer tunes are "Bachelor Dinner Song," used as Astaire's first number, with an assist from 12 bachelors, including Lisa Ferraday; "Baby Doll," "Oops!" and "Thank You, Mr. Currier, Thank You, Mr. Currier," sung and danced by the two stars, and "I Wanna Be a Dancin' Man," which Astaire uses for a sand dance. Rober Edens contributed "Let a Little Love Come In for Vera-Allen."

Script by Robert O'Brien and Fred Elton has Astaire as an early-N.Y. playboy who falls for a Bowery mission worker, Vera-Allen, and changes his ways, even getting employment to prove he is worthy of her pure, honest affection. Tunes and production numbers are hung on that framework to fill the footage out to 80 minutes.

Jineup for comedy includes Marjorie Main, as Astaire's rich aunt; Keenan Wynn, lawyer who lives off the playboy's escapades; Alice Pearce, Vera-Allen's mission aide; and Clinton Sundberg, mission worker who pines for Vera-Allen. "They're all competent comedy hand-picked, but haven't much chance, Miss Pearce does, however, have good moment doing a rap-

Robbins has no more than a walk-on as a girl in Astaire's life before he meets Vera-Allen.

Charles Walters' direction of the Arthur Freed production wasn't inspired by the material so that, while some individual sequences get over okay, the overall effect is mild. Plot was adapted to the screen by Chester Erskine from the Hugh Morton play and has suitable physical furnishings that show up well under the color lensing of Robert Planck. Brog.

## Mutiny (COLOR)

Customer about War of 1812; okay for duals.

United Artists release of King Bros. production. Stars Mark Stevens, Angela Lansbury, Patrick Knowles, Directed by Edward Dmytryk. Screenplay, Philip Yordan. Adapted by Sidney H. Hoffer. Noble; music composed and directed by Dimitri Tiomkin; camera, Ernest Leach; editor, J. Watson Webb, Jr.; Alfred Newman, Elliot Daniel, Ken Darby; musical direction, Newman; vocal direction, Darby; orchestration, Herbert Spencer, Earl Hagen. Trade show, Feb. 14, '52. Running time, 77 mins.

James Marshall.....	Mark Stevens
Ben Walbridge.....	Angela Lansbury
Hook.....	Patrick Knowles
Redlegs.....	Gene Evans
Feverish.....	Ruby Williams
Sykes.....	Robert Osterloh
Hackett.....	Peter Brocco
Norman Leach.....	Norman Leach
Gene Roth.....	Gene Roth
Walter Sande.....	Walter Sande
Clayton Moore.....	Clayton Moore
Raymond Burr.....	Raymond Burr
Andrews.....	Todd Kean
Capt. Herwig.....	Louis Jean Heydt
Lois Vaughan.....	Lois Vaughan
Col. Ransom.....	Crane Whitley
Council Speaker.....	Emerson Treacy
Chairman Parsons.....	Harry Antrim

The King Bros. have gone to considerable trouble and expense to whip up this alleged incident from the War of 1812. But it's just another action-melodrama, done in Technicolor. Mark Stevens, Patrick Knowles and Angela Lansbury may spell a certain amount of b.o. draught, but it still looms as a routine grosser.

"Mutiny" starts out to depict how American patriots attempted to transport \$10,000,000 in gold bullion from France to use in fighting the British in the war of 1812. Unfortunately, after building so elaborately to stress the patriotic yen of Stevens and his daring in setting out with a lightly-armed boat to get the French gold, the story falls to pieces. Tale then suddenly becomes largely one about a guncrew's lust for this gold, with the first officer's sweetheart soon joining the band of cutthroats.

Plot too often telegraphs future developments. Stevens turns in a forthright performance while Miss Lansbury attractive and reads her lines crisply as "Knowles' French sweetheart. Knowles contributes one of his better performances as the first officer. Gene Evans ably heads the supporting cast while Rhys Williams is superb in a small role. Remainder of cast is standard.

A strong photography job is contributed by Ernest Lazlo. Wear.

## Aaron Slick From Punkin Crick (SONGS-COLOR)

Mild screen comedy with songs based on old-time play. B.o. outlook not strong.

Hollywood, Feb. 19.

Paramount release of William Perlberg-George Seaton production. Stars Alan Young, Dinah Shore, Robert Merrill, features Adele Jergens, Minerva Urecal, Martha Stewart, Fritz Feld, Veda Ann Borg, Charles B. Lang, Jr., directed by William Benjamin Hare; camera (Technicolor), Charles B. Lang, Jr., editor, Archie Marschke; songs, Jay Livingston and Ray Evans; musical direction, Robert Emmett Dolan. Trade show, Feb. 15, '52.

Aaron Slick.....	Alan Young
Josie.....	Dinah Shore
Bill Harlow.....	Robert Merrill
Glady's.....	Adele Jergens
Mrs. Peabody.....	Minerva Urecal
Soubrette.....	Martha Stewart
Deadweight.....	Fritz Feld
Girl in Red.....	Veda Ann Borg
Pitchman.....	Chick Chandler

"Aaron Slick From Punkin Crick" is country-bumpkin as its title—and as old-fashioned as the play from which it was derived. The bucolic humor presented is of a mild brand, the music score that has been added to the original play is fair, and while the performances are competent its chances in the general market are spotty.

The William Perlberg-George Seaton production was scripted and directed by Claude Binyon, with the Walter Benjamin Hare play on which the film is based reputedly the most frequently performed in the history of the American theatre. However, it has been done largely by amateur groups since the original travelling stock show production. The picture probably comes easier for its humor when the cast and audience share a common community interest. However, the outlook even in the rural areas is problematical.

Presentation goes afield from regular film comedy-musical tal-

## Woman in Question

"Woman in Question," British import which premiered Monday (18) at the Park Avenue Theatre, N. Y., was reviewed from London by VARIETY in the issue of Oct. 18, 1950. Jean Kent and Dirk Bogarde star in the Anthony Asquith-Javelin Films production. Columbia Pictures distributing in the U. S.

"In its early stages," wrote reviewer Myro, "Question" showed promise of being a bright, intelligent thriller. But, he added, the picture loses its fresh slant after two or three reels and deteriorates into a "conventional murder-meller." Critic felt that the film isn't strong enough to make an impact upon American audiences.

ent for the cast toppers, drawing Alan Young and Dinah Shore from radio-television-records territory and Robert Merrill from the Metropolitan Opera. Of the trio, Young comes off much the best and manages to spark what few genuinely humorous sequences the picture has.

Familiar plot concerns the bashful romance between Young, as Aaron Slick, and his neighbor, Miss Shore, in the farm community of Punkin Crick. Miss Shore, as do so many farm maids, yearns for life in the big city and is enabled to fulfill the yen when city slicker Adele Jergens, buy her farm for \$20,000 because they believe it is rich in oil.

Bumpkin Young's problem is concerned with getting Miss Shore back on the farm and outwitting the slickers and she proves him self an inept, but still adequate match for big-city wits when he hits Chicago to save his gal. Film runs a long 95 minutes, mostly because of movement-stopping song sequences and a not-always-steady directorial pacing.

Ten Jay Livingston-Ray Evans tunes are used but none appears to be sock hit material. They are mostly situation numbers tuned to the plot, although "Still Water," a country church air done by Merrill and Miss Shore, listens rather well. Best of the rest might be "Marshmallow Moon," the gimmicked "Purt Nigh But Not Plum," and the rowdily-delivered "I'd Like to Baby You," as sold by Martha Stewart in a funny sequence with Young.

Miss Shore answers the acting demands of her country character and is provided with some nifty costuming that looks good in Technicolor. Merrill's venture into screen stardom will best wait another try in a better role, since he has an easy assurance, plus voice, to carry off a stronger part. Miss Jergens treats the eye. Minerva Urecal, Fritz Feld, a fresh head-waiter; Veda Ann Borg, responsible for a good, purse-snatching scene with Young, and Chick Chandler, complete the credited cast.

Robert Emmett Dolan handled the musical direction, making it listen as well as possible. Charles B. Lang, Jr.'s color lensing also is good. Brog.

## Lady Possessed (SONGS)

Underdeveloped psychological thriller; weak grosses indicated.

Republic release of James Mason production. Stars James Mason and June Havoc; features Stephen Dunne, Fay Burner, Robert Merrill, directed by William Spier and Roy Kellino. Screenplay, Mason and Pamela Kellino; novel, "Del Palma," by George S. Kaufman; songs, Hermeline Langne, Hans Kay; lyrics, William Spier, Kay Thompson; camera, Karl Struss; editor, Arthur Roberts; music, Nathaniel Shulman. Trade show, Feb. 14, '52. Running time, 87 mins.

Jean Wilson.....	James Mason
Tom Wilson.....	June Havoc
Madame Brune.....	Stephen Dunne
Sybil.....	Fay Burner
Dr. Stepanek.....	Robert Merrill
Mrs. Burrows.....	Steven Geray
Violet.....	Diana Graves
Calvin.....	Odette Myrtil
Secretary.....	Eileen Erskine
Nurses.....	John P. Monaghan
Costance Cavendish.....	Enid Mosler
Alma Law.....	Alma Law
Tonyna Micky Dolly.....	Tonyna Micky Dolly
Hazel Franklin.....	Hazel Franklin

James Mason and his wife, Pamela Kellino, financed by Republic, have put this indie production together for release by Rep. A kind of family affair, with Mason as producer and also co-author with Miss Kellino of the screenplay from her novel, "Del Palma," with Miss Kellino as ex-husband, Roy, as associate producer and co-director, it bodes little good for any of them. Added to this is the fact that co-director William Spier, the husband of costar June Havoc, has only minor grossing prospects.

Mason is costarred with June Havoc, while Miss Kellino plays a featured role. Marquee values

pretty much hinge on any residual attraction in Mason's name from the time of his popularity in British pic.

There's little indication in "Lady Possessed," as a matter of fact, of the virtuoso acting skill that Mason has demonstrated in the past. He walks through the role with little animation and gets virtually no support from Miss Havoc in her superficial playing of a difficult part that would take the skill and sensitivity of the best dramatic actress film or stage could offer to make it believable.

Sordid and unpleasant yarn is designed as a psychological thriller. Miss Havoc plays the femme who's driven somewhat off her rocker by the loss of her baby during childbirth. At about the same time, Mason's wife dies. Miss Havoc and her husband move into the Mason home, and Miss Havoc, in her hallucinated state, gets the idea that the characteristics of Mason's wife have been reincarnated in her. She throws herself at Mason and he is on the verge of accepting her as a lover, if nothing else, when he realizes her demented state of mind and breaks off the attachment.

Mason plays the role of a vaude pianist-singer. This gives him the opportunity to sing three tunes in a kind of hoarse croon that is obviously destined to give Crosby, Sinatra, et al., no fear of his busting into their racket.

While Mason's vocalizing is as unpleasant as the rest of the film, the tunes themselves are acceptable. They are "My Heart Asks Why," with lyrics by Hermeline Hannen and music by Hans May; "It's You I Love," by Allie Wrubel, and "More Wonderful Than These," by William Spier and Kay Thompson.

Direction by Spier and Roy Kellino is rapid and one-dimensional. Production mounting is good. Herb.

## Hoodlum Empire

Film version of Kefauver investigation; solid boxoffice.

Republic release of Joseph Kane production. Stars Brian Donlevy, Claire Trevor, Forrest Tucker, Vera Ralston, Luther Adler, John Russell; features Gene Leedy, Robert Merrill, Roy Barcroft, William Murphy, Richard Jaeckel, Don Beddoe, Roy Roberts, Richard Widmark, Philip Fine, Daniel O'Flaherty, Pat Flaherty. Directed by Kane. Screenplay, Bruce Manning and Bob Considine; novel, "The Story of a Racket," by Nathan Scott. Trade show, Feb. 16, '52. Running time, 94 mins.

Senator.....	Brian Donlevy
Connie Williams.....	Claire Trevor
Charlie Pignatelli.....	Forrest Tucker
Senator.....	Gene Leedy
Nicky Mancani.....	Luther Adler
Joe Gray.....	John Russell
Senator.....	Robert Merrill
Rev. Andrews.....	Grant Withers
Benjamin Lawton.....	Taylor Holmes
Louie Draper.....	William Murphy
Senator.....	Richard Jaeckel
Senator Blake.....	Don Beddoe
Senator.....	Philip Fine
Tanner.....	Richard Widmark
Louis Barrett.....	Philip Fine
Senator.....	Daniel O'Flaherty
Mikelson.....	Pat Flaherty

Out of last year's Kefauver investigation Republic has fashioned a topical and suspenseful film in "Hoodlum Empire." Based upon a Bob Considine story and presented by Herbert J. Yates, the picture packs a wealth of exploitation values and rates as a stout box-office contender despite the lack of top star names in its cast roster.

As screenplayed by Bruce Manning and Considine, the yarn basically is woven around the efforts of racketeer John Russell to go straight after returning from World War II service. Although a nephew of gangland chief Luther Adler and brought up in an atmosphere of organized crime, his army life snapped him out of the evil past and set him on the road of good citizenship.

Russell's background and ultimate reformation is disclosed by a series of five flashbacks along the course of a senatorial probe into a nationwide racketeering. Probe is held in New York's Federal Court room and among those facing the TV cameras are as well as the solons' interrogations are Adler, his underling, Forrest Tucker, and Claire Trevor, an underworld siren.

Script moves along rather slowly in its early stages, establishing characters and laying the groundwork of explanation for the congressional investigation over which Brian Donlevy presides. But as the drift of the plot becomes apparent, action later accelerates. To a climax where Russell storms Adler's penthouse retreat to avenge the murder of a clergyman friend. Simultaneously, cops close in to pick up the pieces.

Film industry's pat foreword, "events and characters depicted herein are purely imaginary" which generally accompanies title credits of every picture, must be taken with a grain of salt insofar as "Hoodlum Empire" is concerned. (Continued on page 18)

# UPT DROPS 900 'DECREE' HOUSES

## \$58,000,000 in Pic Dividends

Washington, Feb. 19.

The film industry, including exhibitors, probably paid approximately \$58,000,000 in dividends to its stockholders last year, according to U. S. Commerce Department figures and estimates issued over the weekend.

Commerce said that a "preliminary" totaling up of publicly reported picture industry dividends showed a melon of \$34,800,000. A spokesman explained, however, that there were a few more precincts to be heard from.

On top of this, the Commerce Department estimates that the publicly reported dividends amount to only 60 or 65% of all dividends paid out. Hence the real figure of dividends would be about \$58,000,000.

Publicly reported dividends for 1951 were about \$2,100,000 short of the figure for 1950. Part of this is due to the fact that companies like Paramount and Warner bought in some of their outstanding stock and so have fewer shares outstanding to receive dividends. In addition, no report was received from the Stanley Co., a WB subsidiary which reported dividends of \$904,000 in 1950.

## WB, 20th, Par Dividends Point Up Steady Payoff to Industry Stockholders

Regular quarterly common stock dividends within the past week by trio of film outfits pointed up the fact that with only a few exceptions there's been a consistent payoff to industry stockholders, despite the downside in earnings.

Common stock divvies were set by Warners at 25c. per share, 20th-Fox at 50c. and Paramount also at 50c.

WB has been maintaining its \$1-per-year rate since 1949 and may up this to \$1.25 in the current year. Outfit already has laid out over \$15,000,000 in reducing the number of shares held by the public and is about set with the allocation of another \$15,000,000 to further cut capitalization. Thus, under the policy, a dividend cushion is established against any further drop in earnings; that is, the current rate can either be maintained or increased because of the lesser number of shares outstanding.

Twentieth's stockholders have been receiving \$2 annually steadily over the past four years. The payoff hit a high of \$4 in 1946, was cut to \$3 the following year and set at the continuing \$2 level in '47.

### Par's 50c. Rate

Par has been declaring at the 50c. quarterly rate since it reached its current status Jan. 1, 1950, upon the divestiture reorganization of the old Paramount Pictures, Inc. Latter also had maintained the same rate. United Paramount Thea-

(Continued on page 18)

## SAG Wins 12½% Salary Scale on Indie Pictures Released to Television

Hollywood, Feb. 19.

Members of the Screen Actors Guild will eventually collect added payment for their work in some 70 theatrical films made by member companies of the Independent Motion Picture Producers Assn. and subsequently sold to TV. SAG Board of Directors approved the counter-proposal made by IMPPA, but various complications will delay completion of the deal.

Agreement covers pictures made after Aug. 1, 1948, chiefly Monogram product. Actors appearing in these films will collect added payment of 12½% when the producer gets less than \$20,000 for the TV rights. The ante is raised to 15% if the rights bring more than \$20,000.

Through the agreement, of the most significant in recent years in the film industry, SAG established two basic principles—recognition of the right to added payments when theatrical films are used in TV, and establishment of a sliding scale of payments. Pact runs for seven years and provides that no film will be released for television until three years after it has hit the theatre screens. In pictures that fail to reach TV screens, the actors get nothing.

Complications delaying completion of the agreement are numerous. (Continued on page 17)

## ASKS DELAY ON 198 THEATRES

United Paramount Theatres disposed of close to 900 theatres in the past three years, establishing a record in volume of theatre property transfers. This was revealed last week as UPT moved in N. Y. Federal Court for an order postponing for two years the present deadline of March 3, 1952, on divestiture of an additional 198 houses.

Dropping of theatres was in compliance with the Par consent decree in the industry antitrust suit. Entire chain of 1,450 theatres, including those involved in partnership operations, was to be whittled to about 650 houses in the three years ended March 3. UPT was permitted to buy out partners' interest in individual chains but in turn was called upon to sell a large number of houses in these local circuits to third parties.

In its bid for more time to drop the remaining 198, UPT told the court that day-to-day negotiations looking to their sale have been carried on but the outfit simply hasn't been able to consummate deals with potential buyers. The talks on selling will continue, UPT stated in its court motion.

Hearing date will be set shortly, probably for the first week of next month, and at that time the Department of Justice will seek to block UPT's move for added time. Department lawyers feel that the three-year period for the company to complete its realignment was sufficient and any additional concessions would be in violation of the decree.

UPT toppers likely will argue that they already have shown "good faith" in complying with the judgment via divestiture of the 900 houses so far. They'll further contend that the inability to drop the

(Continued on page 63)

## Walsh Studies Strike Request At Pathe Labs

No action has been taken yet by Richard F. Walsh, proxy of the International Alliance of Theatrical Stage Employees, on the request by white collar employees at Pathe Laboratories, N. Y., for permission to call a strike. Walsh received the request last weekend.

Walkout of the 40 office employees of Local H-63, Motion Picture Homeoffice Employees, could cause serious delay in the printing of films for Warner Pathe News, United Artists, Univers... and for video shows, since members of the IA Laboratory Technicians union would, in all probability, refuse to cross a picket line. Similar situation arose two years ago when technicians refused to cross a picket line set up by the office employees.

Strike action is being weighed, according to Russell Moss, biz agent of H-63, because of failure of Pathe "to bargain in good faith." Company has turned down union's demands for a wage hike and a union shop.

## BALLYHOO TOUR FOR YOUNGER PAR PLAYERS

Paramount is set to send nine performers on the road for a series of personals and press and exhib meetings. Plan is part of an overall ballyhoo program.

Slated for the promotional push are Anna Maria Alberg, Rosemary Clooney, Audrey Hepburn, Joan Taylor, Bill Holden, Tom Morton, Peter Baldwin, Michael Moore and Don Taylor.

Par's idea is to switch from the normal flackery for films directly in favor of the buildup for the players individually.

## New Anglo-U.S. Agreement Hinges On Britain's Economic Status—Eckman

### H'wood Influence

Influence of film advertising was seen when the strike of bagel-bakers in New York ended last week. Grocery store named Gordon's flaunted a valance reading: "Bagel's back and Gordon's got 'em!"

## Warners Has SWG Hopping

Hollywood, Feb. 19.

In a chiding mood, the Screen Writers Guild takes to task Warner Bros. studio flackery for the creation of "phantom" writers. The Guild's February bulletin notes that "it was with a flush of pleasure that we read the lead item in a recent column by Hedda Hopper. Not only was a writer's name mentioned side by side with the names of two stars, but the item was clearly a studio press release and therefore the probable harbinger of Utopian Hollywood order in which the screenwriter could move about freely and without apology."

The Hedda Hopper item, the bulletin says, declared that the Warners were so pleased with "Room for One More" that another picture was being prepared for the same stars, Cary Grant and Betsy Drake, by writer Rudi Hopping. The item also included a synopsis of the plot "which was already taking shape on the blazing keys of Rudi Hopping's typewriter."

"Within the Guild walls," the bulletin continues, "once the first excitement had subsided, there inevitably began the lack-lustre office chores that are routine when a writer begins studio employment. Was Rudi Hopping in good or bad standing? Was he an active or associate member? Was he, perhaps, not even a Guild member, but by his creative labors at that very moment qualifying for all the benefits of Guild membership?"

"Rudi Hopping was, alas, none of these things. By nightfall, the dejected office staff possessed only one indisputable vital statistic concerning Rudi Hopping. There was no Rudi Hopping. Aphrodite, the

(Continued on page 12)

## SORRELL QUILTS UNIONS AFTER CSU DISSOLVES

Hollywood, Feb. 19.

Herbert K. Sorrell, organizer of the Conference of Studio Unions and stormy petrel of Hollywood's labor circles, is retiring from the union business.

Retirement followed the dissolution of the CSU, of which he was president, and the AFL Painters Local 644, of which he was business agent.

## Local H-63, Par In Huddles on Pact

Negotiations between Paramount and Local H-63, Homeoffice Motion Picture Employees Union, for a new pact for pub-ad staffers begins today (Wed).

Opening of formal talks marks the first time that the International Alliance of Theatrical Stage Employees unit has repped the members of a homeoffice pub-ad staff. Par unit pulled out of the District 65 Screen Publicists Guild and in a recent National Labor Relations Board election selected H-63 as its bargaining agent. Union has already inked a pact for the Par clerical and typing help.

Russell Moss, biz agent of H-63, will rep the staffers, while Jerry Pickman, pub-ad v.p.; Sid Blumenstock, ad topper, and Arthur Israel, aide to proxy Barney Alaban, will sit in for Par management.

Economic conditions in Britain will have a distinct bearing upon renegotiation of the current Anglo-American film agreement, according to Sam Eckman, Jr. Metro's managing director. England. Other than that observation, the exec felt that "it's very premature to venture an opinion."

Eckman, who is visiting the company's homeoffice for the first time in three years, disclosed in New York Monday (18) that during his stay he'll discuss the implications of a threatened revision of the pact with Eric Johnston, prez of the Motion Picture Assn. of America. Existing accord, which permits Hollywood to remit about \$25,000,000 annually, expires Sept. 30.

Commenting on other repercussions, Eckman indicated that British exhibitors "jump to conclusions" by expressing fears that government renegotiation of the film agreement would lead to less Hollywood product. They have in mind, he said, the picture embargo which grew out of the 75% ad valorem tax in 1947, and think the present government is contemplating something of a similar nature.

Turning to Metro's production in Britain, Eckman revealed that the company has six or seven pictures scheduled to roll there this year compared to only two last year. They include the Robert Taylor-Elizabeth Taylor starrer, "Ivanhoe," and "The Hour of 13," which producer Hayes Goetz turned out.

### Film B.O. Okay

British film industry has been fortunate as far as TV is concerned, Eckman emphasized, for although an estimated 70% of the country is now covered by video, there has been no serious effect upon the b.o. take. Possible reason for this, he added, is the fact that TV is government-controlled and doesn't compare to American standards.

Although "worthwhile" films do (Conti ued on page 17)

## 'Sailor' Way Ahead Of Previous Pictures By Martin & Lewis

Even some of Paramount's more optimistic execs are doing a double-take at the spectacular grosses still being chalked by the new Dean Martin-Jerry Lewis comedy, "Sailor Beware," which Hal Wallis produced for Par release. Comedy is drawing bigger returns than the team's previous two films, "That's My Boy" and "At War with the Army," and they were solid clicks. While it moved into top spot in VARIETY's weekly roundup of big money-makers in the key cities last week, "Sailor" seems even a bigger smash in the small towns on a percentage basis. Film drew over \$600 in its opening day in Lake City, Ia. That's about 50% over the initial day's take for "My Boy." New pic drew over \$900 in four days in Grinnell, Ia., which compares with over \$600 for "At War" and about \$700 for "My Boy."

At the Paramount, Wilkes-Barre, Pa., "Sailor" racked up \$11,150 in four days, about \$1,000 "At War" in the same house corresponding period. It's ord for the Par house.

New mark also was established at the Kearse Theatre, Charleston, W. Va., which drew \$4,840 in the first three days. At the Denham, Denver, "Sailor" piled up over \$10,400 in three days, compared to over \$7,300 for "My Boy."

The Hollywood Theatre, L. Crosse, Wisc., raked in around \$5,400 in a week with "Sailor," against about \$4,400 each for "My Boy" and "At War." At the Stanley, Baltimore, "Sailor" grossed about \$13,200 in its first four days, compared with \$13,400 for a full week of "At War" in the same house.

Business at numerous other spots similarly is mammoth, clearly establishing Martin & Lewis as the hottest comedy mbo in the big league.



# L.A. Still Spotty But 'Las Vegas' Sharp \$38,000; 'Retreat' Good 30G, 'Lady Says' Light 16G, 'Star' 19G, 2d

Los Angeles, Feb. 19.

First-run boxoffice picture continues spotty here this round although two of four new bills are on the strong side. Academy nominations are helping several extended-runs. Best newcomer is "Las Vegas Story," which looks sharp \$38,000 in two theatres to pace deluxers. "Retreat, Hell!" also is good with \$30,000 in three houses.

"Lady Says No" (Ft. Osage) looks light \$16,000 in four situations. "Sailor Beware" still is fine \$13,000 in fourth week in two sites. Oscar bids is jumping "African Queen" to solid \$9,500 or over at Wilshire. It also is upping "Streetcar" to big \$7,000 at Rialto. "Quo Vadis" continues sturdy with \$14,000 in two spots while "Death of Salesman" is in like category for ninth week at Beverly Hills.

## Estimates for This Week

Los Angeles, Chinese, Uptown: Loyola (F.W.C.) (2,097; 2,048; 1,719; 1,248; 70-\$1.10) — "Lady Says No" (UA) and "Ft. Osage" (Mono). Scant \$16,000. Last week, L. A. Chinese, Ritz, "Meet Danny Wilson" (U) and "Utah Wagon Train" (Rep) (L. A. only), \$13,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Retreat, Hell!" (WB). Fast \$30,000. Last week, "Woman Is Dangerous" (WB) and "Steel Fist" (Mono) (2d wk), \$17,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10) — "Lone Star" (M-G) and "Cloudburst" (UA) (Loew's only) (2d wk). Off to \$19,000. Last week, \$33,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1) — "Las Vegas Story" (RKO) and "Harlem Globe-trotters" (Col.). Robust \$38,000. Last week, "I Want You" (RKO) and "Hot Lead" (RKO), \$15,000.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 60-85) — "Sailor Beware" (Par) and "Barefoot Mailmen" (Col) (L. A. Par only) (4th wk). Fine \$13,000. Last week, \$17,700.

Hollywood Paramount (F&M) (1,430; 60-\$1.20) — "Tom Brown's Schooldays" (UA). Sad \$3,500. Last week, "Latuko" (Indie) (4th wk) (6 days), \$6,000.

Orpheum (Metropolitan) (2,213; 70-\$1.10) — "Japanese War Bride" (20th) and "Northwest Territory" (Mono) (2d wk). Only \$5,000. Last week, with Vogue, Uptown, Loyola (F.W.C.), \$20,900.

Ritz, Vogue, Globe (F.W.C.) (1,370; 885; 782; 70-\$1.10) — "Caesar and Cleopatra" (Indie) and "Seventh Veil" (Indie) (reissues). Mild \$10,000. Last week, with Orpheum.

United Artists, Four Star (UA) (2,100; 900; 90-\$2.40) — "Quo Vadis" (M-G) (12th wk). Sturdy \$14,000. Last week, \$14,600.

Fine Arts (F.W.C.) (677; 80-\$1.50) — "Lavender Hill Mob" (U) (6th wk). Oke \$3,000. Last week, \$4,100.

Beverly Hills (WB) (1,612; 80-\$1.50) — "Death of Salesman" (Col) (9th wk). Off to \$4,000 in 6 days. Last week, \$4,500.

Wilshire (F.W.C.) (2,296; 80-\$1.50) — "African Queen" (UA) (8th wk). Solid \$9,500. Last week, Academy nominations boosted this to \$7,500. Rialto (Metropolitan) (840; 80-\$1.20) — "Streetcar" (WB) (8th wk). Climbing to nearly \$7,000. Last week, big \$5,900.

## Prov. Static; 'Port' Good \$8,500, 'Room' Trim 9G, 'Sailor' Slick 7½G, 3d

Providence, Feb. 19.

It is a fairly static week hereabouts with nothing outstanding. Most stands were so overwhelmed during the lush free-spending war years that they hate to admit that biz now is nowhere near those figures. Trade that was only fair five years ago, could be considered good under present circumstances. "Quo Vadis" is sporadic in its fourth week at Loew's State. Majestic is steady with "Red Skies of Montana" while "Girl in Every Port" looks good at Albee in six days.

## Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Girl in Every Port" (RKO) and "Double Confession" (Indie). Six-day run looks good \$8,500. Last week, "Japanese War Bride" (20th)

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$491,900  
(Based on 22 theatres)  
Last Year ..... \$504,700  
(Based on 17 theatres)

## 'Retreat' Great \$16,000, Philly

Philadelphia, Feb. 19.

Strongest product array in years is hyping biz here despite a rainy weekend. "Quo Vadis" continues terrific in second week at the huge Mastbaum. Brightest newcomer is "Sailor Beware" with sock takings at Stanley, getting sensational weekend draw. "Retreat, Hell!" looms great at Stanton and may hold. "Phone Call From Stranger" looks bright at the Fox but "David and Bathsheba" looks slow on Earle popsale run.

## Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Cloudburst" (Col) (2d wk). Dull \$5,000. Last week, \$6,500.

Boyd (WB) (2,360; 50-99) — "Woman Is Dangerous" (WB) (2d wk). Off to \$10,000. Last week, fair \$14,000.

Earle (WB) (2,700; 50-99) — "David and Bathsheba" (20th). Disappointing \$9,000. Last week, "Ft. Osage" (Mono). Plus Larry Steele's "Smart Affairs of 1952," nice \$17,000.

Fox (20th) (2,250; 50-99) — "Phone Call From Stranger" (20th). Brisk \$20,000. Last week, "Red Skies Montana" (20th) (2d wk), \$11,000.

Goldman (Goldman) (1,200; 50-99) — "Lone Star" (M-G) (3d wk). Good \$8,000 in 5 days. Last week, \$14,000.

Mastbaum (WB) (4,360; 90-\$1.50) — "Quo Vadis" (M-G) (2d wk). Terrific \$40,000. Last week, \$65,000.

Midtown (Goldman) (1,000; 50-99) — "Selling" (M-G). Oke \$7,000. Last week, "Meet Danny Wilson" (U), nice \$8,000.

Randolph (Goldman) (2,500; 50-99) — "Death of Salesman" (Col) (3d wk). Fair \$10,000. Last week, \$15,000.

Stanley (WB) (2,900; 50-99) — "Sailor Beware" (Par). Sock \$26,000. Last week, "Room One More" (WB) (2d wk), \$12,500.

Stanton (WB) (1,473; 50-99) — "Retreat, Hell!" (WB). Great \$16,000. Last week, "Treasure Lost Canyon" (U), \$7,000.

Trans-Lux (T-L) (500; 85-\$1.20) — "Detective Story" (Par) (14th wk). Still stout at \$7,500. Last week, \$8,000.

World (G&S) (500; 50-99) — "Galloping Major" (Indie). So-so \$3,500. Last week, "Browning Version" (U) (4th wk), \$3,000.

## Martin-Lewis Tilt 'Man' to Record \$101,000, Frisco; 'Port' Lively 17G

San Francisco, Feb. 19.

Dean Martin-Jerry Lewis are standout by a wide margin here this week heading stagewhore with "Unknown Man" at the huge Fox Theatre. Comedy team is soaring to record \$101,000 or near on week, highest at this house since opened 23 years ago. Pair cracked opening day mark with \$18,000. "Girl in Every Port" is making next best showing with nice session at Golden Gate. The Fox is using five shows daily with house scaled at \$125-\$150.

## Estimates for This Week

Golden Gate (RKO) (2,850; 65-90) — "Girl in Every Port" (RKO) and "Overland Telegraph" (Par). Nice \$17,000 in 8 days. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), only \$9,000 in 6 days.

Fox (F.W.C.) (4,651; \$1.25-\$1.50) — "The Unknown Man" (M-G) plus vaude headed by Dean Martin and Jerry Lewis. Record \$101,000, highest since house opened 23 years ago. Last week, "Room One More" (WB) and "Journey Into Light" (20th), 5 days, \$7,500.

Warfield (Loew's) (2,656; 65-90) — "Across Wide Missouri" (M-G)

## 'Las Vegas' Dull \$8,000, Balto; 'Sailor' 15G, 2d Baltimore, Feb. 19.

Extra-heavy h.o. of previous week's product and a general marking time to accommodate big ones coming, has this town on skids. "Las Vegas Story," lone newcomer, is modest at Hippodrome. Second sesh of "Sailor Beware" is maintaining an extra-fine pace at Stanley.

## Estimates for This Week

Century (Loew's-UA) (3,000; 50-\$1.25) — "Quo Vadis" (M-G) (5th wk). Winding up run with fine \$12,000 following fourth round at \$15,700.

Hippodrome (Rappaport) (2,240; 20-70) — "Las Vegas Story" (RKO). In clear field against plethora of repeaters but dull at \$8,000. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), \$4,900.

Keith's (Schanberger) (2,460; 20-70) — "Greatest Show On Earth" (Par). Opens tomorrow (Wed.) after week of "Cimarron Kid" (U) got mild \$4,500.

Mayfair (Hicks) (980; 20-70) — "Hong Kong" (Par) (2d wk). Starting second round tomorrow (Wed.) after okay \$5,200 preem.

New (Mechanic) (1,800; 20-70) — "Phone Call From Stranger" (20th) (2d wk). Maintaining pace at okay \$6,000 after getaway with \$8,300.

Stanley (WB) (3,280; 25-75) — "Sailor Beware" (Par) (2d wk). Going extra big at \$15,000 after \$20,600 opener.

Town (Rappaport) (1,500; 35-65) — "Fuller Brush Man" (RKO) and "Start Cheering" (RKO) (reissues). Oldies not catching much at \$4,000.

Last week, "Want You" (RKO) (2d wk), \$5,400.

## 'Sailor' Standout With 18G, L'ville, 'Salesman' Fair 4G, Door Oke 5G

Louisville, Feb. 19.

"Sailor Beware" at Rialto is making the loudest noise this week, with turnaway biz over weekend. Smash session looms. H. o. fourth week of "Room For One More" at Mary Anderson looks nice. "Death of Salesman" at Kentucky is rated modest. Polack Bros. Circus, which played the Jefferson County Armory Feb. 11-17, did the biggest biz ever this year. Gross on 13 performances indicates tremendous \$90,000. This hurt some spots.

## Estimates for This Week

Kentucky (Switow) (1,100; 54-75) — "Death of Salesman" (Col). Like-ly modest \$4,000. Last week, "Fixed Bayonets" (20th) and "Hurricane Island" (Col), \$3,500.

Mary Anderson (People's) (1,200; 54-75) — "Room For One More" (WB) (4th wk). Final stanza pulling nice \$5,500 after last week got \$5,800.

Rialto (Fourth Avenue) (3,000; 54-75) — "Sailor Beware" (Par). Sock \$18,000 or near. Last week, "I Want You" (RKO) \$11,000.

State (Loew's) (3,000; 90-\$1.25) — "Quo Vadis" (M-G) (4th wk). Good \$9,000 in 5 days. Last week, \$16,000.

Strand (FA) (1,200; 54-75) — "Strange Door" (U) and "Tales Robin Hood" (Lip). Oke \$5,000 or close. Last week, "Cimarron Kid" (U) and "Sky High" (Lip), \$4,000.

## 'Salesman' NSG \$10,000 in Cincy; 'Point' 8G, 'Sailor' Strong 11G, 2d

Cincinnati, Feb. 19.

## Key City Grosses

Estimated Total Gross  
This Week ..... \$2,478,700  
(Based on 25 cities, 222 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,305,000  
(Based on 24 cities, and 188 theatres.)

## 'Woman' Stout \$17,000, Cleve.

Cleveland, Feb. 19.

Average is the word for local boxoffice this week in most houses. Strongest wicket reaction is being registered by Allen's "This Woman Is Dangerous." "Invitation" at State, "Danny Wilson" at Hipp and "Return of Texan" at Palace range from mild to fair. "Quo Vadis" in 13th stanza at Stillman is holding stoutly.

## Estimates for This Week

Allen (Warner) (3,000; 55-80) — "This Woman Is Dangerous" (WB). Solid \$17,000. Last week, "Room For One More" (WB) (2d wk), lively \$13,500.

Hipp (Scheffel-Burger) (3,700; 55-80) — "Meet Danny Wilson" (U). Slow \$9,000. Last week, "Obsessed" (UA) and "Japanese War Bride" (20th), same.

Ohio (Loew's) (1,244; 55-80) — "Lone Star" (M-G) (m.o.). Second downtown week, brisk \$6,800. Last week, "Caesar and Cleopatra" (Indie) and "Seventh Veil" (Indie) (reissues), \$5,500.

Palace (RKO) (3,300; 55-80) — "Return of Texan" (20th). Fair \$5,500. Last week, "Red Skies Montana" (20th), \$9,000.

State (Loew's) (3,450; 55-80) — "Invitation" (M-G). Mild \$8,500. Last week, "Lone Star" (M-G) (2d wk), \$8,600.

Stillman (Loew's) (2,700; 90-\$1.50) — "Quo Vadis" (M-G) (13th wk). Held at \$8,000 or near following \$5,500 last chapter.

Tower (Scheffel-Burger) (500; 55-80) — "Unknown World" (Lip) and "FBI Girl" (Lip). Dull \$3,000. Last week, "Hoodlum" (UA) and "Second Face" (Indie), \$2,900.

## 'VADIS' RECORD 40G, TORONTO, 'BEND' 7G, 2D

Toronto, Feb. 19.

"Quo Vadis" is smash \$40,000 in first week here to set a new Loew's house record previously held by "Gone With the Wind." It was set back in 1940. Rest of town is solid, with "I Want You" and "Phone Call from a Stranger" standout. Holdovers such as "Death of a Salesman" and "Bend of the River" also doing nicely for second rounds.

## Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylors) (863; 1,059; 955; 470; 698; 694; 35-60) — "Cimarron Kid" (U) and "Honeychile" (Rep). Okay \$13,000. Last week, "Son Dr. Jekyll" (Col) and "Chicago Calling" (UA), \$15,000.

Eglinton (FP) (1,080; 40-80) — "Death of Salesman" (Col) (2d wk). Trim \$8,000. Last week, \$9,000.

Imperial (FP) (3,373; 50-80) — "The Racket" (RKO) (2d wk). Fine \$13,500. Last week, \$15,500.

Loew's (Loew) (2,743; 90-\$1.50) — "Quo Vadis" (M-G). Smash \$40,000 for new house record. Last week, "Westward Women" \$4,900 in 3 days.

Northern, University (FP) (959; 1,558; 40-80) — "Phone Call From Stranger" (20th). Fine \$12,000. Last week, "Japanese War Bride" (20th), \$13,000.

Odeon (Rank) (2,390; 50-90) — "Red Shoes" (UA) (reissue). Neat \$14,000. Film holds house record here on first run. Last week, "Ten Tall Men" (WB) (3d wk), \$7,000.

Shea's (FP) (2,386; 40-80) — "I Want You" (RKO). Big \$12,000. Last week, "Starlift" (WB) (3d wk), \$7,000.

Towne (Taylor) (693; 65-\$1) — "River" (UA). Steady \$4,200. Last week, \$4,700.

Uptown (Loew) (2,743; 40-80) — "Bend of River" (U) (2d wk). Oke \$7,000. Last week, big \$11,000.

"Death of Salesman" is leader of four new bills currently, but its only fairish for the huge Albee despite great reviews. "Sailor Beware" continues to top the town in second lively fling at Capitol. Other newcomers, in slow to moderate tempo, are "Harlem Globe Trotters," "For Men Only" and "At Sword's Point."

## Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Death of Salesman" (Col). Fairish \$10,000. Last week, "Lone Star" (M-G), sparking \$14,500.

Capitol (Mid-States) (2,000; 55-75) — "Sailor Beware" (Par) (2d wk). Holding-town lead at lively \$11,000 after smash \$17,000 bow. Moves to Keith's for another fling.

Grand (RKO) (1,400; 55-75) — "Harlem Globe Trotters" (Col) and "Barefoot Mailman" (Col). Light \$6,000. Last week, "Lady Says No" (UA) and "Cloudburst" (UA), \$5,500.

Keith's (Mid-States) (1,542; 55-75) — "For Men Only" (Lip). Mild \$6,000. Last week, "Meet Danny Wilson" (U), ditto.

Lyrie (RKO) (1,400; 55-75) — "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Mild \$4,500. Last week, "Room for One More" (WB) (m.o.), oke \$5,000.

Palace (RKO) (2,600; 55-75) — "At Sword's Point" (RKO). Moderate \$8,000. Last week, "Woman Is Dangerous" (WB), \$8,200.

State (Loew's) (3,450; 55-80) — "Invitation" (M-G). Mild \$8,500. Last week, "Lone Star" (M-G) (2d wk), \$8,600.

Stillman (Loew's) (2,700; 90-\$1.50) — "Quo Vadis" (M-G) (13th wk). Held at \$8,000 or near following \$5,500 last chapter.

Tower (Scheffel-Burger) (500; 55-80) — "Unknown World" (Lip) and "FBI Girl" (Lip). Dull \$3,000. Last week, "Hoodlum" (UA) and "Second Face" (Indie), \$2,900.

## 'Snow White' Big Noise In Hub, Hefty \$31,000; 'Tall Men' Short 23G

Boston, Feb. 19.

Biggest noise this stanza is the return of "Snow White" at Memorial which, after a seven-year lay-off, is grabbing boff returns via a new generation of moppets. Other newcomers, "This Woman Is Dangerous" at Met, "Ten Tall Men" at Orpheum and State and "Cat People" at Boston are not so good. "David and Bathsheba" in return at pop prices at Paramount and Fenway, is disappointing.

## Estimates for This Week

Astor (B&Q) (1,200; 50-\$1.20) — "Death of Salesman" (Col) (5th wk). Holding only 4 days this week for so-so \$2,300. Last week, mild \$5,000.

Beacon Hill (Beacon Hill Inc.) (682; 65-\$1.20) — "Another Man's Poison" (UA) and "Heir to Throne" (Indie) (4th wk). Okay \$5,000 following \$5,200 for third round.

Boston (RKO) (3,000; 40-85) — "Cat People" (RKO) and "Hunchback Notre Dame" (RKO) (reissues). Sluggish \$6,000 in 6 days. Last week, "Girl on Bridge" (20th) and "Waterfront Women" (Indie), \$8,000.

Exeter (Indie) (1,300; 60-80) — "Browning Version" (U) and "Royal Journey" (UA) (4th wk). Slick \$8,700. House broke day's record on Saturday following British King's death, week being tall \$10,000.

Fenway (NET) (1,373; 40-85) — "David and Bathsheba" (20th). Return at pop prices no lure with average \$5,000 shaping. Last week, "Japanese War Bride" (20th) and "Secret Flight" (Indie), \$4,200.

Memorial (RKO) (3,000; 40-85) — "Snow White" (RKO) (reissue). Personals by Adriana Caselotti, Clarence "Ducky" Nash and accordionist Tony Bruno plus school vacation pushing this one to big \$31,000. Last week, "Boots Malone" (Col) and "Family Secret" (Col), \$11,000.

Metropolitan (NET) (4,367; 40-85) — "This Woman Is Dangerous" (WB) and "Take it Big" (Indie). Only fair \$15,000. Last week, "Sailor Beware" (Par) and "Panellied Door" (Indie) (3d wk), \$15,000.

Orpheum (Loew's) (3,000; 40-85) — "Ten Tall Men" (Col) and "Magic Face" (Col). Fair \$14,500. Last week, "Westward the Women" (M-G) and "Unknown Man" (Col) not bad \$16,500.

Paramount (NET) (1,700; 40-85) — "David and Bathsheba" (20th). Below average at \$10,000. Last week, "Japanese War Bride" (20th) and "Secret Flight" (Indie), \$9,000.

State (Loew's) (3,500; 40-85) — "Ten Tall Men" (Col) and "Magic Face" (Col). Mildish \$8,500. Last week, "Westward the Women" (M-G) and "Unknown Man" (M-G), \$10,000.

(Continued on page 17)



# 'Quo Vadis' Big News in Chi, Giant \$70,000; 'Boots' Mildish 13G, 'Star' Plus Chaney 29G, 'Command' 10G, 2d

Chicago, Feb. 19. Loop is being hyped currently by the advance price showing of "Quo Vadis" at Oriental with first week likely to hit giant \$70,000. There is still no word on reopening of Palace and Grand, both shuttered due to union demands. Both may light up again if efforts of RKO reps bear fruit. Roosevelt, with "Boots Malone" and "Indian Uprising," should garner fairish \$13,000.

Of the second weekers, "Native Son" and "Girl on Bridge" will lead the pack at the United Artists with a smart showing. Right behind is "Submarine Command" and "Silver City" at the State-Lake with nice total. "Lone Star" plus Lon Chaney at the Chicago looks mild.

"Death of Salesman" at the Woods shapes up fine in third round. "Tales of Hoffmann" at Ziegfeld goes into last two weeks with sturdy figure for fifth stint.

## Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Lone Star" (M-G) plus vaude (2d wk). Modest \$29,000. Last week, \$43,000.

Oriental (Indie) (3,400; 98-\$1.25)—"Quo Vadis" (M-G). Terrific \$70,000 for first frame. Playing five shows daily and six on Saturdays. Last week, "I Want You" (RKO) with Connie Boswell on stage. (3d wk), \$21,000.

Roosevelt (B&K) (1,500; 55-98)—"Boots Malone" (Col.) and "Indian Uprising" (Col.). Moderate \$13,000. Last week, "Harlem Globetrotters" (Col.) and "Scandal Sheet" (Col.). \$10,000.

State-Lake (B&K) (2,700; 55-98)—"Submarine Command" (Par) and "Silver City" (Par) (2d wk). Nice \$10,000. Last week, \$17,000.

United Artists (B&K) (1,700; 55-98)—"Native Son" (Indie) and "Girl on Bridge" (20th) (2d wk). Smart \$11,000. Last week, \$17,000. Woods (Essance) (1,073; 98)—"Death of Salesman" (Col) (3d wk). Fine \$19,000. Last week, \$25,000.

World (Indie) (587; 80)—"Small Back Room" (Indie). Moderate \$3,000. Last week, "Man of Aran" (Indie) and "Edge of World" (Indie) (reissues), \$3,000. Ziegfeld (Lopert) (434; \$1.25-\$2.40)—"Tales of Hoffmann" (Indie) (5th wk). Trim \$3,000. Last week, \$3,500.

## Mpls. Still Mild Albeit

### 'Lavender' Wow \$5,500; 'Boots' Fair With 6G

Minneapolis, Feb. 19.

Current offerings are suffering from neglect, despite more relatively favorable weather. Comparatively mildish of three is "Phone Call From A Stranger" at Radio City. "Lavender Hill Mob" at the World is great. "Boots Malone" shapes fair at Orpheum.

## Estimates for This Week

Century (Par) (1,600; 50-76)—"Darling, How Could You?" (Par). Wan \$2,800. Last week, "Lady Possessed" (Rep), \$2,300.

Copier (Berger) (1,000; 50-76)—"Red Skies Montana" (20th). Okay \$5,500. Last week, "Light Touch" (M-G), \$2,500.

Lyric (Par) (1,000; 50-76)—"Fort Osage" (Mono) and "Elephant Stampede" (Mono). Light \$4,000. Last week, "Japanese War Bride" (20th) and "Girl on Bridge" (20th), \$4,500.

Radio City (Par) (4,000; 50-76)—"Phone Call From A Stranger" (20th). Mild \$9,000. Last week, "Room For One More" (WB) (2d wk), \$10,000.

RKO-Orpheum (RKO) (1,600; 40-76)—"Boots Malone" (Col). Favorably received but looks just fair at \$6,000. Last week, "Woman Is Dangerous" (WB), \$6,500.

RKO-Pan (RKO) (1,600; 40-76)—"Young Scarface" (Indie) and "Wild Boys of City" (Indie). Okay \$5,500. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), \$6,100.

State (Par) (2,300; 50-76)—"Lone Star" (M-G) (2d wk). Fat \$6,000 after hefty \$10,000 first stanza.

World (Mann) (400; 90-95)—"Lavender Hill Mob" (U). Nothing but plaudits for this one and word-of-mouth along with the crix prizes should help it. Wow \$5,500. Last week, "American in Paris" (M-G) (19th wk), \$3,000 in 5 days.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

# 'Bend' Big \$18,000, K.C.; 'Sailor' 16G

Kansas City, Feb. 19.

Two new bills getting big money here while remainder of city is moderate. "Bend of River" is heading for big session in four Fox Midwest houses. "Sailor Beware" is sock at the Paramount for one of top weeks there in months. "Ten Tall Men" is fairish at the Midland and "Another Man's Poison" is so-so at the Missouri. "Lavender Hill Mob" is winding its record run at the Vogue after 14 weeks.

## Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Slim \$2,000 in 8 days. Last week, "Flame of Araby" (U) and "Girl on Bridge" (20th) (m.o.), ditto.

Elmo (Dickerson) (504; \$1.24-\$2.50)—"The River" (UA) (4th wk). Moderate \$2,000 and likely will go a fifth week. Last week, \$2,500.

Midland (Loew's) (3,500; 50-69)—"Ten Tall Men" (Col) and "Corky Gasoline Alley" (Col). Fair \$9,000. Last week, "Westward the Women" (M-G) and "Bannerline" (M-G), moderate \$11,000.

Missouri (RKO) (2,650; 50-75)—"Another Man's Poison" (UA) and "Crazy Over Horses" (Mono). Slow \$6,000. Last week, "Woman Is Dangerous" (WB) and "Diamond City" (WB), \$6,500.

Paramount (Tri-States) (1,900; 50-69)—"Sailor Beware" (Par). Sock \$16,000, and holdover. Last week, "Room for One More" (WB) (2d wk), \$7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Bend of River" (U) and "Woman in Dark" (Rep). Big \$18,000, and likely to move over to Esquire. Last week, "Decision Before Dawn" (20th) and "Tales Robin Hood" (Lip), \$14,000. Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (14th wk). Still okay with \$1,200. Last week, nice \$1,500.

## H.O.'s Slough St. Loo But 'Sailor' Sock \$15,000, 2d

St. Louis, Feb. 19.

Holdovers are predominant at mainstem houses here this week, with biz sloughing off somewhat. "Sailor Beware" is grabbing top coin again although in second week at the Midland. It continues sock of new films. "Bend of River," aided by neat bally, promises to do fine biz at the huge Fox, where it opened today. Initial day started out big. "Lone Star" is holding well in second Loew's round.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Room For One More" (WB) and "Model and Marriage Broker" (20th) (2d wk). Okay \$9,500 following big \$11,000 first session.

Fox (F&M) (5,000; 60-75)—"Bend of River" (U) and "Flinder's Keepers" (U). Opened today (Tues.). Last week, "Meet Danny Wilson" (U) and "Cimarron Kid" (U), okay \$13,000.

Loew's (Loew) (3,172; 50-75)—"Lone Star" (M-G) (2d wk). Holding \$10,500 after big \$16,500 initial stanza.

Missouri (F&M) (3,500; 60-75)—"Sailor Beware" (Par) and "Aladdin and Lamp" (Mono) (2d wk). Still sock at \$15,000 following \$20,000 for first chapter.

Pageant (St. L. Amus.) (1,000; 60-75)—"La Traviata" (Col). Still oke at \$5,500. Last week, "Red Shoes" (UA) (3d wk), \$4,500.

St. Louis (F&M) (4,000; 60-75)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Mild \$4,000. Last week, "Bright Victory" (U) and "Fugitive Lady" (Rep), \$7,000.

# 'Quo Vadis' Boffo 28G, Denver; 'Aladdin' \$19,000

Denver, Feb. 19.

"Quo Vadis," as expected, is running up a huge figure this week at the Paramount to pace the city. Naturally, it is holding. "Sailor Beware" is holding so well it will remain a third week at the Aladdin. "Red Skies of Montana" shapes good in two spots.

## Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Aladdin and Lamp" (Mono) and "Hold That Line" (Mono), day-date with Tabor, Webber, Good \$8,000. Last week, "Meet Danny Wilson" (U) and "Great John L." (Indie), \$5,000.

Broadway (Wolfberg) (1,200; 40-80)—"Too Young To Kiss" (M-G) (3d wk). Fair \$7,000. Last week, good \$8,500.

Denham (Cockrill) (1,750; 40-80)—"Sailor Beware" (Par) (2d wk). Fine \$13,500. Stays. Last week, record \$20,000.

Denver (Fox) (2,525; 40-80)—"Red Skies Montana" (20th) and "First Legion" (UA), day-date with Esquire. Good \$15,000 or over. Last week, "Room for One More" (WB) and "Cage of Gold" (Indie), big \$22,000.

Esquire (Fox) (742; 40-80)—"Red Skies Montana" (20th) and "First Legion" (UA), also Denver. Good \$3,000. Last week, "Room One More" (WB) and "Cage of Gold" (Indie), \$4,000.

Orpheum (RKO) (2,600; 40-80)—"At Sword's Point" (RKO) and "Shadow in Sky" (M-G). Thin \$10,000. Last week, "I Want You" (RKO) and "Calling Bulldog Drummond" (M-G) (2d wk), \$7,500.

Paramount (Tri-States) (1,200; \$1.50)—"Quo Vadis" (M-G), \$2,500. Holds. Last week, "Well" (UA) and "Sinner's Holiday" (Indie), nice \$11,000 with normal scale.

Tabor (Fox) (1,967; 40-80)—"Aladdin and Lamp" (Mono) and "Hold Line" (Mono), also Aladdin, Webber. Nice \$7,500. Last week, "Meet Danny Wilson" (U) and "Great John L." (Indie), \$5,500.

Vogue (Pike) (600; 60-85)—"Moon and Sixpence" (Indie) (re-issue). Fine \$2,500. Last week, "Ghost Goes West" (Indie), \$1,900.

Webber (Fox) (750; 40-80)—"Aladdin and Lamp" (Mono) and "Hold Line" (Mono), also Aladdin, Tabor. Good \$3,500. Last week, "Meet Danny Wilson" (U) and "Great John L." (Indie), \$2,500.

# 'Woman' Solid \$12,000, Indpls.

Indianapolis, Feb. 19.

Biz looks okay at most first-run situations here this stanza, mild weather helping. "Sailor Beware" remains the hottest thing in town with big second week at Indiana. Personal appearances by Dennis Morgan helped "This Woman Is Dangerous" off to good start at Circle. "Ten Tall Men," at Loew's, also is nice.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"This Woman Is Dangerous" (WB) and "Galloping Major" (Indie). Nifty \$12,000. Last week, "Hong Kong" (Par) and "Darling, How Could You" (Par), \$7,200 in 6 days.

Indiana (C-D) (3,200; 50-76)—"Sailor Beware" (Par) and "Chicago Calling" (Par) (2d wk). Hefty \$13,000 after hot \$18,000 first week.

Loew's (Loew's) (3,227; 50-76)—"Ten Tall Men" (Col) and "Criminal Lawyer" (Col). Nice \$10,000. Last week, "Westward Women" (M-G) and "Lady and the Bandit" (Col), \$11,000.

Lyric (C-D) (1,600; 50-76)—"Prowler" (UA) and "Hoodlum" (UA). Fair \$5,000. Last week, "Cimarron Kid" (U) and "Pistol Harvest" (RKO), \$5,800.

# 'Skies' Rousing \$11,000, Seattle; 'Lavender' 5G

Seattle, Feb. 19.

Too many holdovers and weak new product are hurting biz currently. "Red Skies of Montana" shapes big at Orpheum but best showing comparatively is being made by "Lavender Hill Mob," with fancy takings at the tiny Music Box. "Green Gloves" is rated okay at Paramount. "Bend of River" still is sock on moveover at Blue Mouse, fourth week downtown.

## Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Bend of River" (U) (3d wk) and "Lady Pays Off" (U) (m.o.). Fourth downtown week. Solid \$4,500. Last week, "See You in Dreams" (WB) (Continued on page 17)

# B'way Spotty; 'Girl'-Vaude Good 59G, Garland Reissues Fine \$16,000, 'Zapata' Holds Up at 38G in 2d Wk.

With few new bills to attract added business, Broadway first-run theatres are largely marking time this session awaiting the arrival of Washington's Birthday (Friday) and the long holiday weekend. Despite dearth of new fare, several houses are showing strength. Rain and snow Sunday (17) did not appear to hurt trade much.

"Girl in Every Port," with stage-show headed by Polly Bergen, Gene Krupa band and Phil Foster, wound up its first week at the Paramount with a good \$59,000. "Meet Me in St. Louis," "Babes in Arms," reissues combo, is heading for fine \$18,000, usually strong for oldies, at the State. This booking takes advantage of the unusually long, successful vaude engagement at the nearby Palace of Judy Garland, who is starred in both films. Week promises to be better than many new pix that have played the house recently.

"On Dangerous Ground" did only \$8,200 in first session at the Criterion, and stays only two extra days to open "Snow White" out on reissue, tomorrow (Thurs.). "Return of the Texan" looks okay at \$6,000 on first week at the Holiday.

"Viva Zapata!" is maintaining its strong pace at the Rivoli with \$38,000 likely for second stanza, particularly pleasing in view of sluggish tone at most houses the middle of last week. "When Worlds Collide" dipped to nice \$13,000 in initial holdover round at the Globe after big opening week.

"Greatest Show on Earth" with staghound continues very much in the chips albeit down from previous frame. It looks to hit big \$120,000 in current (6th) week, and, of course, is holding a seventh week. "Sailor Beware" still is holding its fast gait at the Mayfair with \$37,000 probable for the third round. It stays on, naturally. "Quo Vadis" continues near recent smash level with \$23,500 registered in 15th week at the Astor.

"Phone Call from Stranger," with Johnny Johnston and George Tappas heading stage bill, looks to wind up its third and final week at the Roxy with an okay \$54,000.

## Estimates for This Week

Astor (City Inv.) (1,300; \$1.25-\$1.80)—"Quo Vadis" (M-G) (16th wk). Current session started here yesterday (Tues.). The 15th week (7th of current continuous-run policy) held close to recent pace with \$23,500 after big \$24,300 for 14th week. Stays on index.

Bljuu (City Inv.) (589; 80-\$1.80)—"Cry, Beloved Country" (Indie) (4th wk). Holding nicely at \$6,000 after \$9,000 for third week.

Capitol (Loew's) (4,820; 70-\$1.80)—"African Queen" (UA). Opens today (Wed.). Last week, "Lone Star" (M-G) (3d wk-5 days), off to \$7,000 after \$19,000 for second round, considerably below big opening week.

Criterion (Moss) (1,700; 50-\$1.80)—"On Dangerous Ground" (RKO) (2d wk). First session ended Monday (18) registered moderate \$8,200. In ahead, "I Want You" (7th-wk-10 days), \$10,000. "Snow White" (RKO) (reissue), opens here tomorrow (Thurs.).

Globe (Loew's) (1,500; 50-\$1.80)—"When Worlds Collide" (Par) (3d wk). Initial holdover round ended last night (Tues.) held at \$13,000 after \$31,000 opening week. Stays a third.

Fine Arts (Davis) (468; 90-\$1.80)—"Lavender Hill Mob" (U) (19th wk). The 18th frame ended Monday (18) held at \$6,800 after big \$7,000 for 17th week.

Holiday (Zatkin) (950; 50-\$1.50)—"Return of Texan" (20th). (2d wk). First stanza ended yesterday (Tues.) hit an okay \$6,000. Previous week, theatre houses leg show.

Mayfair (City Inv.) (1,730; 90-\$1.80)—"Sailor Beware" (Par) (3d wk). Continues in smash fashion with \$37,000 after great \$55,000 for second round. Stays index.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Pandora" (M-G) (11th wk). Current week ending tomorrow (Thurs.) is headed for \$4,500 after continuing nicely with \$5,200 in 10th frame.

Palace (RKO) (1,700; \$1.20-\$4.80)—"All-vaude, two-a-day policy headed by Judy Garland (19th wk). This is final session for bill topped by Miss Garland. It began yesterday (Tues.). The 18th week was \$43,500 after big \$39,500 for 17th round.

Paramount (Par) (3,664; 70-\$1.80)—"Girl in Every Port" (RKO) with Polly Bergen, Gene Krupa orch, Phil Foster topping stage bill (2d-final wk). Initial round ended yesterday (Tues.).

terday (Tues.) landed good \$59,000. "This Woman Is Dangerous" (WB), second weeker, also playing. Par flagship, plus Georgia Gibbs, Billy Williams quartet, Buddy Lester, Jerry Wald orch, opens Feb. 27.

Park Ave. (Reade) (583; 90-\$1.50)—"Woman in Question" (Col). Opened Monday (18). In ahead, "St. Matthew Passion" (Indie) (3d wk), dipped to \$4,000 after \$4,600 for second week.

Paris (Indie) (568) (\$1.20-\$2.40)—"The River" (UA) (24th wk). The 23d stanza ended Sunday (17) was \$6,200 after sock \$7,200 for 22d week.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Greatest Show on Earth" (Par) with staghound (6th wk). Holding big with \$120,000 in prospect this session after \$142,000 for fifth week. Fifth stanza beat the fourth by \$7,000. Holds a seventh. Circus opus is holding so well the Hall has made no definite plans as to what its next pic will be.

Rivoli (UAT-Par) (2,092; 90-\$1.80)—"Viva Zapata!" (20th) (2d wk). Initial holdover frame ending today (Wed.) is doing good \$38,000 after terrific \$63,000 for opening week. Continues on.

Rox (20th) (5,886; 80-\$2.20)—"Phone Call From Stranger" (20th) and stage bill headed by Johnny Johnston, George Tappas (3d-final wk). Winding up with okay \$54,000, aided by previews final day. Second week was big \$84,000. "5 Fingers" (20th), with Dorothy Lamour, Florence Desmond, the Szonys topping staghound, opens Friday (22).

State (Loew's) (3,450; 55-85)—"Meet Me in St. Louis" (M-G) and "Babes in Arms" (M-G) (reissues). First stanza ending tomorrow (Thurs.) is heading for fine \$16,000, unusually big for oldies and better than some first-runs have done here recently. In ahead, "Invitation" (M-G) (2d wk-10 days), \$11,000.

Warner (B&K) (2,756; 85-\$2)—"Retreat, Hell!" (WB). Opened yesterday (Tues.). In ahead, "Big Trees" (WB) (2d wk), \$8,000 after light \$12,000 opener.

Sutton (R&B) (561; 90-\$1.50)—"Tales of Hoffmann" (Indie) (9th wk). The eighth frame ended Monday (18) still was solid with \$6,000 after \$6,800 for seventh week. Still not planning on bringing in new pic.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Magic Garden" (Indie) (3d wk). Initial holdover session ended Monday (18) held to \$6,200 after stout \$8,500 opener.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Lady Possessed" (Rep). First week ending today (Wed.) looks to hit okay \$5,000. Holds. In ahead, "Japanese War Bride" (20th) (2d wk-9 days), \$3,400.

Victoria (City Inv.) (1,060; 55-\$1.80)—"Death of Salesman" (Col) (9th wk). The current round ending today (Wed.) is off a bit to \$12,000 after fancy \$16,000 for eighth week. "Marrying Kind" (Col) is due in next.

# 'Star'-Vaude Paces D.C., Fast \$26,000; 'Stranger' Top Straight-Film, 16G

Washington, Feb. 19.

Mainstem biz is slightly off this week, with Saturday's heavy rain resulting in a weekend dip at turnstiles. Sturdiest newcomer is "Lone Star" plus vaude at Loew's Capitol. "Phone Call From A Stranger," at Loew's Palace is disappointing, despite favorable press. However, it is towns' top straight-filmer. "This Woman Is Dangerous" is rated pleasing at the Warner.

## Estimates for This Week

Capitol (Loew's) (3,434; 55-90)—"Lone Star" (M-G) plus vaude. Plush \$26,000, despite pouncing from drama desks. Last week, "Girl on Bridge" plus vaude, \$14,000, loses in months.

Columbia (Loew's) (1,174; 90-\$1.50)—"Quo Vadis" (M-G) (m.o.) (3d wk). Still going strong in eighth consecutive downtown week at fine \$10,000 after big \$11,000 last week. Holds.

Dupont (Lopert) (372; 50-85)—"Rasho-Mon" (RKO) (2d wk). Very steady \$4,500 after hot \$5,500 last week, and holds.

Keith's (RKO) (1,939; 44-85)—"Meet Danny Wilson" (U). Okay (Continued on page 17)

**T**HE general release of Cecil B. DeMille's "THE GREATEST SHOW ON EARTH", originally planned for the late fall of 1952, will be moved up to July, 1952, in response to demands from exhibitors and public. Its sensational record-breaking boxoffice performance in its initial engagements and its overwhelming acclaim in the nation's press have determined Paramount's releasing policy—which will be welcome to showmen everywhere who have emphasized their need for big, big attractions during the summer months.

We want this picture to reach your theatre red hot and presold so that everyone in your city, town or neighborhood, from 6 to 86, will be talking about it and clamoring to see it.



CECIL B. DEMILLE'S "THE GREATEST SHOW ON EARTH"



Cecil B. De Mille's "THE GREATEST SHOW ON EARTH" starring Betty Hutton · Cornel Wilde · Charles Emmett Kelly · Cucciola · Antoinette Concello and James Stewart Produced and Directed by Cecil B. De Mille  
Screenplay by Fredric M. Frank, Barre Lyndon and Theodore St. John



THE GREATEST NEWS ON EARTH.

Therefore, we are making "THE GREATEST SHOW ON EARTH" available to a limited number of theatres throughout the country on a special pre-release basis. Thus the greatest word-of-mouth will be developed and the deepest potential-audience penetration obtained by the time "THE GREATEST SHOW ON EARTH" is emblazoned on your marquee.

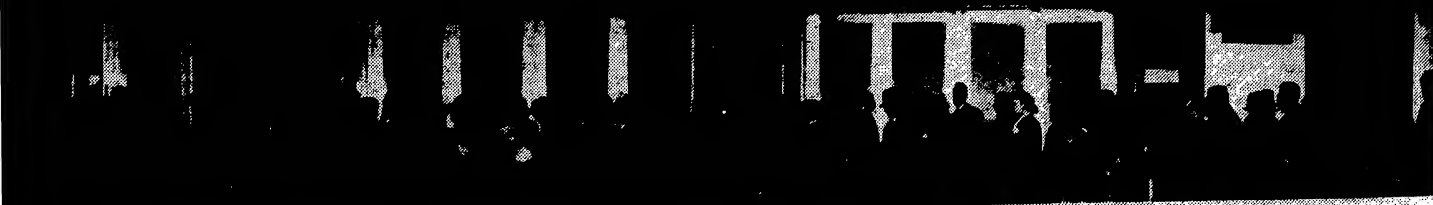
We know these pre-release engagements will be of the utmost importance to theatres booking the picture in general release. These first mass-audiences will become exploiters for the entire nation. Many exhibitors would like to play "THE

# Paramount Sets Release Of "The Greatest Show On Earth"

The Great American Public Will Be Giant Exploitation Staff In Vast Complete-Penetration Preselling

GREATEST SHOW ON EARTH" tomorrow if it were available. However, this pre-release timetable—together with the picture's summer general release—will produce the maximum return in dollars and cents for all exhibitors. And it will bring the industry as a whole the full measure of optimism and morale that only the greatest motion picture can provide.

BETTY HUTTON CORNEL WILDE JAMES STEWART



on Heston Dorothy Lamour Gloria Grahame with Henry Wilcoxon Lyle Bettger Lawrence Tierney deMille Color by Technicolor Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus Story by Fredric M. Frank, Theodore St. John and Frank Cavett



## Theatre Values Decline

Continued from page 3

will value, and that if MAC doesn't take back the theatres by Feb. 22—and it's apparent MAC isn't going to do any such thing—they'll be shuttered.

If, as indicated, MAC does refuse to rescind the deal and take back the theatres, Deinard says he'll bring suit to compel it to do so on the grounds that MAC allegedly misrepresented the profit possibilities of the two houses at the time it sold them to his client.

In compliance with the Paramount consent decree terms requiring it to sell two downtown St. Paul first-run theatres, the MAC, a United Paramount Theatres subsidiary, disposed of the Strand and Tower equipment and leases to Dale, Montgomery & Rydeen on Aug. 11, 1950, for \$150,000. Showing how conditions in the exhibiting field have changed, there was considerable competition for the theatres' acquisition at that time. No nobody wants them, apparently.

Charles Perrine, MAC executive, doubts if the circuit will take back the theatres. We sold the two theatres to Dale, Montgomery & Rydeen in good faith to comply with the consent decree," said Perrine. "Even if we wanted them back now, which I'm sure we don't, I doubt if we'd be allowed to reacquire them under the consent decree."

### Times Have Changed

"Times have changed radically since the theatres were purchased. Business in downtown St. Paul has turned sour. If there had been an uptrend since the theatre changed hands, instead of the bottom falling out of the boxoffice, I'm wondering if the present owners would have made this demand," Perrine added.

"We didn't want to sell the theatres when we did, but were required by the Paramount consent decree to do so. We couldn't foresee the current collapse any more than the purchasers. There was no misrepresentation. We didn't know that television and economic conditions would affect exhibition in St. Paul so disastrously. The present buyers were exhibitors of long experience in St. Paul and were anxious to make the deal. There were other prospective buyers. At the time, we felt we were doing Dale, Montgomery & Rydeen a favor when we sold to them."

In Minneapolis, MAC more than a year ago sold the 800-seat Aster, one of its local first-run houses, although not compelled by the Paramount consent decree to do so. A group of mostly experienced film people formed a corporation to buy it. The corporation recently shuttered the theatre and being unable to find a purchaser for it, now has dropped it back to MAC's lap after failing to meet the last two payments on the purchase price and the monthly rental for which the big Paramount circuit is still liable.

The estimated loss to the Aster purchaser, now without funds, is reported to be \$20,000, including payments on the \$40,000 purchase price. MAC, of course, doesn't want the theatre. Even though the Aster lease has only five years more to run, the circuit may convert it into commercial property in an effort to derive some revenue from it. Under any circumstances, the house is unlikely to be reopened.

MAC also has placed on the market for conversion into commercial property its local 1,600-seat Century, one of its top "A" first-run houses, where "Quo Vadis" starts a run of at least six weeks starting Feb. 27. Its sale would leave MAC only three downtown houses here among a total of six, including the two RKO and some number of independent theatres, all bidding competitively for product. Under present conditions, it's pointed out, there just aren't enough boxoffice pictures to keep that number operating profitably.

In St. Paul, elimination of the Strand and Tower will leave only four downtown "A" first-run theatres, two of them MAC owned, one a RKO house and the other an independent. Dale, Montgomery & Rydeen also owns a St. Paul loop "B" house and a neighborhood theatre.

As a result of the past two years' b.o. developments, of the divorce provision, of the

consent decree, which the large affiliated circuits opposed so vigorously, is turning out to be a blessing in disguise for such companies as MAC, which already has divested itself of many theatres in compliance with it. The MAC, in fact, has sold all of the theatres which the Paramount decree required it to do.

## Mayer Presses

Continued from page 3

the collections, but instead of sending out separate bills for COMPO dues, just add the one-half of 1% charge on to regular film rental invoices. It would be similar to the way sales tax is added on to restaurant and other bills.

Cooperation of the major company salesmen would be required for such a procedure. They are loathe to add duties to already overworked staffs, but it is thought they might go for the scheme if no better way can be found.

The method has all the advantages that the original COMPO plan had and not the disadvantage of the tiny bills. Major plus factor is that collections become automatic. Second is that the amount of film rental any exhib pays continues to be a confidential matter between him and the exchange.

Another alternative would be for the distributors to send exhibits quarterly, semi-annual or annual bills for COMPO dues, so that the amounts involved would be larger. However, that requires considerable extra work and it believed COMPO officials would have a difficult time getting the distributors to undertake it.

Majors, of course, would like to get out of the whole procedure of dues-collecting. They'd like to see the exhib organizations take it over. Later, however, are equally loathe to serve as collection agencies. They have plenty trouble nailing members for their own dues, let alone collecting someone else's.

Under the present system, exhibits are pretty much on their honor to make payments. Actually, practically the only coin that has come in has been from a handful of big circuits. Very few small indie theatre ops have advanced anything at all to COMPO.

Outfit has been kept going by the circuit money and the Motion Picture Assn. of America's contributions. It was also aided somewhat by the coin that the MPAA provided for the "Movietime U. S. A." operation. Some of this went to COMPO overhead, since the publications outfit handled all the detail of the Hollywood personnel tours and the planning of nationwide advertising.

Mayer has been against using any of this money for general COMPO expenses, however, inasmuch as it was provided for a specific purpose and he wanted to preserve it for that.

## McDonnell-Japan

Continued from page 3

to go to Paris for the MPAA as soon as he returns from Indonesia, where there's a quota and remittance problem. Smith's wife joined him in Jakarta last week.

### 77 U. S. Pix for Japan

American film industry will be permitted to bring 77 pix into Japan during the first half of the next fiscal year, starting April 1. Government has set a total quota of 103 foreign film imports for the period.

In addition to the U. S. pix, there will be seven from Britain, six from France, three from Italy and one from West Germany, plus nine others. Latter will probably include one each from Russia, Sweden, Austria, Denmark, China, Mexico, Australia, Argentina and South Africa.

Indications are that the majors will get 65 of the U. S. import permits and indies 12. Tentative split would give Metro and 20th-Fox 10 each, Warner Bros., Paramount, Universal, RKO and Columbia six each, and United Artists, Republic and Monogram five each.

## Urges Wider Theatrical Distrib of Documentaries Made Under Sponsorship

When a "sponsored" documentary moves an audience, it more or less automatically qualifies for theatrical distribution, according to British producer-director Paul Dickson. Also an actor-writer, who is "interested in moving people on a dramatic level," he turned out two featurettes for the British government, which Mayer & Kingsley are releasing in the U. S.

Films are the 33-minute "The Undeclared," made for the Ministry of Pensions, and the 40-minute "David," a story of Welsh life. Former won a prize from the British Film Producers Assn. and was booked on the Associated British circuit following a successful pre-release test in about a dozen AB houses. It deals with paralytics.

In New York last week to huddle with M. & K. Dickson declared that he saw no reason why pictures of less than an hour's running time should not receive wider audience acceptance. "It's silly to pad a subject," he said, "when its natural length is 30 or 40 minutes."

Next Dickson's agenda is a documentary for the National Film Board of Canada. Tentatively titled "Stigma," the picture is intended to bring about a wider public understanding of mental health.

## Warners-SWG

Continued from page 7

foam-born, had no stranger birth than Rudis, who came into being at a wave of a publicity department's wand for one purpose, and one only; to secure a column break for "Room for One More," a WB picture just going into release.

Further search of newspapers by the Guild staff, the bulletin indicates, showed that this was not a new studio policy, for in many other columns "were found many phantom Rudis (no less quaintly named) beating out many phantom plots (no less concisely synopsized) to plug pictures that were not only real but current." Agreeing that there is no solution to the problem, the Guild records its displeasure "that national publicity was freely accorded a miasmic, non-dues-paying writer like Rudis while it was denied the men of flesh and blood who wrote a good picture called 'Room for One More.'"

"The Guild," the bulletin says, "refuses to be so churlish. To Jack Rose and Mel Shavelson, then—members in good standing and opaque to boot—a low bow."

## Tax 'Out'

Continued from page 3

money earned from foreign sources abroad is excluded from U. S. taxation if the person is present in a foreign country or countries at least 510 full days during 18 consecutive months, regardless of whether he is a bona fide resident of such country or countries. A star, director or producer, consequently, could make films on foreign terrain, travel about, and escape the U. S. share of the revenue.

It's specified that the earnings must be paid by an overseas concern, but this could be arranged via payment by an American company's foreign subsidiary, it's figured.

Toppers considering the idea are being cautioned to watch their residence in a single country, such as France, because that country could "nick" them for an income split. But i setting up residence in some remote spot, and being free to travel on the Continent, the filmites would pay only a nominal levy in the neighborhood of 2%.

Also liberalized was the condition on bonafide residents of a foreign country. If a person took up residence abroad, say, on Jan. 1, 1952, and continued this to July 1, 1953, the U. S. tax exemption now applies to the entire period. Previously, the exemption would apply only to 1952, and not to any part of the 1953 income.

## Amusement Stock Quotations

For the Week ending Tuesday (19)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	39	11 1/2	11 1/2	11 1/2	—
CBS, "A".....	79	39 3/4	36 3/4	36 3/4	—2 1/4
CBS, "B".....	31	39	36	36 1/4	—2 3/4
Col. Pic.....	48	13	12 1/2	12 1/2	— 1/4
Decca.....	50	8 3/4	8 1/2	8 1/2	—
Loew's.....	155	17	16 1/2	16 3/4	—
Paramount.....	100	28 1/2	26 3/4	27 1/4	— 1/2
RCA.....	603	25 1/4	24 1/4	24 3/4	—1 3/4
RKO Pictures.....	121	4 1/4	4 1/4	4 1/4	— 1/4
RKO Theatres.....	92	3 3/4	3 3/4	3 3/4	— 1/4
Republic.....	72	4 1/2	4 1/4	4 1/4	— 1/4
Rep. pfd.....	12	10 1/2	10	10	— 1/2
20th-Fox.....	311	18 1/2	17 1/2	18 1/2	+ 1 1/2
Un. Par. Th.....	129	19 1/2	19 1/4	19 1/2	— 1/4
Univ.....	42	12 3/4	12	12 3/4	—
Univ. pfd.....	12	59	58	58	— 3/4
Warner Bros.....	190	14 1/2	14 1/4	14 1/2	—
<b>N. Y. Curb Exchange</b>					
Monogram.....	50	3 3/4	3	3 1/4	— 1/2
Technicolor.....	36	24 1/2	23	23	— 1/2
<b>Over-the-Counter Securities</b>					
Cinecolor.....				Bid 2 1/2, Ask 3 1/4	—
Pathe.....				4 3/4, 4 1/2	+ 3/4
UA Theatres.....				5 1/2, 6 1/2	+ 1/4
Walt Disney.....				7 3/4, 8 1/4	— 1/4

(Quotations furnished by Dreyfus &amp; Co.)

## Films' Biggest Mystery—RKO

Continued from page 3

and can't get an okay from him to go ahead on any of them.

Meantime, RKO's expensive and efficient distribution organization, faced once again with weekly operating losses because of lack of product, has been going out on the market and taking indie product for release. It has gone so far afield as to take on "Rashomon," Japanese pic with English subtitles, and has been gandering other foreign product.

### Other Outside Pix

Likewise acquired from outside to bolster the studio backlog of 15 pix was the David O. Selznick-Sir Alexander Korda British-made "Gypsy Blood," for which \$500,000 was advanced; M. Yona Friedman's Israeli-made, "Faithful City," and Sol Lesser's British-made "Whispering Smith Vs. Scotland Yard."

Ned E. Depinet, RKO prez, who is often as mystified as the rest of the industry concerning Hughes' motives and plans, is heading for the Coast next week. It is assumed he'll huddle with RKO's controlling stockholder and production chief prior to proceeding a few days later to Phoenix for a vacation. Sol A. Schwartz, prez of RKO Theatres, who returned from the Coast last week, is understood to have failed to see Hughes while he was there.

There's normally a slowdown in production at this time of the year because of the California tax on negatives within the state as of March 1. However, the RKO production lull goes beyond that, particularly in the apparent lack of filming plans.

This has given rise to much trade speculation, but no explanation that really holds much water. Always in the back of the minds of Wall Streeters and industry sources interested in RKO affairs is the possibility of Hughes selling his controlling shares. Why he should stop production, however, is unexplained except for the possibility that he wants to build up cash.

### Dietrich's Dickers

Hughes' lieutenant, Noah Dietrich, has been negotiating recently on selling 600 pix in the RKO library for TV for around \$15,000,000. As far as is known, this deal has now fallen through. In any case, how or why it would tie up with a production stoppage is pretty much inexplicable.

Only pix which have recently completed photography at the studio are W-K's "This Man Is Mine," in which Robert Mitchum and Susan Hayward are starred, and "Sudden Fear," Joseph Kaufman production toplining Joan Crawford. Both are indie pix. Goldwyn's "Hans Christian Andersen" is currently in work on his own lot.

On the schedule to begin next Monday (25) is a Nat Perrin front-office production, "A Song For Ever," starring Tony Martin. Among pi for which Wald and Krasna are awaiting an okay (meantime, of course, drawing their \$2,700 a week each) are "Sis-

12." "Exclusive Model" and "I Married a Woman."

In the backlog in the can are nine indie and six studio productions. Former include "Big Story" (Winchester), "Clash by Night" (W-K), "Korean Story" (Granger), "Robin Hood" (Disney), "Androcles and the Lion" (Pascal), "Rancho Notorious" (Fidelity) and "Tarzan's Savage Fury" (Lesser).

Studio-owned product in the can includes "Jet Pilot," "Ragged Edge," "Montana Belle" (made by Republic and acquired by RKO because contract-player Jane Russell is starred), "Half-Breed" and "Macao."

Distribution organization is being aided in spreading out available product by several reissues. These include "Hunchback of Notre Dame," "Cat People" and Disney's "Snow White."

## Loew-Mayer

Continued from page 3

Mayer faces something of a dilemma as a result of the minority suit. He must return the whole \$2,750,000 to Loew's before that time or chance losing the \$715,000 capital gains tax he must pay on it.

Internal Revenue statutes provide that in cases like this the taxpayer will not have his Federal levy returned to him if he is forced by a lawsuit to give back to the company the income on which it was paid. The best he can do is use this "loss" in future years to offset any income he gets from other sources.

### Little Chance of Coin Return

Little chance is seen of Mayer handing the money back to Metro. Undoubtedly he will choose to chance winning the court fight. Statute allows him until March 15 to return if he chooses.

Judge Murphy last week also signed an order naming Gustave B. Garfield and Charles Trynan, who brought the action for Jeremy, as general counsel for any stockholders who choose to join in the suit. This was concurred in by Loew's and Mayer's attorneys, since it will prevent a whole flock of lawyers from trying to get into the act to share in the fees which the court would grant if the minority group wins its suit.

Counsel for Mayer, Edwin L. Weis, has served notice on Garfield of his intention to examine him before trial. Loew's attorney in the action is George Hazard Gillespie of Davis, Polk, Wardwell, Sunderland & Kiendel.

Jeremy suit charges that Loew's was not justified in paying the huge sum to Mayer, following passage by Congress of a special provision of the tax law which permitted him to pay only the 26% capital gains levy on the coi instead of normal income tax.

Payoff was made by Loew's to end Mayer's right to a percentage on further income of all pix made during his 27-year reign at the studio and on sale of remake rights.

# Brit. Film Biz Moves to Prevent Harsh Govt. Action Vs. Yank Pix

London, Feb. 19.

Sweeping into action with a united voice, the British picture industry is to hold an emergency meeting within the next few days to plan a campaign to prevent cuts in the importation of Hollywood film into Britain. Trade alarm follows the economy blast given in the House of Commons last month by the Chancellor of the Exchequer, and the Board of Trade warning to the Motion Picture Assn. that the government wants an early review of the Anglo-American film agreement.

With vivid memories of the crisis that followed the 1947 economy measures, when the government clamped an ad valorem tax on all imported product and Hollywood countered by a total boycott of the British market, industry leaders are anxious to avoid any official action which lead to a silencing of imports from America.

On the initiative of the Cinematograph Exhib. Assn., special session of the REP Committee (Renters, Exhibs, Producers) is being convened to coordinate industry policy. Theatre operators felt that in view of the importance of the question, it would be unwise for them alone to send a memorandum to the chancellor, and will urge for joint representations to the government.

When the chancellor first indicated that dollar expenditure on films was due for review before the end of September, he revealed that U. S. imports were costing \$25,000,000 a year. That implied that incentive bonuses for production and distribution had yielded \$8,000,000 over the basic \$17,000,000 permitted under the agreement, and that at least 90% of American net earnings were being converted.

In the current year, the net is expected to rise by about another \$1,000,000, which will probably be the share accruing to American-financed British pix under the Eady fund.

## AUSSIE CHURCHES PUT BAN ON FRY 'PRISONERS'

"A Sleep of Prisoners," Christopher Fry's religious drama, has been banned for performance in any Church of England churches in Australia, according to reports from Sydney. The play, originally produced in a Church of England church in London and currently completing a U. S. tour, including appearances in churches of various sects, as well as in synagogue and various denomination chapels, was taken off after a single performance in the Holy Trinity Church, Sydney.

The U. S. tour closed Saturday (16) in Bridgeport, but will resume after Lent.

## 'Mirele Efron' Preems Gersten's London Season

London, Feb. 12.

Berta Gersten's East End season, which is for three months with option, opened Feb. 9 at the Grand Palais with revival of the Jacob Gordon classic "Mirele Efron." Opening drew standees. Gersten's initial appearance was well received. Support by local cast was adequate.

Gersten's policy is to change plays weekly, with W. Seigel's "My Judge and I" scheduled to follow, after which she will stage Jacob Gordin's classic, "Basche Sheba Without a Home," a 30-year-old classic revised by Jacob Mestel.

## Capra Urges Pix Realism

Madras, Feb. 12.

Indian producers should "stop copying Hollywood films," American producer-director Frank Capra told newsmen last week, "and turn out pictures with a true Indian background." And these, he added, should emphasize the "common man" along with his daily life and drama.

A delegate to India's first International Film Festival, Capra made his observations during the opening days of the fete. He is replying the Motion Picture Assn. of America as well as the U. S. State Dept.

## Scot Coast City Sees

### U.S. Airmen Upping Biz

Prestwick, Scotland, Feb. 12.

Choice of this Scot coast centre as a recognized leave spot for all U. S. airmen based on Europe is expected to boost show biz here, particularly at nearby Ayr and in Glasgow.

Prestwick, where there's also a USAAF air base, is planning a mammoth Coney Island fun centre. Airmen and their families will get free air travel to Scotland, and millions of dollars is expected to flow into the country. Cinemas and theatres at Prestwick, Ayr, Kilmarnock and Glasgow anticipate a biz upbeat.

## Germany Seen as Rich Market for U.S. Films By Paris Distrib Heads

Paris, Feb. 12.

From now, Germany can be considered as the choice market for their operations, say Continental managers here. Although there is nominally no limit on the number of pix that can be brought in from the U. S., each one requires a permit. Thus far, this has been no headache. Even companies which, like RKO, used to sell there outright, now have opened exchanges for their product.

The real difficulty is that there are comparatively few play dates available because so far the Germans love their own pic. In some cases, this yen for native films is so great that even a German B pic can be held three or four weeks which blocks the booking of more Yank product.

Even so, biz is excellent. The German ability to organize and the pace with which they have rehabilitated the theatres, leaves little doubt, some distributors aver, that more money will be garnered there by Yank distributors than from any other territory on the continent.

Last year Germany produced about 60 features, which represents about 200 weeks of playing time. Although speaking the same language, Austria is an entirely different problem, distrib officials say. Its overrun partly by the Soviets. Apart from its small size, the market cannot be compared with Germany. Operations have resumed independently there.

## Shows Abroad

### LONDON

(This Week)

(Figures indicate weeks of run)  
"And So to Bed," Strand (18).  
"Blue for Boy," His Majesty's (64).  
"Colombus," New (10).  
"Days of Misadventure," Apollo (10).  
"Figure of Fun," Aldwych (18).  
"Gay's the Word," Saville (53).  
"Happy Time," St. James's (3).  
"Holloway Ambassadors (28).  
"Kiss Me, Kate," Coliseum (50).  
"Nights of Madness," Vic Palace (101).  
"Little Hut," Lyric (72).  
"Love of a Colonel," Windham (40).  
"Lyric Revue," Globe (21).  
"Master Crook," Comedy (6).  
"Much Ado About Nothing," Phoenix (6).  
"Peep Show," Prince of Wales (17).  
"Penny Plain," St. Martin's (34).  
"Puss in Boots on Ice," Empress (9).  
"Relative Values," Savoy (11).  
"Reluctant Heroes," Whitehall (85).  
"Seaside Over the Sea," Apollo (85).  
"Sunset Knightsbridge," Westminster (4).  
"Summer and Smoke," Duchess (4).  
"South Pacific," Drury Lane (16).  
"Third Person," Criterion (7).  
"Waters of Moon," Haymarket (64).  
"White Sheep Farm," Piccadilly (18).  
"Women of Twilight," Vaudeville (18).  
"Zip Goes a Million," Palace (18).

### CLOSED LAST WEEK

"Midsummer Night's Dream," Old Vic (3).  
"To Dorothy," Garrick (64).  
"OPENING THIS WEEK  
(Figures denote preem dates)  
"Two Gentlemen Verona," Old Vic (19).  
"First Person Singular," Duke Yorks (20).  
"Red Letter Day," Garrick (21).

### AUSTRALIA

(Week ending Feb. 2)

### Sydney

"Brigadeon," Royal.  
"Borovansky Ballet," Empire.  
"The Gold of Solomon," Garrick (18).  
"Peter Pan," Independent.

### Melbourne

"Kiss Me, Kate," His Majesty's.  
"Peep Show," Tivoli.  
"See How They Run," Princess.  
"Merchant of Venice," Comedy.

### Adelaide

"Worm's Eye View," Royal.  
"The White Horse," Garrick (18).  
"Hot from Hollywood," Royal.

## No Understudy, So Show Closes After 1st Act

Paris, Feb. 12.

A performance of "Three Musketeers" here had to be cancelled during the first act, and money refunded because no understudy was immediately available for an injured comedian. Jean Pierre Grenier, the comic, was doing a sword battle scene, when painfully injured in the eye by another actor's sword, and had to be taken to a hospital.

The understudy was not on the spot, and an announcement was made before the act closed regarding the cancellation.

## 'Bet Life' Looks London Winner

London, Feb. 19.

"Bet Your Life," Jack Hylton's new British musical, which opened last night (Mon.) at the Hippodrome, looks to be sound commercial winner although opening night reception was a bit mixed. A few dissident galleryites marred the overall warm reception. Colorfully staged show provides Arthur Askey a broad comedy role as the jockey who picks winners his steep while honeymooning.

Julie Wilson scores a fresh hit as the frustrated bride and stops the show with her duet with Sally Ann Howes, who made an impressive West End debut. Brian Reece also has an important role. Richard Bird directed while book is by Alan Melville with music by Leslie Smith and Charles Zwar.

Show had been scheduled to open Feb. 14 but was postponed in view of the King's death. It had a 10-week provincial layout.

## 'River,' 'Show,' 'Victory,' 'Yankee,' 'Highway' Yank Films at India Fete

Madras, Feb. 12.

India's first International Film Festival, in which some 46 features have been entered by 22 participating countries, not only is proving a means of displaying various techniques of filmcraft but is also showing the varied cultural pursuits and ways of life in film producing nations. Festival opened here Thursday (7) after two weeks in Bombay.

Keynote for the fete was struck by C. M. Agarwalla, chairman of the organizing committee. "We meet not in rivalry," he said, "but to appreciate each other's art, skill and progress." Festival films are being screened here in five city theatres with the governor presiding over the function as a whole.

Hollywood features entered include "The River" (UA), "Bright Victory" (U), "Magnificent Yankee" (M-G), "No Highway" (20th) and "Greatest Show on Earth" (Par). Britain's films include "Murder in Cathedral" and "Magic Box." Italy has "Messalina," China submitted "Steel Fighters" and "White Haired Girl."

Among other pix due for screening at the Festival are Russia's "The Fall of Berlin," Czechoslovakia's "Victorious Wings," Yugoslavia's "Fra Brne," Hungary's "Mrs. Dery," Japan's "Yukiwari-wo," Egypt's "Nile Boy" and Switzerland's "Four in a Jeep." Indian industry submitted "Awar," "Amar Bhopali," "Babla" and "Pathala Bhairavi."

## N.Y. CITY BALLET SET FOR EDINBURGH FETE

London, Feb. 19.

The New York City Ballet and Sadler's Wells Theatre Ballet (later now touring America) are to take part in this year's Edinburgh Festival, Aug. 17 to Sept. 6. The British troupe will appear during the first week and the American company in the second week.

At this year's Festival, German opera will be represented for the first time with a performance by the Hamburg State Opera of Hindemith's "Mathis de Maler" and "Fidelio." The repertoire of the N. Y. City Ballet is expected to include "The Pied Piper" and "The Cage."

## London Pix Biz Firm Despite Few New Bills; 'Quo Vadis' Sock \$19,300 In 2d Wk.; 'Queen' Big \$9,800, 5th

London, Feb. 12.

### Hylton TV-Vaude Show Trial Run Lasts 2 Wks.

London, Feb. 19.

Jack Hylton's experiment in TV-vaude folded at the Adelphi last Saturday (16) after a run of only two weeks. Show had been scheduled to run until early April.

It featured TV's "What's Your Line?" and northern comic Frank Randle. Latter came in for adverse press criticism and Hylton had decided to take him out at the beginning of last week and continue with another headliner. It was not possible to get a star of sufficient stature to fill the gap. Last night (Mon.) Randle's touring revue, "Randle's Scandals," opened at the Metropolitan, Edgware Road, a nabe vaude house situated about three miles from the Adelphi.

### Jap Commies Try to Block Lensing of Anti-Soviet Pic, Nip Producer Sez

Tokyo, Feb. 12.

Japanese Communists are trying to block production of the semi-documentary film, "I Was Prisoner in Siberia," being produced here by Shu Taguchi for Toho studio. The producer claims Communist agitators tried to prevent 400 former prisoners of war, who had spent time in Soviet POW camps, from appearing as extras while the pic was on location in Japan's island of Hokkaido. He said they also set fire to a set which reproduced a Siberian prison camp.

Later, Taguchi said, when a debarcation scene was being filmed at a Tokyo waterfront a few Communists managed to get hired among 250 extras and distributed pamphlets denouncing the picture. He said actor Tatsuya Ishiguro, slated for a feature role, declined to appear in the pic because of Red intimidation.

The producer added, however, that 8,500 feet of location filming has been completed despite Communist interference and pic is now being completed at the Toho studio. Film is skedded for local release in March and may be exported to the U. S. and Europe.

Film is based on a book by the same name written by Shizu Fujii, former cameraman in Manchuria, who was a prisoner of the Russians for three years in Siberia. Producer Taguchi was a prewar Metro cameraman here. In 1940, he joined Nippon Newsreel and was in N.Y. at the time of Pearl Harbor.

### 'Streeter' May Preem In 3 London 1st-Runs

London, Feb. 19.

A triple West End preem here for "Streeter Named Desire" is being negotiated by Warners, and if it materializes it will be the first pic ever to open simultaneously at three first-run houses.

"Streeter" is already set to open day-date at the Warner and Studio One Theatres on Feb. 28. But because of the extended run of "African Queen" at the former house and the pre-determined general release of the new opus March 24, it can only be allocated a limited run.

Because of the restricted West End run, WB is hoping to set a third booking at the London Pavilion. However, this must be determined by the way "The Well" fares. It opened there last Friday (15). United Artists will not pull its picture to accommodate "Streeter" unless takings fall below the theatre's holdover figure.

### Biopic of Executed Priest

Mexico City, Feb. 12.

Biog of Father Pro, Catholic priest executed here in 1927 after being convicted of plotting the president's assassination, will be the first film of the producing company, Industria Filmadora de Anahuac (IFA). Jose Reynoso and associates organized this new corporation here.

Although closed for a day because of the death of King George VI, West End theatres had a surprisingly good week. This is partly attributed to the general inadequacy of radio and TV, programs of which were drastically restricted.

The results are particularly surprising because there was only one new bill and the lone one showed up unfavorably. It is the British-made "Secret People," modest \$3,500 in four days at Odeon Leicester Square.

Several holdovers, however, are still attracting big money. "Quo Vadis," at inflated prices at both the Carlton and the Ritz, is still smash with \$19,300 at two spots, second week. "African Queen" still holds firmly with \$9,800 for its fifth round at the Warner, while "Outcast of Islands" looms pleasing \$7,000 in third Plaza week.

### Estimates for Last Week

Carlton (Par) (1,128-70-\$2.15)—"Quo Vadis" (M-G) (2d wk.). Still attracting long lines and set for prolonged run. Powerful \$13,500 for 6 days of second round. Stays indec.

Empire (M-G) (3,099; 55-\$1.70)—"Wild North" (M-G) and stagershow (2d wk.). Not up to expectations at below average \$13,700. Stays another week with "Invitation" (M-G) opening Feb. 17.

Gaumont (CMA) (1,500; 55-\$1.70)—"Anne of Indies" (20th) and "FBI Girl" (20th) (2d wk.). Oke \$7,300 in its first season (6 days) and held firmly to get \$5,000 in its second weekend. Stays a third round with "Sailors Beware" (Par) following Feb. 21.

Leicester Square Theatre (CMA) (1,753; 55-\$1.70)—"Model and Marriage Broker" (20th) and "Golden Girl" (20th) (2d wk.). Steady with \$7,000 for first frame and a good \$4,800 in second weekend. Holds third week with "Steel Town" (UI) beginning Feb. 21.

London Pavilion (UA) (1,217; 55-\$1.70)—"Home At Seven" (BL). Opened disappointingly at \$3,600. "The Well" (UA) opens Feb. 15.

Odeon, Leicester Square (CMA) (2,200; 55-\$1.70)—"Secret People" (GFD). Moderate \$3,500 in its initial 4 days. Stays usual three weeks.

Odeon, Marble Arch (CMA) (2,200; 50 - \$1.70)—"Painting Clouds With Sunshine" (WB) and "Tomorrow Another Day" (WB) (3d wk.). Mild \$4,100. "Hunted" (GFD) takes over Feb. 14.

Plaza (Par) (1,902; 70-\$1.70)—"Outcast of Islands" (BL) (3d wk.). Strong \$7,000. Continues a fourth week with "Greatest Show on Earth" (Par) opening Feb. 16.

Rialto (LFP) (592; 50-\$1.30)—"Never Take No For Answer" (IFD) (7th wk.). Holding beyond hopes with \$2,400 this round. Stays on.

Ritz (M-G) (432; 90-\$2.15)—"Quo Vadis" (M-G) (2d wk.). The Carlton scenes daily repeated here being near capacity. Handsome \$5,800. Stays indec.

Warner (WB) (1,735; 50-\$1.70)—"African Queen" (Indie) (5th wk.). Continuing solid at \$9,800 this session. "Streeter Named Desire" (WB) set to follow, probably on Feb. 28.

## 'FABIOLA' HIT IN INDIA; 'RIVIERA' SURPRISE SOCK

Madras, Feb. 12.

The Italian pic "Fabiola," handled in this country by RKO, did solid business for two consecutive weeks at Bombay's Eros and Calcutta's Lighthouse theatres. Pic opened at the new first-run Roxy here early this month registering trade opening week and is holding. "On the Riviera" (20th) did surprise biz at the New Globe, where it holds a week.

Columbia's "Rudolph Valentino" did very strongly at the Minerva for two weeks, while "Pandora and Flying Dutchman" (M-G) now in second week, with trade at th same theatre. A sudden pi-up i noted in the takings by English pictures playing here in the last few months. "King Solomon's Mines" (M-G) ran three weeks at the Midland and the Houses.



# TERRIFIC

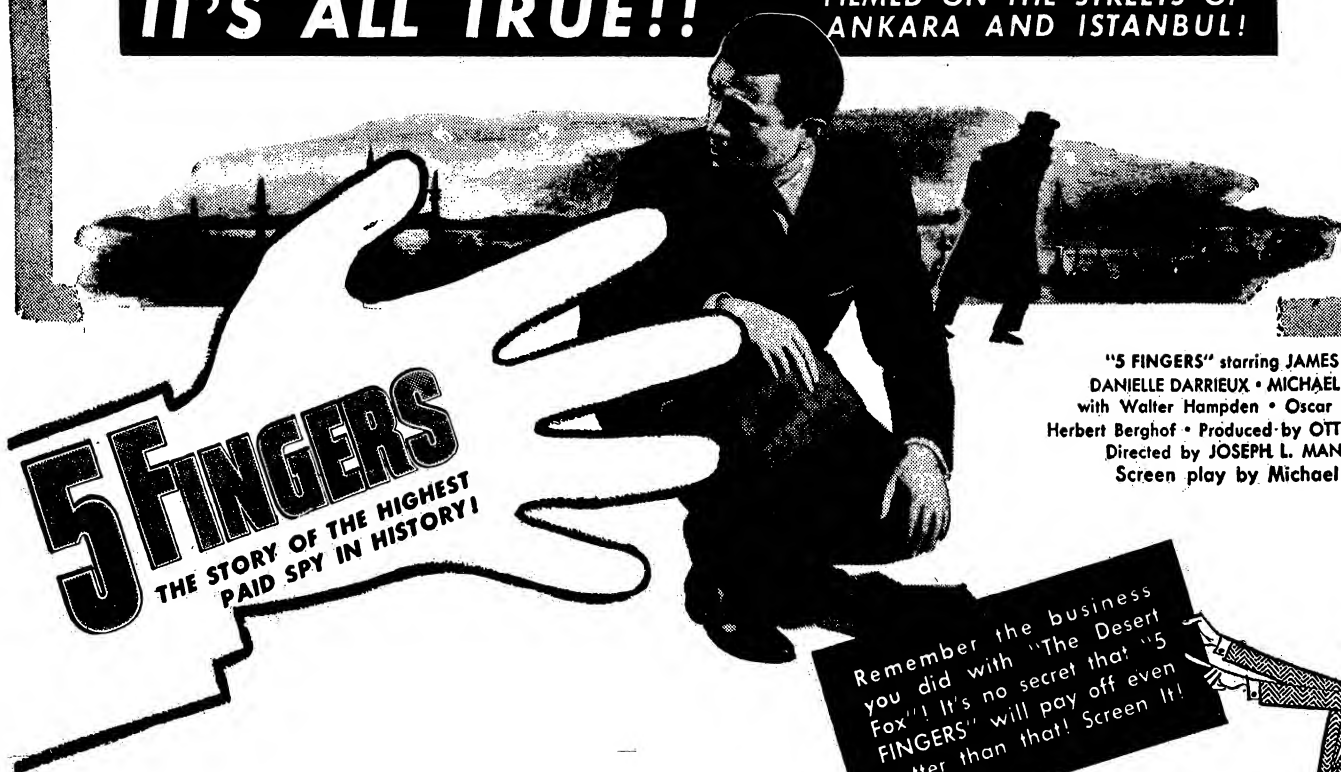
IS **20** THRILL-PACKED "5 FINGERS"!  
CENTURY-FOX'S

# SENSATIONAL

IS JAMES MASON AS THE FABULOUS SPY  
WHO SOLD TO THE ENEMY THE SECRETS  
OF THE TEHERAN CONFERENCE AND THE  
TIME AND PLACE OF THE D-DAY LANDINGS!!!

**IT'S ALL TRUE!!**

FILMED ON THE STREETS OF  
ANKARA AND ISTANBUL!



"5 FINGERS" starring JAMES MASON  
DANIELLE DARRIEUX • MICHAEL RENNIE  
with Walter Hampden • Oscar Karlweis  
Herbert Berghof • Produced by OTTO LANG  
Directed by JOSEPH L. MANKIEWICZ  
Screen play by Michael Wilson

Remember the business  
you did with "The Desert  
Fox"! It's no secret that "5  
FINGERS" will pay off even  
better than that! Screen It!



**There's No Business Like 20 Century-Fox Business!**



# Inside Stuff—Pictures .

The Council of Motion Picture Organizations' continuing effort to present the industry's story to the public resulted Thursday (14) in the publication of guest editorial in the Hartford (Conn.) Times written by Arthur L. Mayer, COMPO's exec v.p. Editorial, published under a two-column headline on the editorial page, was prefaced by a short biog of Mayer. In addition, a two-column box, with Mayer's picture on the paper's front page called attention to the editorial.

In the editorial, Mayer points out that the local film theatre has attained a position of social and economic importance in its community. "Going to the movies," Mayer writes, "to the American family, means a night of pleasant recreation, but to the local merchant it means greater traffic in front of his store and better business for himself. To him the movie is more than a place of entertainment, it is a magnet that draws people downtown where they can see his wares."

Mayer's editorial was written at the invitation of Francis S. Murphy, editor and publisher of the Times.

Films on painting and sculpture—many of them having no live action but merely allowing the camera to play on the works of art—continue to pour onto the market. Tremendous number of them, both short and feature lengths, have appeared in the last year, and more are on their way, despite the obviously limited market for them. Picture Films will send its second feature into release in May. It is "Leonardo da Vinci," showing life and works of the artist in color. Directed by Luciano Emmer and Lauro Venturi, it was filmed in Italy, France and the U.S. The outfit's first film, "Picture—Adventure in Art," recently closed a six-week run at the Esquire, Los Angeles, and is now in its second week at the Clay, San Francisco.

A new 20-minute art pic, "Uncommon Clay," has just been completed by Thomas Craven. Narrated by Conrad Nagel, it pictures the sculpture of six Americans—Donald De Lue, Wheeler Williams, Paul Manship, Cecil Howard, James Earle Fraser and Laura Gardin Fraser.

Nearly half the newsreel topics presented in American theatres last year dealt with various aspects of the foreign scene, according to a survey made by the research department of the Motion Picture Assn. of America.

Through global facilities of the five newsreel companies, events were covered in 69 different foreign areas. In extent of coverage abroad, Korea got most attention with 375 sequences. Second a topical source was Great Britain.

Cy Howard's cinema acting career died a-borning after a promising teeoff which had producer George Jessel of "The (Sol) Hurok Story" interested in Howard to personate the concert impresario in his youth, at \$2,500 a week, even before Howard's first picture for Paramount was in the can. For that, the TV-radio producer-scripter was payrolled at \$1,000 a week for "Stalag 17" until Par, at the last minute, decided to re-shoot Howard's scenes with Harvey Lembeck in the role he acted in the stage original.

Museum of Modern Art, N. Y., has acquired five new features for its film library. They comprise "Lost Boundaries," produced by Louis de Rochemont; "Le Jour se Leve," a 1939 Jean Gabin starrer; "Les Volontiers de la Mort," a film made in wartime Japan showing training of Japanese Kamikaze pilots; "The Baker's Wife," directed by Marcel Pagnol and starring Raimu, and "The Joyless Street," a 1925 Greta Garbo starrer directed by G. W. Pabst. Quintet will all be screened in the six-week period starting Feb. 18 through March 30.

Fact that Walter Wanger is awaiting trial for shooting agent Jennings Lang apparently hasn't stymied his picture-making plans. He registered with the Motion Picture Assn. of America last week the title "Mona Lisa." Producer has a deal with Allied Artists.

## COMPO Prexy Election

Continued from page 5

organizations and at the same time be capable of carrying on on the operational level.

Robert W. Coyne, whose work as special counsel to COMPO ever since its organization has been important in holding it together, has been mentioned to move up to the exec v.p. post. However, Coyne was formerly associated with the Theatre Owners of America, one of the component groups, which probably means that Allied States Exhibitors Assn., another component, will not accept him. Allied and TOA are rivals in the national exhib organization field.

A minimum of 30 delegates is expected at the parley. Actually, it legally will be three meetings in one. First, it will be a session of COMPO members; second, it will be a meeting of the board, and, third, it will be a conclave of the executive committee. In corporate terms this is parallel to a simultaneous session of stockholders, directors and executive committee of the board.

If there were full exec committee representation on hand, there would be a minimum delegation of 31. This consists of a rep of each of the 10 COMPO component bodies, plus seven additional delegates from Allied and seven from TOA and another seven elected at large by the board.

General membership is open to any regional exhib organization, plus any group, such as equipment makers, that has an interest in the film industry. Board consists of a rep of every organization admitted to membership. Actual policy control is in the hands of the exec committee. As far as the current meetings are concerned, anyone repping a bonafide film organization or group will be admitted. COMPO's interest lies in broadening its base as far as possible. Agenda for today's gathering in-

cludes a report by Depinet, a treasurer's report to be read by George Dembow in the absence of treasurer Herman Robbins and a report by Mayer. That will be followed by discussion of "Movietime" tours, "Movietime" advertising, a speakers' bureau, information library, exposition, round table, contests, cooperation with the Government (civil defense, recruiting, etc.) and a brief on essentiality of the film industry in regard to a manpower draft and materials allocations.

Topics for tomorrow will include whether or not to go into a battle against the 20% admissions tax, industry survey and research program, industry shorts, methods of collecting dues and financing COMPO, election of officers, election of the executive committee, admission to membership of the Theatre Equipment Supply Manufacturers Assn. and the Theatre Equipment Dealers Assn., participation in a Health Week project and discussion of films for TV. Last subject has been included at the request of Norman Glassman, New England exhib.

Among those expected at the meetings are Trueeman Rembusch, Marc Wolf, Wilbur Snaper, Lauritz Garman, Norman Glassman, Sam Kirby, Julian Brylawski, Alfred Starr, Herman Levy, Si Fabian, Gael Sullivan, Harry Lamont, Tom Edwards, Rotus Harvey, Leonard Spiegelglass, James A. Mulvey, Jack Allicote, Ellis Arnall, Harry Brandt, Maurice Bergman, Oscar A. Doob, Harry Goldberg, S. J. Goldberg, Edward Hyman, Eric Johnston, Allen Johnson, Gunther Lessing, Chick Lewis, Ted Mann, John O'Connor, Al Pecus, Sam Pinanski, John Phillips, Robert J. Rubin, Charles M. Reagan, Fred Schwartz and Joe Vogel.

Also on hand, of course, will be Depinet, Mayer, Coyne and Charles E. McCarthy, COMPO's coordinator of advertising and publicity.

## COMPO Dilemma

Continued from page 3

tea and Allied States Assn.—have already snarled at each other on the point.

TOA Would Fight Tax Solo  
TOA board recently asserted it wanted an attack made on the tax, and if it couldn't find anyone to go along, it was prepared to embark on the fight itself. Allied almost immediately came back with a somewhat less enthusiastic endorsement of a tax brawl than TOA's, but made it clear that if any battle were to be undertaken, it felt COMPO should spearhead it.

Underneath the dirty looks the two organizations were throwing at each other on the issue were memories of last year's tax fight. That was all but won when the outbreak of the Korean war put a sudden finis to it.

In the van of that attack and acting for COMPO was Abram F. Myers, board chairman and general counsel of Allied, who makes his headquarters in Washington. His near-success made him something of an exhib hero, and TOA, which is constantly vying with Allied for theatre members, didn't at all like the limelight which the tax issue threw on the Allied official.

With this situation prevailing, it is not at all certain that no matter what COMPO decides to do, TOA might not launch a campaign of its own. That might put Allied on a spot with theatremen—with interesting results.

Cool heads in COMPO fear a campaign now might be bad public relations not only from the standpoint of advertising the industry's hard times, but from the effect on the public of asking for a cut in taxes when everyone else is being forced to dig deeper.

Likewise, industry execs feel that they've lost their selling line as far as the tax cut goes. That was last year's pledge that the saving would be passed on to the public.

COMPO toppers fear that if such a promise were made, it is not at all certain that exhibs throughout the country now would fulfill it. In that case, very bad public feeling would almost surely ensue against the industry.

One reason that exhibs couldn't be expected with certainty to pass the saving on to patrons is that a cut of perhaps 50% in the tax would mean only a nickel or less in many cases. It has been well established that such minor trimmings of b.o. levies has no effect on patronage. It is also feared that the Washington solons will be just as hep to this point as exhibs are.

On the other hand, fact this is an election year is thought to make it a propitious time for demanding a slash in the admiss tax. Congress, it is thought, might be more willing to listen to reason in 1952 than during ensuing years.

## Life Mag

Continued from page 3

year's survey. It points out, among other things, that most of the major studios are involved in picture-making for TV in one way or another.

Threats by major company pub chiefs of reprisals against Life by withholding advertising, made in the heated aftermath of the August article, were toned down during cooler moments. However, Life is believed to have lost some film advertising because of a general feeling among the pub-ad men that it was unfriendly. However, some of the loss, if there was any, must undoubtedly also be attributed to a growing move in recent years away from national magazine advertising because of the difficulty of coordinating release dates.

Hollywood vs. TV, which has become a highly-popular subject with publications, also gets a workout currently in the New York Daily News. The tab's Hollywood correspondent, Florabel Muir, is doing a series on the subject. She has interviewed numerous Hollywoodites and is generally taking a friendly point of view.

Miss Muir's second article, appearing yesterday's (Tues.) News, was based on a talk with Darryl F. Zanuck. The 20th-Fox production chief opined that films were not so badly off in light of the big troubles that tele is already having and which appear certain for the future.

## Louis de Rochemont Sets Pic on Political Bossism; Also Program in Burma

Film dealing with municipal corruption is being contemplated by Louis de Rochemont. Producer's outfit, RD-DR Corp., has registered four titles pertaining to the subject. They are "The Big Boss," "The Man to See," "Secret Boss" and "The Secret Bosses."

Pic will be based on material assembled by Lester Velie, who did a six-part yarn for Collier's on political bossism. According to Boden Mace, de Rochemont exec, deal is in the talking stage to obtain the rights to the magazine's series. Meanwhile, Velie is attempting to work up a screen treatment.

Since January a staff of Louis de Rochemont technicians have been working in Burma to develop a documentary film program in the Asian republic. Program, which includes the production of films as well as the training of Burmese technicians, is part of the U. S. Government's effort to furnish economic and technical assistance under the Mutual Security Act. Contract with de Rochemont provides for dollar costs of \$200,000 to be financed by MSA; local currency costs in Burma will be paid in rupees by the Burmese Government and the Burmese private film industry.

MSA dollars will pay for such costs as equipment and salaries for personnel working on the Burma contract. Among the local currency costs will be those of constructing a central film laboratory in Rangoon, for which the Burmese private film industry will provide one-half of the rupees needed.

Pact calls for the de Rochemont firm to work with the Burmese Government for two years. With the help of Burmese technicians, the U. S. outfit will produce four documentary films dealing with Burma's way of life, her culture, and her progress in developing modern methods in the fields of health and sanitation.

James Bucher, documentary cameraman-director, is general manager for the de Rochemont contingent. His aides include Victor Jurgens, specialist in Far East film journalism; Kay Norton, formerly with John Ford and Metro and an ex-Navy photographic officer, and Nicholas Webster, a former Government film service director and editor.

## BUCKNER WINS SWG AWARD FOR 'VICTORY'

Hollywood, Feb. 19.  
Winners of annual Screen Writers' Guild awards for screenwriting have been announced following a tabulation of membership votes. Plaque and bound copies of the scripts will be presented to winners at the annual SWG awards dinner at the Hollywood Palladium, Feb. 25.

Robert Meltzer Memorial Award for the picture best depicting the American scene, "Bright Victory" (UI), went to Robert Buckner; best comedy, "Father's Little Dividend," Metro; Albert Hackett and Frances Goodrich; best drama, "Place in the Sun," Paramount; Michael Wilson and Harry Brown; best musical, "American in Paris," Metro; Alan Jay Lerner; best written picture under \$400,000 budget, "Steel Helmet," Lippert, Samuel Fuller.

## K.C. Firm Starts Drive To Boost Ozone Biz

Kansas City, Feb. 19.  
Movement to build ozone biz by an intensive ad drive has again been launched by Jack Braunagel, head of drive-in operations for Commonwealth Theatres. He has started a 24-sheet and window card campaign for his ozoners and is inviting other operators to participate. As a result of Braunagel's campaign last year 500 24-sheets were posted in 17 states. A new poster this year shows a family group in a car with the catch line, "Let's All Go to a Drive-In Movie Tonight."

For current campaign, Commonwealth drive-ins are posting hundreds of 24-sheets and 2,000 window cards in Kansas, Missouri and Arkansas as a starter. Use of billboards obviously is prompted by fact that ozone patrons are exclusively auto ow

## IATSE Threatens Strike Vs. 10 ATP Vidpic Companies

Hollywood, Feb. 19.

Mushrooming vidfilm industry is threatened by first strike with 10 outfits belonging to the Alliance of Television Producers facing a walk-out tomorrow (Wed.) morning unless the ATP board changes its stand and meets contract terms sought by 16 basic craft unions of International Alliance of Theatrical Stage Employees.

ATP spokesman said producers already yielded to certain IATSE demands, adding "it's a hardship to give them that, but if they don't accept, we won't work." Four of the 10 firms in ATP—Ziv, Crosby Enterprises, Frank Wisbar and Screen Televideo—are currently shooting. An ATP rep said the group offered a 5% pay hike retroactive to Oct. 25, but IATSE wanted 10%; the Alliance okayed another retroactive 5% hike yesterday (Mon.), but IATSE wanted second hike made 10%.

Other points in dispute include paid holidays for casuals, demands for contributions to union health and welfare fund, and changes in dismissal pay setup. Alliance spokesman said it feels it has been "more than fair" so far, "but can't go any further."

## Army, Air Force Consider Extending Family Taping Of Messages to Servicemen

Army and Air Force units are considering a move to extend to other sections of the country a morale-building scheme initiated in the 53 Skouras-operated theatres in the New York metropolitan area last week. Houses gave space in their lobbies for recording machines on which wives, sweethearts and mothers of servicemen could make tapes for mailing overseas.

Between 6,000 and 7,000 five-minute messages were recorded. Revere Camera Corp. loaned the machines, and Minnesota Mining and Mfg. Co., makers of Scotch recording tape, provided the magnetic ribbon free. Tieup with the N. Y. Mirror plugged the "Valentine Day" message-makers in the Skouras lobbies every day.

Idea was developed by the Public Information Office of the 514th Troop Carrier Wing at Mitchel Field, Long Island, out of a scheme Revere prexy Ted Briskin initiated in stores handling his company's recording machines.

## FILM COURSE, IN N.Y. BALLY TIEUP, TEES OFF

Activities attendant to Organization of the Motion Picture Industry of the City of New York's tieup with the Board of Education got underway this week with the opening session yesterday (Tues.) of a 15-week course for high school teachers and the issuance of the first bulletin for teachers.

Course, entitled "The Motion Picture, an Educational Potential in the School and Community," teed off with a lecture by Prof. Robert Gessner, chairman of the film department of New York U., who discussed "The Motion Picture as a 20th Century Art." Russell Downing, v.p. and exec director of the Radio City Music Hall, repped the industry group. Dr. Franklin Heller, principal of High School of Performing Arts, where the lecture was held, and Miss Rita Hochheimer, assistant director of visual education, served as coordinators. Following the opening session, film group held a reception at the Rockefeller Center Luncheon Club for Board of Education officials, industry toppers and the press.

Bulletin, known as "Views and Previews," was prepared under the direction of Mrs. Esther L. Berg, an assistant principal on leave of absence. It lists a group of current pictures and outlines in detail how these films can be coordinated with classroom discussion.

# FACTS ABOUT M-G-M's GOLDMINE "LONE STAR"!

It is called by critics another "Honky Tonk," the kind of "treat 'em rough" love drama that the Gable fans adore him in! It is doing smash business from Coast to Coast.

**PHILADELPHIA**—Biggest M-G-M five-day gross since July 1949.

**LITTLE ROCK**—Best first two days since November 1949.

**FORT WORTH**—M-G-M's top five-day gross in three years.

**CORPUS CHRISTI**—First week tops all M-G-M pictures since May 1947.

**DALLAS**—Running ahead of everything except "Show Boat" in past two years.

**SAN ANTONIO**—Second highest six-day gross since June 1949.

**AUSTIN**—Second highest six-day gross since June 1949.

*And imagine this!* In Knoxville, Peoria, Los Angeles, it's only a few dollars less than famed "Show Boat"

**Hitch Your Box-office to a "LONE STAR"!**

"A woman like you isn't going to kiss more than one man like this."



Clark fights the  
battle of Texas!

Ava fights the  
battle of the sexes!

## IT'S BOX-OFFICE COMBUSTION!

# Picture Grosses

## SEATTLE

(Continued from page 9)

and "Woman in Dark" (Rep) (3d wk), \$2,500 in 4 days.

**Coliseum** (Evergreen) (1,829; 65-90)—"Red Skies Montana" (20th) and "Drums Deep South" (RKO). Big \$11,000. Last week, "Girl in Every Port" (RKO) and "Riders Pony Express" (Indie) (2d wk), \$8,300.

**Fifth Avenue** (Evergreen) (2,366; 65-90)—"First Time" (Col) and "Harem Girl" (Col). Slow \$7,000. Last week, "On Dangerous Ground" (RKO) and "Jungle of Chang" (RKO), \$5,000.

**Liberty** (Hamrick) (1,650; 65-90)—"Lone Star" (M-G) and "Light Touch" (M-G) (2d wk). Off to \$7,500. Last week, sold \$12,800.

**Musie Box** (Hamrick) (850; 65-90)—"Lavender Hill Mob" (U). Fancy \$5,000 or close. Last week, "Tales of Hoffmann" (Indie) (4th wk), \$4,300 at 50-51 scale.

**Music Hall** (Hamrick) (2,282; 65-90)—"Pandora" (M-G) and "Big Country" (M-G) (3d wk-4 days). Good \$4,500. Last week, \$7,300.

**Orpheum** (Hamrick) (2,599; 65-90)—"Room for One More" (WB) and "Bushwhackers" (Indie). Fine \$10,500. Last week, "Bend of River" (U) and "Lady Pays Off" (U) (3d wk-5 days), big \$6,700.

**Palomar** (Sterling) (1,350; 50-51)—"Hotel Sahara" (Rep) (2d wk) with Flo Ashe and burlesque revue onstage. Big \$10,000. Last week, "Ten Tall Men" (Col) and "Japanese War Bride" (20th) (2d runs), slow \$3,000 at 45c-70c scale.

**Paramount** (Evergreen) (3,049; 65-90)—"Green Glove" (UA) and "Tale of Five Women" (UA). Okay \$10,000 or near in 8 days. Last week, "Aladdin" (Mono) and "Steel Fist" (Mono), \$5,200.

## 'Decision' Fine \$13,000, Port; 'Bend' Fat 9C, 4th

Portland, Ore., Feb. 19. Strong product is keeping the coin rolling into first runs here this week. "Bend of River" is still packing the customers into the Broadway for a fourth session, after three socko weeks. "Decision Before Dawn" also looks fine at Paramount and Oriental.

### Estimates for This Week

**Broadway** (Parker) (1,890; 65-90)—"Bend of River" (U) and "Lady Pays Off" (U) (4th wk). Fancy \$9,000 in 6 days. Last week, great \$12,800.

**Guild** (Parker) (400; 65-90)—"Pygmalion" (Indie) and "Major Barbara" (Indie) (reissues). Okay \$1,700. Last week, "Medium" (Indie), \$1,500.

**Mayfair** (Parker) (1,500; 65-90)—"Room for One More" (WB) and "Girl on Bridge" (20th) (2d wk-4 days) (m.o.). Excelled \$4,000. Last week, \$6,300.

**Oriental** (Evergreen) (2,000; 65-90)—"Decision Before Dawn" (20th) and "My True Story" (Col), day-date with Paramount. Big \$5,000. Last week, "Ten Tall Men" (Col) and "Lady and Bandit" (Col), \$7,000.

**Orpheum** (Evergreen) (1,750; 65-90)—"Ten Tall Men" (Col) and "Lady and Bandit" (Col) (2d wk). Good \$7,500. Last week, \$9,000.

**Paramount** (Evergreen) (3,400; 65-90)—"Decision Before Dawn" (20th) and "True Story" (Col), also Oriental. Fine \$8,000. Last week, "Red Skies Montana" (20th) and "Elephant Stampede" (Mono), same.

**United Artists** (Parker) (890; 65-90)—"The Well" (UA). Mild \$5,500. Last week, "Pandora" (M-G), \$8,000.

## WASHINGTON

(Continued from page 9)

\$8,000. Last week, "Girl in Every Port" (RKO), \$11,000.

**Ontario** (K-B) (1,404; 44-74)—"Detective Story" (Par) (3d wk). Strong \$7,500. Last week, \$10,000. Holds.

**Palace** (Loew's) (2,370; 44-74)—"Phone Call Stranger" (20th). Disappointing \$18,000. Last week, "Decision Before Dawn" (20th) (2d wk), sluggish \$11,000.

**Playhouse** (Lopert) (485; 55-81)—"Woman in Question" (Col). Not so good \$4,500 for American preem of this British import. Stays. Last week, "Great Expectations" (Indie) (reissue), okay \$3,500.

**Warner** (WB) (2,174; 44-80)—"This Woman is Dangerous" (WB). Pleasing \$13,500. Last week, "Room for One More" (WB) (2d wk), above hopes with \$11,000.

**Trans-Lux** (T-L) (654; 50-85)—"Two Tickets Broadway" (RKO). Big \$7,000. Stays. Last week, "The Well" (Indie), \$3,000.

## 'ROOM' LIVELY \$10,000, OMAHA; 'DOOR' NICE 5G

Omaha, Feb. 19.

Brightest spot in town is still the Orpheum where second week of "Sailor Beware" continues solid. Paramount, with "Room for One More," is doing best biz for a new pic, with lively session. This is the best Paramount take in weeks. State had a fine week with "Strange Door" and "Purple Heart Diary." The Omaha is good with "Aladdin" and "Steel Fist."

### Estimates for This Week

**Paramount** (Tristates) (2,800; 16-70)—"Room for One More" (WB). Smart \$10,000, best here in weeks. Last week, "Decision Before Dawn" (20th), \$7,000.

**Orpheum** (Tristates) (3,000; 16-70)—"Sailor Beware" (Par) (2d wk) and "Elephant Stampede" (Mono). Trim \$10,500. Last week, smash \$15,500.

**Brandeis** (RKO) (1,500; 16-70)—"Girl in Every Port" (RKO). Disappointing \$5,000. Last week, "Boots Malone" (Col) and "The Family Secret" (Col), \$7,200.

**Omaha** (Tristates) (2,100; 16-70)—"Aladdin and Lamp" (Mono) and "The Steel Fist" (Mono). Good \$6,500. Last week, "The Well" (UA) and "Man With My Face" (UA), fine \$7,800.

**State** (Goldberg) (865; 25-75)—"Strange Door" (U) and "Purple Heart Diary" (Col). Good \$5,000. Last week, "See You in Dreams" (WB) (3d wk), \$4,000.

## 'Woman' Strong \$16,000, Best in Sluggish Buff.

Buffalo, Feb. 19.

Plenty of holdovers here this week, with a batch of new product headed by "Greatest Show on Earth" being launched today. "Pandora" is doing well enough to win a holdover at the Buffalo. Best showing was made by "Woman is Dangerous" with fine total in nine days at the Center.

### Estimates for This Week

**Buffalo** (Loew's) (3,500; 40-70)—"Pandora" (M-G) and "Sellout" (M-G) (2d wk). Holding, with week starting today (Tues.). Last week, nice \$12,500.

**Paramount** (Par) (3,000; 40-70)—"Retreat, Hell" (WB). Opened today (Tues.). Last week, "Hong Kong" (Par) and "Pancho Villa Returns" (Indie), okay \$12,000.

**Center** (Par) (2,100; 90-125)—"Greatest Show on Earth" (20th). Opened today (Tues.). Last week, "Woman is Dangerous" (WB) and "Wooden Horse" (Indie), fine \$16,000 in 9 days.

**Lafayette** (Basil) (3,000; 40-70)—"Indian Uprising" (Col) and "Harem Girl" (Col). Fairish \$9,500. Last week, "Meet Danny Wilson" (U) and "Bitter Springs" (Indie), \$8,000.

**Century** (20th Cent.) (3,000; 40-70)—"Red Skies Montana" (20th) and "Woman in Dark" (Mono). Fair \$8,500. Last week, "Aladdin and Lamp" (Mono) and "Flight to Mars" (Mono), \$7,500 in 5 days.

**Century** (20th Cent.) (3,000; 40-70)—"Red Skies Montana" (20th) and "Woman in Dark" (Mono). Fair \$8,500. Last week, "Aladdin and Lamp" (Mono) and "Flight to Mars" (Mono), \$7,500 in 5 days.

## 'Tickets' Tasty 24G, Mont'l; 'FBI Girl' 10G

Montreal, Feb. 19.

New entries at nearly all deluxers are sparking biz here this week. "Two Tickets to Broadway" is sock at Capitol. "Quo Vadis," in third session, continues to draw although returns are down sharply from opening stanzas. All theatres were closed last Friday (15) till 6 p.m., day of the late King's funeral.

### Estimates for This Week

**Palace** (C. T.) (2,661; 34-60)—"Too Young to Kiss" (M-G). Good \$15,000. Last week, "Close to Heart" (WB), \$13,000.

**Capitol** (C. T.) (2,412; 34-60)—"Two Tickets to Broadway" (RKO). Socko \$24,000. Last week, "Detective Story" (WB) (3d wk), \$14,000.

**Princess** (C. T.) (2,131; 34-60)—"Double Dynamite" (RKO). So-so \$10,000. Last week, "Silver City" (Par), \$12,000.

**Loew's** (C. T.) (2,855; 90-150)—"Quo Vadis" (M-G) (3d wk). Okay \$30,000 following solid \$39,000 for second.

**Imperial** (C. T.) (1,839; 34-60)—"FBI Girl" (Lip) and "Journey Into Night" (Lip). Good \$10,000. Last week, "Barefoot Mailman" (Col) and "Whistle Eaton Falls" (Col), \$6,000.

**Orpheum** (C. T.) (1,048; 45-60)—"Big Night" (UA) and "Chicago Calling" (UA). Oke \$9,000. Last week, "Midnight Kiss" (M-G) and "Toast New Orleans" (M-G) (reissues) (2d wk), \$7,000.

## 'STAR' LOFTY \$18,000, PITT, 'SALESMAN' 10G

Pittsburgh, Feb. 19.

"Lone Star" is the big new pic here this week, and it looks like a holdover at the Penn. "Death of Salesman" started off disappointingly at Harris, but may pick up on strength of rave notices to nice session. "Room for One More" still is strong at Warner in fourth stanza and may hold again. "My Favorite Spy" isn't doing so well at the Stanley.

### Estimates for This Week

**Fulton** (Shea) (1,700; 50-85)—"Wide Blue Yonder" (Rep). Thin \$3,500. Last week, "Model Marriage Broker" (20th), \$6,200.

**Harris** (Harris) (2,200; 50-85)—"Death of Salesman" (Col). Nice \$10,000 or less. Last week, "Red Skies Montana" (20th), \$5,000.

**Penn** (Loew's) (3,300; 50-85)—"Lone Star" (M-G). Sturdy \$18,000, best in long stretch, and stays. Last week, "Invitation" (M-G), \$9,500.

**Squirrel Hill** (WB) (900; 50-85)—"Clouded Yellow" (Col). Okay \$2,500. Last week, "Browning Version" (U) (3d wk), \$1,800 in 6 days.

**Stanley** (WB) (3,800; 50-85)—"Favorite Spy" (Par). Thin \$9,000. Last week, "At Sword's Point" (RKO), helped by world preem ballyhoo to \$11,000.

**Warner** (WB) (2,000; 50-85)—"Room for One More" (WB) (4th wk). Fine \$7,000 for what was supposed to be wind-up, but probably won't be. Last week, \$8,000.

## Cole, Gibbs-Up 'Texan' To Sturdy \$40,000, Det.

Detroit, Feb. 19.

Two downtown houses are doing biz this week, others mainly are below par. Nat "King" Cole and Georgia Gibbs topping stageshow well up. "Return of Texan" to nice week at Fox. "Sailor Beware" is good in second Michigan round. "This Woman Dangerous" looks fair at Palms. "Lone Star" is holding in second United Artists stanza.

### Estimates for This Week

**Fox** (Fox-Detroit) (5,000; \$1-125)—"Return of Texan" (20th) plus stageshow headed by Nat "King" Cole and Georgia Gibbs. Nice \$40,000. Last week, "Model Marriage Broker" plus Tony Martin onstage, \$42,000.

**Michigan** (United Detroit) (4,000; 70-95)—"Sailor Beware" (Par) and "FBI Girl" (Lip) (2d wk). Fine \$18,000. Last week, \$26,000.

**Palms** (UD) (2,900; 70-95)—"This Woman is Dangerous" (WB) and "Finders Keepers" (U). Fair \$15,000. Last week, "Strange Door" (U) and "Cave of Outlaws" (U), \$13,000.

**Madison** (UD) (1,900; 70-95)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Dim \$5,000. Last week, "Dangerous Ground" (RKO) and "Yellowfin" (Lip), \$6,000.

**United Artists** (UA) (1,900; 70-95)—"Lone Star" (M-G) and "Shadow in Sky" (M-G) (2d wk). Holding at \$8,000. Last week, fine \$11,000.

**Adams** (Balaban) (1,700; 70-95)—"Death of Salesman" (Col) (2d wk). Slipping to \$6,500. Last week, fast \$11,300.

## PROVIDENCE

(Continued from page 8)

and "Suicide Attack" (Indie), \$8,000.

**Majestic** (Fay) (2,200; 44-65)—"Red Skies Montana" (20th) and "Chicago Calling" (UA). Steady \$8,000. Last week, "Woman is Dangerous" (WB) and "Man Bait" (Lip), \$9,000.

**Metropolitan** (Snider) (3,000; 44-65)—"Room for One More" (WB) and "Hold That Line" (Mono). Picking up to trim \$9,000 with two-day carryover to normal opening. Opened Tuesday (12).

**State** (Loew) (3,200; 90-125)—"Quo Vadis" (M-G) (4th wk). Being milked for fairly good \$8,000. Third week was \$12,000.

**Straud** (Silverman) (2,200; 44-65)—"Boots Malone" (Col) and "Harem Girl" (Col). Opened Monday (18). Last week, "Sailor Beware" (Par) (3d wk), nice \$7,500.

## Long-Boiling 'Kettles'

Hollywood, Feb. 19.

Universal-International's "Ma and Pa Kettle at Waikiki" currently in work, will not be released until 1954.

Studio releases "Kettle" every year. Slated to go out this April is "Ma and Pa Kettle at the Fair," completed more than a year ago, while "Ma and Pa Kettle Go to Paris," recently filmed, will be held back until April, 1953.

## Iglloo Belt

Continued from page 2

here. Some bases are frozen in during the winter so that they don't get new films for as much as two to three months. If we could send in a supply of kinescopes with the films before the freeze, it would give them a supplemental supply of pictures."

Although virtually all performances are sellouts, no matter what the subject, the servicemen have definite favorites, according to Major Maloney. "They want anything in color," he says. "Technical films rate first choice."

Next in popularity are musicals, with girls, songs and dancing. Third are the epics, with the big budget westerns a very close fourth. In fact, the Alaskan Command has received a number of requests for more oaters for the post theatres. Comedies follow. And, says Maloney, "Down at the bottom of the heap are the British pictures. We get two or three a month up here. The servicemen don't want them."

There are currently 19 35m theatres at the various Army, Navy and Air Force bases; four more are under construction and will be ready by April 1. One of the largest service theatres in Alaska—the 1,000-seater at the Kodiak Naval base—burned down a few weeks ago for a \$300,000 loss. Kodiak is now showing 16m films at its gymnasium, with other 16m projectors installed in the barracks and messhall.

In addition to the 35m situations there are 62 free 16m show locations and 12 16m locations where admission is charged. The 35m theatres operate seven days a week and the 16m halls run about four nights each week.

Each week, the Army and Air Force send two prints each of four new 16m subjects and five to six 35m subjects. Prints remain in Alaska about a year and a half, circulating among the posts. The new pictures normally start in the small, outlying spots, with later playing time in the bigger bases with greater diversity of recreation.

Navy bases charge 12c admission. At the Army and Air Force bases, the ticket price is 25c for adults in uniform, 15c for children, and 42c for authorized civilians who work on the bases.

Hot buttered popcorn concessions at which candy bars are often sold also are operated at a number of theatres by the Post Exchanges. They are relatively as successful as their counterparts back in the States. The sight of G. I.'s munching popcorn while standing in line for tickets is common.

## Arbitration

Continued from page 5

companies at the start of negotiations will bring into discussion only those items, such as clearances and runs, for which there's a known wide area of agreement. When decisions are reached on these, rentals, damage awards and other controversial subjects are expected to be introduced.

Meanwhile, the extent to which Allied's pitch for rentals as an arbitration item could cause differences was spotlighted in distributor circles this week. It was noted that Allied appeared to have endorsed rentals for arbitration only when an exhibitor has a complaint. However, the Allied proposal made no mention of distributors' squawks on the amounts paid by exhibitors for film licenses. It's said to be doubtful that a theatreman would agree to arbitrate any dispute arising from a film company complaint that it collected an insufficient amount of rental.

## SAG Scale

Continued from page 7

ous. The Screen Extras Guild is readying a demand for added payments to atmosphere players who appeared in the pictures concerned. Another percentage deal must be worked out with the Screen Writers Guild before the pictures can be available for TV. Scripters originally demanded 15% and are now negotiating with IMPPA.

Also ready to get into the act are the Screen Directors Guild and IATSE, which is figuring on turning its cut into its health and welfare fund.

## PAL Adopted As Ace Charity By N.Y. Variety

Adoption of the Police Athletic League as its principal charity activity was announced by the Variety Club of New York, Tent No. 35, at its annual induction luncheon yesterday (Tues.) at the Hotel Astor. More than 500 film and entertainment industry leaders heard Mayor Impellitteri and Police Commissioner George P. Monaghan laud the industry for its civic consciousness, and for the work of the Variety clubs in general in aiding underprivileged children.

Harry Brandt, of the Brandt theatre chain, announced the club's undertaking in behalf of the PAL. S. H. Fabian, of Fabian theatres, served as toastmaster. Almost every top film exec with N. Y. headquarters was on the dais.

Inducted as new officers of the N. Y. Variety Club were William J. German, chief Barker; Ira Weinhardt, first assistant Barker; William F. Rodgers, second assistant Barker; Saul Trauner, doughguy, and Ed Lachman, property master.

Other speakers included Fred J. Schwartz, outgoing Chief Barker; Marc J. Wolf, head of Variety Club International, and James P. Nolan, N. Y. Deputy Police Commissioner and head of the PAL.

## Anglo-U.S. Plan

Continued from page 7

good business, Eckman noted, nevertheless there's been a slight b.o. slide due to the increased cost of living and a shortage of money. He cited government figures which showed that in the 1950-51 fiscal year (April through April) gross b.o. receipts of film theatres were \$101,528,000 compared to \$102,096,000 for the preceding fiscal 12-month stretch.

Attendance is off more in London than in Birmingham despite the fact that both are TV areas. Reason for this, Eckman explained, is that the white collar people of London are feeling the cost of living more than workers in the industrial sections of the country. On the whole, he said, Metro's British business this year is ahead of last year's.

"Great Caruso" is doing as well as "Mrs. Miniver." Eckman disclosed, despite the competition of TV which "Miniver" did not face. "Quo Vadis," which premed Jan. 25 at the Carlton and Ritz Theatres, London reportedly is doing better than "Gone With the Wind." Success of the spectacle is especially notable, he feels, since the funeral of King George VI naturally curtailed theatregoing.

Eckman will remain in the U. S. until March 12 when he sails for Europe. He'll take in the "Quo Vadis" conference scheduled to be held in Rome March 23-29.

## Brit. Show Biz

Continued from page 2

see no justification for the cancellation of several drama programs as well as some of educational value. Letters of protest poured into newspaper offices, and many were printed in the London and provincial press.

The Lord Chamberlain's order for the closure of theatres on the day of the funeral did not have the same serious effect as the earlier directive to close on the day of the King's death. Few London theatres have matinees on Fridays and, therefore, they were able to open at night without any loss. The shuttering of cinemas until 6 p.m. was a voluntary decision by officers of the Cinematograph Exhibitors Assn., and it was considered the most expressive way for the industry to pay its last tribute.

Because it may be regarded as inappropriate for the times, Odeon have withdrawn "Royal Journey" from its programs. This color record of the recent Royal Canadian tour had been booked as supporting feature in yesterday's (Mon.) programs. Another casualty of the legit production of "The Young Elizabeth," which has been shelved indefinitely. This had been due to go into rehearsal immediately.



## Film Reviews

Continued from page 8

### Hoodlum Empire

For Adler clearly portrays Frank Costello, Donlevy recreates Sen. Kefauver and Miss Trevor does a Florida Hill even down to the original camera-smashing incident.

While the flashbacks serve to tie the story together in a cohesive whole, writers Manning and Considine have almost abused this device. For the film, as made, should be seen from the beginning, else patrons coming in late will understandably be confused by the jumping about. Performances of the lengthy cast realistically carry off the yarn under Joseph Kane's able direction.

Donlevy endows the role of the investigation chief with an air of thoroughness and sincerity. Miss Trevor turns in a crisp portrayal of a gangland gal, and Forrest Tucker scores as scowling aide to Adler. Latter walks through his chores as the No. 1 racketeer with ease. Russell does a surprisingly good job as a bigtime muscleman who saw the light.

Vera Ralston credibly plays a French mamselle who woos and weds Russell after a wartime meeting. Others who stand out are Gene Lockhart, whose use of senatorial rhetoric closely resembles the style of Sen. Tobey; Grant Withers, as the murdered clergyman, and Taylor Holmes, as the racketeer's mouthpiece.

Cameras work of Reggie Lanning represents top-flight lensing. Special effects in some simulated war scenes were especially well done. Kane, who also produced, apparently had use of a liberal Republic budget, and the physical values incorporated in the film testify as much. Editing of Richard L. Van Enger and Nathan Scott's music are good, as are other technical credits. **Gilb.**

### Texas Lawmen

Johnny Mack Brown oater passable for lower bracketing on dual bills.

Monogram release of Vincent M. Fennelly production. Stars Johnny Mack Brown, features Jimmy Ellison, Stan Jolley. Directed by Lewis Collins; screenplay, Joseph Poland from story by Myron Healey, editor, Sam F. Bales. Released by Ernest Miller. At the New York, N. Y., week of Feb. 13, '52. Running time, 54 MINS.

Johnny Mack Brown... Jimmy Ellison... Stan Jolley... Steve Morrow... Lee Roberts... Ernest Miller... Marshall Reed

This entry in the Johnny Mack Brown sagebrush stable is below par for the series. However, it's suitable for twin-billing in action houses.

Pic's briefness—running 54 minutes—strips the plot of any frills. Cast completely foregoes distasteful representation, with not even a femme walk-on role. Tale revolves around the hunt for three desperadoes, of whom two are father and son. Another son is sheriff in the town, and he's torn between duty and family loyalty. That conflict gives the yarn what spice and suspense it generates. Eventually the son, despite the problem of his family ties, works with Johnny Mack Brown, as the Federal marshal, to knock off the outlaws.

Brown, per usual, plays himself in a manner that appeals to aficionados of the pinto pic. Jimmy Ellison acquires himself nicely as the sheriff, and Stan Jolley is properly weather-beaten and foxy as the badman-father. There's a sufficient quota of stagecoach hold-ups, fistfights, gunplay and chases through the canyons to sustain interest.

Production credits are standard for this type of fare. **Bril.**

### Mr. Lord Says No

(BRITISH)

Mild comedy entry for the "art" spots.

Souvaline Pictures release of William MacQuitty production. Stars Stanley Holloway and Kathleen Harrison. Features Naughton Wayne, Dandy Nichols, John Stratton, Eileen Moore, Shirley Mitchell. Directed by Muriel Box. Screenplay, Muriel and Sydney Box. At Guild Theatre, N. Y., Feb. 13, '52. Running time, 74 MINS.

Henry Lord... Stanley Holloway... Kathleen Harrison... Mr. Filch... Naughton Wayne... Dandy Nichols... John Stratton... Eileen Moore... Shirley Mitchell... Margaret Barton... George Cole... Maurice Hennesey... Tom Gili... Mr. Thwaites... Miller... Sumner... Sir Charles Spennell... Geoffrey Sumner... Laurence Naismith

The mannerisms popularly identified in the U. S. with Englishmen are given a satirical workout in "Mr. Lord Says No" with mild

comedic results. Import is a fair bet for art-type operations.

Scripters Muriel and Sydney Box tell about a family of Britons who refuse to relinquish their home for a government project. This serves as a springboard for the good-humored ribbing. Their barricade against public officials, plus the incidental byplay in the hassle, draws chuckles on and off but story needs more substance.

In directing, Muriel Box gave full attention to the subtleties in the whimsical material, which was based on the play, "Happy Family," by Michael Clayton Hutton. The government's high-handedness and clumsiness in seeking to evict the family, and the stubbornness of average Britons, are nicely exaggerated for satirical effect. But it becomes overworked.

Stanley Holloway and Kathleen Harrison are the heads of the family which rebels when asked to uproot themselves to make space for the Festival of Britain. The two leads and their screen subordinates handle their assignments in proper tongue-in-cheek style although there are some instances of straining in the portrayals of very, very British people. **Gene.**

### Once a Sinner (BRITISH)

Sexy meller starring Pat Kirkwood; okay for a few twin bills.

Hoffberg Productions release of John Argyle production. Stars Pat Kirkwood, Jack Watling. Directed by Lewis Gilbert. Screenplay, David Evans, based on novel, "Sinner," by Ronald Marsh; music, Ronald Marsh. Released by Frank North, Len Harris. Tradeshown in N. Y., Feb. 14, '52. Running time, 78 MINS.

Irene James... Pat Kirkwood... John Rose... Jack Watling... Vera Lamb... Joy Shelton... Jimmy Smart... Sydney Tafler... Mrs. James... Thora Hird... Lewis Canfield... Humphrey Lestocq

This British underworld story is a strange conglomeration of melodrama. In an effort to prove that the upper-class gentry should not mingle with the lower strata, this turns out to be a very thin English effort. It may do on the lower run of some twin bills if the audience can stomach the silly melodramatics.

Story concerns a chance meeting by a young bank teller with a woman who works for a girl, Pat Kirkwood. He overlooks the obvious fact that this comely femme, the offspring of a fisherman with a squalid background, is the mistress of a counterfeiter, and he marries her. When his job is jeopardized, she deserts him and returns to her old life. It's all told implausibly.

The pic carries a certain amount of wallop when it goes sexy, but even this sometimes becomes stilted. Miss Kirkwood supplies the sex lure in a neat flamboyant package while Jack Watling is adequate as the bank teller. Joy Shelton as his fiancée, Sydney Tafler and Humphrey Lestocq head a fairly good supporting cast.

Lewis Gilbert's direction seldom is convincing. Photography by Frank North and Len Harris is a highspot. **Wear.**

### School for Brides

(SONG) (British)

Spley farce done by all-British cast; support for dualers.

Hoffberg Productions release of Roger Proulx production. Features Herbert Lom, Hugh McDermott, Ingeborg Wells, Madeline Potts, Gullermin, Story and screenplay, Roger Proulx; camera, Ray Elton. Tradeshown in N. Y., Feb. 14, '52. Running time, 73 MINS.

Herbert Lom... Hugh McDermott... Janet Lawson... Brenda Bruce... Jimmy Bradley... Humphrey Lestocq... Madeline Potts... Ingeborg Wells... Pierre... G. A. Guinle

"School for Brides," known in England as "Two on the Tiles," has enough humor and double meaning passages to make it worthwhile for some twin bills, though there are no British names known to U. S. audiences.

Story is of a sedate, married man's trip to Paris and how a scheming butler in his household arranges to have his sweetheart strike up an acquaintance with the visiting fireman in the Parisian capital. The inevitable result is that the champagne flows too freely. At the same time, his wife decides to have a fling with a ship's purser.

With knowledge of philandering by both members of the household, the butler starts blackmailing them. It is only when the hubby and wife start comparing notes and the husband tips off that the butler's sweetheart went too far in their

affair that the blackmailer decides to drop the thing.

Obviously made several years ago, there is enough wry humor and sexy angles to sustain interest in this film. Apparently, several more suggestive angles have been trimmed by the censors but it has not hurt. Herbert Lom is excellent as the butler while Hugh McDermott makes a first-rate character of the sedate husband. Ingeborg Wells suffices as his Parisian sweetheart, Brenda Bruce makes an innocuous wife who tries fitfully to sing the same song twice, while Humphrey Lestocq is okay as a fun-loving pursuer.

John Guillermin's direction is nicely paced. Ray Elton has done okay with the camera. **Wear.**

### Daughter of the Sands

(Les Noces de Sable)

Sub-standard Sahara stuff with outside chance in art situations.

Dischna International Films release of Studio Magreb production. Features Denise Cardé, Larbi Tounsi, Ito Bent Lahsen, Himmoud Brahimi. Directed by André Zwoboda. Screenplay, Jean Coteau; based on story by Zwoboda; camera, André Baci; music, Georges Auric; narrator, Duncan Elliott. Tradeshown in N. Y., Feb. 14, '52. Running time, 48 MINS.

The Young Girl... Denise Cardé... The Prince... Larbi Tounsi... The Mad Woman... Ito Bent Lahsen... The Buffoon... Himmoud Brahimi

"Daughter of the Sands" is a Jean Coteau concoction titled "Les Noces de Sable" in the French billing, but the Coteau tag won't mean much except in art houses, where it may have a fringe chance. It's a locationer film in the Atlas Mountains and Sahara Desert, with cast mostly native.

Outside of the fact that there is no spoken dialog whatever, it consumes about half its 68-minute footage before any significant scenes are heard. Then "Daughter" gives off some tribal chanting, prayers, etc. Narration all the way is by Duncan Elliott, who has been weighted down with some pompous verbiage, a good deal of it inane and childlike when not repetitious, and often his contributions come in at unexpected moments in a mood film that is jumpy and overlong.

Attempt has been made to supply an allegorical treatment playing on the Tristan and Isolde tragedy of frustrated love. The story is related by Denise Cardé, an unwanted daughter of a tribal chief, smitten with the son of a sheik who succeeds to the domain upon his father's death. The girl is reared by a gimmicked character called "The Mad Woman." The latter unites the pair in death by killing the young sheik after the girl has flung herself from the mountain. Dragged in at the finish is a "miracle" of water gushing from their twin grave after palms have been uprooted by the sheik's jester. The buffoon, incidentally, leaps around like a leprechaun.

Of the principals, Miss Cardé is mournfully attractive, and others are star-making types. A tribal dance in which she participates comes in at an attenuated shimmy that, withal, looks authentic. Technical credits are below the mark, with the editing and transitions especially poor. At best, the whole is a limited travelog that needs sharp cutting. **Trau.**

### Dream of a Cossack

(SOVIET)

Long-winded chronicle of technical progress in the Caucasus region of Soviet Russia; meagre b. o.

Artkino release of Mosfilm Studio production. Features Boris Chirkov, Semyon Bondarchuk, Semyon Goncharenko, A. Chemodurov, Larbi Tounsi, Ito Bent Lahsen, Screenplay, B. Churskov from novel by S. Babayevsky; camera (Magicolor), S. Urusevsky; music, T. Khrennikov. At Stanley Theatre, N. Y., week of Feb. 16, '52. Running time, 95 MINS.

Sergei Tutarinov... Semyon Bondarchuk... Semyon Goncharenko... A. Chemodurov... Larbi Tounsi... Ito Bent Lahsen... Konratyev... Boris Chirkov... Khokhlov... P. Komisarov... Ostrokhov... N. Svetlov... Artamashov... Gritsenko... Bolchenko... P. Pereverzev... Venashchev... P. Kiryutin... Anisa... T. Novosva... Rubtsov-Yemitskiy... Kayukov

(In Russian; English Titles) "Dream of a Cossack" rates 100% as far as its adherence to the pay line is concerned. But when appraised on its entertainment values the film hardly qualifies at all. For aside from an occasional, well-photographed rustic scene and some native festivities where politics are temporarily shelved, this entry adds up to a dullish 95 minutes.

Based upon a novel by S. Babayevsky, the picture leisurely unreeles the story of a soldier who returns from the wars to his native Kuban. This is a region in the Caucasus that's primarily devoted to agricultural pursuits, according to the film. It's a picturesque, rolling

country, where the soil-tilling is done by members of collective farms.

In this bucolic setting the ex-Army man sells the populace upon building a power station and digging a canal. A flock of Soviet committees give their official okay and the work proceeds. There are a few dissenters, but the minority is squelched in short order.

Some romantic relief threads the ponderous theme. A comely dairymaid takes a fancy to the hero and manages to wed him despite the party protocol that continually pops up. It goes without saying that the engineering projects are successfully completed before the final frame.

Reportedly making his film debut, Semyon Bondarchuk woodenly goes through the motions as the prodigal soldier. A. Kanayeva displays some wholesome pulchritude as the gal who finds romance, and A. Chemodurov capably portrays a good-natured soldier-colleague of Bondarchuk's. Balance of the players are cast mainly as minor Soviet officials.

Direction of Yuri Ralsman is heavy-handed and never succeeds in getting badly needed pace and movement into the footage. Perhaps, the best asset of "Cossack" is S. Urusevsky's Magicolor lensing. **Gilb.**

### Par Pix to TV

Continued from page 4

Zane Grey films, and a group of pix to William Pine—all for use on TV. He added that rights for use of the Henry Aldrich character in TV were also sold.

Freeman was questioned at length on Par policies with respect to theatres owned prior to divorce and deals by which theatres were acquired. Ford also dug back into Par's bankruptcy in the early '30s, subsequent reorganization of the company, and disposition of theatre subsidiaries. Purpose of the questions was to determine whether there were policies which would reflect on the firm's qualifications for holding TV licenses.

Ford wanted to know whether Par ever acquired theatre chains to keep out competition. Freeman said he knew of no theatre being closed for that purpose. Ford pursued a line of inquiry to show that by refusing to sell first-run product, a distributor could force a theatre to reduce its prices. It could happen, Freeman conceded. "It actually did happen, didn't it," Ford asked. Freeman said he knew of no such cases.

Replying to other questions, Freeman testified: That he has 400 share of stock in Par and that his son also has stock but he doesn't know how much; that he always determines the length of Par pix and their content; that there's no such thing as a "pattern" in Hollywood film-making, because a certain picture succeeds but that a trend in public taste may influence the type of picture made; that 14 of Par's 24 pix to be made this year will be Technicolor; that if it wasn't for cost, 90% of the pix would be in color; that there's no relationship between the emphasis on Technicolor and Par's 50% interest in the Lawrence tri-color.

Also, that he seriously doubts any 1951 Par pic will be seen on TV in three years; that Par has \$10,000,000 invested in stories which have never been produced and that he would not recommend that any of them be sold to TV; that TV could unintentionally jeopardize Par's heavy investment in a budding star but it doesn't affect Martin & Lewis, "Who Are Funny in Whatever They Do"; that 18 of the 45 actors Par has under contract have TV rights, usually with limitations against appearance during picture production.

### WB-SPG Unit

Continued from page 7

Union is adamant in seeking arbitration of all layoffs, including those for economic reasons, and in its demands for double severance pay in case of firings.

In addition to repping Warner unit, SPG is also seeking pacts with United Artists, Columbia, 20th-Fox and Universal. At UA and Co, pacts are near being finalized. At 20th-Fox, where a strike vote has existed for about a month, talks were resumed this week, while at U confabs have been at a standstill.

## TV Feature Pix

Continued from page 1

possible for a network or national advertiser to clear time in all 63 markets. As a result, he said, the most revenue that could be hoped for from those six films offered would be about \$200,000, which far below the producer's \$500,000 asking price.

With a number of top-spending TV sponsors currently scouting for low-cost programs they can use this year as summer replacements, he said there would be a good market for the old features if Hollywood would bring its asking price into line with reality. Bankrollers, recognizing the tremendous audience pull of the films which have found their way into TV, would probably be eager to go along with good-quality features for the summer. But, the net exec added, it's hardly likely that a sponsor with a \$30,000-budgeted show now could see his way clear to spending up to \$50,000 for a film oldie during a period when he wanted to trim his programming costs.

Major film company spokesmen, of course, have indicated that they'll open the gates on their features as soon as TV can pay the prices they think the product is worth. Lining up their attitude against that of the networks, stations and sponsors, consequently, it looks as though the flood of feature films into TV won't break until after the freeze on new stations is lifted. While it's unlikely that any national advertiser could afford the tab at that time, it's believed possible that the films could be spotted locally for participation selling, and give the producer a chance to make his money out of a first-run booking on TV.

## Dividend Payoffs

Continued from page 7

ties likewise is holding to the \$2 per annum for investors.

Despite the earnings slump, Columbia late last year came through with a 50c cash and 2½% stock dividend. Col paid out only the same percentage of stock in 1948, 50c in cash in 1949 and 75c cash in '50.

Loew's has an impressive divvy record so far as consistency is concerned. Outfit has been shelling out \$1.50 annually to investors since 1946 and promises to continue at the same rate.

Biggest surprise of all was provided by Universal. U's statements of profits increases was capped late in 1951 with board action declaring a divvy of 60c per common share. In view of the company's continuing earnings upbeat, there's some expectation this might be even increased in the current year. U skipped divvy payments in 1949 and '50.

RKO has been the least active on the dividend front. The old parent corporation hadn't paid out anything since 1948 when a check for 15c per share was mailed out. The new RKO picture company has yet to set its first divvy, and RKO Theatres has one payment of 10c per share on its record.

## FGC Hearings

Continued from page 4

Mille and Y. Frank Freeman, Paramount; William Goetz and John O'Connor, Universal; Darryl Zanuck, Ray Klune and Peter Lavathes, 20th-Fox; Bryan Foy and David Butler, Warners; Walton Ament, Warner Pathe News; Ronald Reagan and George Murphy, Screen Actors Guild; Mary McCall, Screen Writers Guild; Robert Selig, chancellor of the U. of Denver, and Larry Woodin, exhibitor of Wellsboro, Pa.

Previous list of witnesses, submitted three weeks ago, included Eric Johnston of MPAA; Spyros Skouras, 20th-Fox; Herbert Yates, Republic; Barney Balaban, Par; Jack Warner, WB; Jack Cohn, Columbia; Abram Myers, Allied States; S. H. Fabian, NETTC; Mitchell Wolfson, TOA; Trueman Rembusch, Allied; Nathan Halpern, TNT; Paul Raibourn, Par; Ned Deppin, RKO; and Harry Brandt, ITOA.

Vincent B. Welch and James L. Fly, counsel for MPAA, and Marcus Cohn, counsel for NETTC, plan to file a final revised list shortly before the commencement of the proceedings.

You'll  
hear the sound  
of a new triumph  
in showmanship  
when Warner Bros.  
open



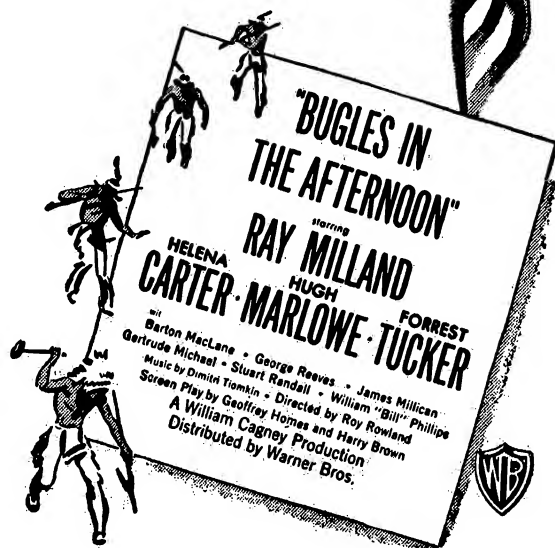
# BUGLES

IN THE

# AFTERNOON

COLOR BY  
TECHNICOLOR

with the  
loudest fanfare in  
the Salt Lake  
territory's history  
on February 28th!





## Clips From Film Row

### NEW YORK

Jay Wren, ad-pub chief of the Paramount-Adams houses in New York and Paterson, N.J., named city manager of United Paramount Theatres Tower, Nixon and Roosevelt in Philadelphia.

Mike Simons, Metro's exhib relations staffer, leaves N.Y. Sunday (24) to tour Minneapolis exchange area and address joint meeting of the Rotary and Kiwanis Clubs in Wausau, Wis., on Monday. Also on his sked is a talk before Wausau's Women's Club and the Illinois Federation of Women's Clubs in Chicago.

Discina International Films inked a deal with Manhattan Films International of Los Angeles calling for latter to handle sub-distribution of four Discina pictures in 11 western states.

### INDIANAPOLIS

Jack Sofer named Lippert branch manager here to relieve ailing Moe Esserman. Gus Henrich, formerly with Columbia, succeeds Neil Wyde as Lippert booker.

Gerald Quick, Evansville, and John McGiffin, Vincennes, building new 500-car drive-in at Vincennes for spring opening.

Jack Frisch, Universal sales manager here moved to Cincinnati as Lippert branch manager, replacing Gene Tunick who has taken on Movie Sweepstakes franchise.

Dennis Morgan here Feb. 14-15 to spark "This Woman Is Dangerous" opening at Circle.

Manny Marcus trying "encore" week idea, by using dates on double bills with daily changes to stimulate biz at Zaring Egyptian.

### DENVER

Henry Westerfield, city manager at Trinidad, Colo., given the Clayton Long trophy, presented annually for fine theatre operation by Frank H. Ricketson, Jr., head of Fox Intermountain Theatres.

Harry Graham, of Graham Bros. Theatre Supply, still in serious condition at St. Luke's hospital where he has been two months.

Ted Kirkmeyer, city manager for Fox Intermountain Theatres, Ogden, Utah, left on a two-month trip to Europe.

The Denver theatre owners are asking the city council to enact an anti-gatecrashing ordinance.

Fox Intermountain Theatres given authorization to build a 1,230-seat theatre in downtown Denver, to replace the Paramount, which goes to Harris and John Wolfberg March 1. Construction of new \$600,000 house starts at once. It will be first major theatre built in downtown Denver in 20 years.

### PITTSBURGH

Jay Frankenberg, assistant manager for Manos circuit, named manager of circuit's State in Union-town, Pa.; succeeds Frances Staboulis, who resigned to marry.

Bill Finkel, theatre owner here and Chief Barker of the Variety Club, received a sweater and a major "C" from Carnegie Tech for 40 years of loyalty to that school.

Fred H. Cook, of Cook-Anderson company's four theatres in Beaver Falls, Pa., is chairman and prexy for merged two Beaver County banks, the Beaver Trust Co. and the Midland.

Jake Pulkowski, Film Row veteran, is back in town after being discharged from the Navy. Pulkowski spent 27 years with the old Miller Poster exchange, Independent Display Co. and National Screen.

Tired of waiting for a first-run break in Pittsburgh for two of its new pix, "Scandal Sheet" and

"Sunny Side of the Street," Columbia has set them up as a package deal there for 20 nabe and suburban theatres, where they open simultaneously Sunday (24). Rums differ from two to four days. Most of the houses are members of Bert Stearns' Cooperative Theatres combine, and if the Col deal works out, other distributors may arrange similar setups to get their backlogs out.

Outdoor theatre will be opened this spring one mile from Harrison City on Route 180 by Joe Warren, one of the original partners in Blue Dell Drive-In.

### KANSAS CITY

Convention of the National Drive-In Theatre Owners set to be held here March 4-5. Meeting will be staged by Allied Independent Theatre Owners of Kansas and Missouri. Previously was held in May. Change to earlier date made to precede reopening of outdoor season. Convention is being moved to Hotel Continental to provide ample space for the equipment show which accompanies it.

Kansas Missouri Theatre Owners have changed their meetings, set for late February, cancelling out the one-day spring meet slated for Feb. 28. Instead the spring meeting will be held May 20. The drive-in meet will be Feb. 27.

Lippert Pictures changed its set-up in Missouri, both St. Louis and Kansas City offices being handled by Bernie McCarthy, who headquarters in St. Louis. R.R. "Tommy" Thompson had been handling the office here.

### CHICAGO

Hearing on the Jeffrey Theatre clearance action set for March 3 before Judge Michael Igoe.

Harris Duddleson, Lippert mid-west divisional head, moving his headquarters from Detroit to Chicago next week, taking over the Ed Spear territory.

Bob a. a. Sheffield, Ill., closing Feb. 14-15 will be converted into furniture store.

Camille Bagnola, 15-year-old, gained \$20,000 settlement from Balaban & Katz Theatres from injuries suffered when she fell in the Chicago theatre two years ago. Suit originally was for \$50,000.

Federal governments anti-trust suit against the Chicago drive-ins set for April 24 hearing before Judge John P. Barnes.

Rex, Dupue, Ill. was bought by M. E. Hedges from Stella Blajone.

The Amaquion in Monaquion, Ill., sold by John Thurman to G. E. Gooding.

LaRabida, Illinois Variety heart sanitarium, was gifted with \$250,000 by Albert P. K.

Illinois Drive-In, antitrust suit, which was due to start hearings April 28, has been postponed until Sept. 29.

James Donahue, Paramount division manager, back at desk after touch of flu.

Ed Kennelly, Fon Du Lac, Wis., won the senior division prize while De a Brown, Fowler, Ind. and Gene Derr, Garrett, Ind. tied for the junior prize in the Alliance Circuit sales drive.

### MINNEAPOLIS

W. R. Frank, independent circuit owner, in Hollywood for fortnight in connection with his film producing and TV interests.

Frank Anderson, former Paramount salesman, now covering North Dakota for Warner Bros.

Maxine Murphy, Warner Bros. contract clerk, promoted to booker to succeed Jay Lapham, resigned. Joanne Kelso moved up, and Adelaide Duncan added to office staff.

"Sailor Beware" set for Radio City March 7 immediately following Martin & Lewis personal appearance on stage show at house.

"Quo Vadis" run at Century, starting Feb. 22, will be for minimum of six weeks.

Because of a booking jam at the two local RKO theatres, the Orpheum and Pan, those houses are relinquishing the first-runs here on three import and RKO pictures, "Las Vegas Story," "A Girl in Every Port" and "At Sword's Point" to the Minnesota Amus. Co. (United Paramount Theatres). It's the first time in years this has happened. The RKO houses have never played a Paramount picture, but the independent downtown Gopher (Bennie Berger-owned) has had a number of important ones on competitive bids. "Las Vegas Story" goes into MAC's Radio City and the other two are spotted for MAC's State.

Eau Claire, Wis., serviced out of this exchange center, will have three instead of five conventional

theatres henceforth as a result of decisions of Minnesota Amus Co. and Shelly Grengs to shutter one house each to relieve what now is a damaging oversteering problem. MAC closes its Cameo and Grengs its uptown.

### DALLAS

The Beverly Hills, operated here by Rowley Unified Circuit, reopened as an art house. The 800-seater was completely refurbished. Richard Alexander is house manager.

While John J. Houlihan, branch manager of Republic, is hospitalized for three months, pinch-hitters from Dallas film row will man his office for him. Fill-in managers will be Col. H. A. Cole, Claude C. Ezell, Henry Reeve, Wallace Blankenship, Mark Cole, H. J. Griffith, Phil Isley, Julius Gordin, Ed Rowley, Rubin Erels, John Long, William J. O'Donnell, Bob Euler and Henry Hall.

Nearly 300 showmen, civic leaders and public officials feted John H. Rowley, vicepres of the Rowley United Theatre, at the Adolphus Hotel last Friday. He is retiring chief barker of the Variety Club here. Don Douglas was emcee of the program honoring Rowley. Speakers included Price Daniel of Texas attorney-general and Robert J. O'Donnell, a former chief barker of Variety International.

Al M. Kane will succeed M. R. Clark as south-central division manager for Paramount here. Clark is leaving following 31 years with the company at the end of February. Kane is former eastern-southern manager.

### NBC Vs. CBS Raids

Continued from page 1

any CBS bid to hold on their own talent, and are cooking up several attractive offers in their forays against the CBS personalities.

Benny is still under a long-term "capital gains" pact with CBS, but McConnell said that the contract may have a loophole which could make it possible, for the comedian to shift back to NBC. Involved in the negotiations is Benny's current impasse with both CBS and American Tobacco, his sponsor, on how much radio and TV he will do next season.

NBC toppers are pitching primarily for Skelton's radio show, which is now riding the CBS airwaves Wednesday nights. Key to the intra-network maneuvering is Freeman S. Keyes, head of the Russel Seeds agency, who will dictate Skelton's future operations sphere. Both Skelton and his TV sponsor, Procter & Gamble, are reportedly satisfied with results of his Sunday night video show on NBC, which has climbed near the top of the ratings since it bowed in last fall.

Comedian reportedly has been disappointed in CBS' inability to sell his Wednesday night radio show to a single national sponsor, and that's the angle which attracts McConnell. He cites the fact that NBC has been able to line up sponsors for their top comedians on radio this year, such as Dean Martin and Jerry Lewis, who are bankrolled under NBC's "Operation Tandem." Because of the work involved in his films and his once-weekly TV shows, Skelton has intimated he may bow out of AM entirely this season, but McConnell hopes to lure him over to NBC for AM.

As for Harris, his longterm deal with NBC winds this year. CBS is said to have offered him a radio-TV pact which would spread his earnings over a long period to soften the tax bite. McConnell is confident, however, that Harris will remain with NBC. He'll attempt to line up Harris' activities for next season during his current trip.

Benny, meanwhile, will probably wind up doing a TV show once-a-month next year and continue his weekly radio show, although he finalized nothing during his talks with American Tobacco prez Paul Hahn and with Paley during his sojourn in N. Y.

Luckies and CBS would like him to go TV on an alternate week setup, with the tobacco firm having optioned the Thursday night at 9 slot on CBS-TV, in which the current Alan Young show has cancelled, for that purpose, as well as continue his Sunday night AM'er each week. This proposal has been nixed by Benny as "too tough." He said he will continue talks with Hahn via phone from the Coast and, if he can't resolve the impasse that way, will return to N. Y. in about a month.

### ROGER LEWIS NAMED AD MGR. IN UA SHIFT

Realignment of United Artists' homeoffice ad-pub department heads was completed at the week-end with the formal appointment of Roger H. Lewis as advertising manager. Ad-pub director Francis M. Winikus disclosed that Lewis, who resigned as v.p. of the Monroe Greenhalgh Agency early this month, will move into the post next Monday (25).

The switching followed the move-up of Max E. Youngstein from ad-pub v.p. to a broader role in executive management. Winikus took over the ad-pub reins last week. Al Tamarin moved up from publicity manager to assistant ad-pub director. Mort Nathanson, who had been heading promotion for Sam Spiegel's "African Queen," switched over as UA's publicity head. Leon Roth serves as assistant publicity chief. Mori Krushen continues as exploitation head.

### Sarnoff

Continued from page 1

of little direct concern to us. Our actual interest lies in making color TV projection equipment for theatres. I envision pictures produced especially for television as the real 'better entertainment' of TV's future. And if that comes to pass, as I think it must, these specially produced vidpix will prove Hollywood's stiffest competition."

That's when the rich Hollywood backlog may suffer in comparison because of the new standards, avers Sarnoff.

### Danger of Gov't Control

Sarnoff has further views on "fool-vision," especially in relation to Hollywood's "needless" wooing of Government control. As the head of a corporation which constantly deals with the Federal Communications Commission, he feels he is an expert on Governmental regulations.

Hence, if Hollywood product takes to the subscription basis over the air, there enter immediately (1), price standards, (2), quality standards, (3), "the public interest" standards, and (4), with it must come some kind of regulation on context. It may not mean censorship, but it's the closest thing to it, says Sarnoff.

The radio pioneer also wonders about what he feels is Hollywood's lack of technological progress. He points to sound having come to the pix biz from the outside. Ditto Technicolor. Told that Warners, for example, was building its own Warnercolor, he wondered why it wasn't done sooner. Only this month did the film business awaken to the necessity of an industry-financed scientific research institute. Why wasn't this done sooner, Sarnoff wonders.

"Nobody has the answer to these problems," Sarnoff observes. "There will always be a market for good pictures. There will always be theatres. But maybe it won't be necessary to have 16,000 theatres to show that many pictures. I don't know. I'm not in the picture business, but I do notice that some of the film companies are going into electronics. Why? Aren't they sure of their own basic business? They surely have done all right with it over the years."

### Reade Chain

Continued from page 5

comers. This "lost audience" was reached mainly by direct mail and phone calls.

"Curtain at 8:40," as practiced in Plainfield and Red Bank, calls for reserved seats, free coffee in the lobby and a tuxedo-clad theatre staff. Whether the scheme will be introduced in other Reade houses depends upon how the experiment shapes up following conclusion of the complete four-week series.

Some 29 theatres in as many Canadian towns are now taking part in "Curtain at 8:30," a plan which brings art product to smaller communities.

Experiment is in its fourth week and participating exhibs for the most part report good grosses. One Ontario theatremen stated that until the test he "never knew there were so many mink coats" in his area.

### Yank Distribs Study Impact of New Tax By Govt. in Greece

American distributors were waiting this week to learn what the impact would be of the import tax which was slapped by the Greek government on a long list of products, including films. Understanding is that it is a 50% ad valorem duty—which would mean a customs tax paid on the potential b.o. value of a pic when it enters the country.

While the tax became effective Feb. 1, it hasn't been enforced as yet, as far as Yank distributors could learn from their Athens offices. They expect to have the whole story within a few days as a result of the dispatch by the Motion Picture Assn. of America of its Italian rep, Gene Van Dee, to Greece to look into the situation.

A similar ad valorem duty, but amounting to 75%, caused the American industry to cease shipments to Britain in 1947. London finally relented and withdrew the tax to obtain the return of U. S. pix. Whether there's any possibility of a similar embargo being placed on shipments to Greece will probably hinge on Van Dee's findings.

In any event, Americans haven't been hurt yet and won't be if Athens permits the new duty to remain unenforced. Ad valorem taxes are considered particularly onerous by U. S. film men since they must be paid in advance, and there's no conceivable way of knowing the b.o. value of a pi before it has been played.

### Ike Leads

Continued from page 3

them Negro houses, in Kansas City, which were carried by President Truman. The vote for Eisenhower was 42,304, to 16,269 for Truman throughout the territory. Taft drew 9,329 votes, Kefauver had 5,979 and Warren 5,117. Stassen had 4,101 votes, and a scattering of votes were divided between Barkley and Vinson. Eisenhower showed his greatest strength in his home state, Kansas, where he drew 21,662 votes to 6,093 for Truman. In the other states the margin was roughly 2 to 1 for Eisenhower.

The project proved to be an excellent public relations move for the circuit winning prominent newspaper and radio notice in every town where the primary was conducted. The Kansas City Star, an avid Eisenhower supporter, played the story on the front page.

### Theatre TV

Continued from page 3

Sugar Ray Robinson and challenger Bobo Olson. Fight pickup, of course, would also depend on whether TNT can clear the necessary time on the single-microwave link between California and the east, which is now held by the TV networks.

Outfit has also lined up a deal with Madison Square Garden, N.Y., to feed theatres several top sports events, including the National Invitation Tournament basketball semi-finals and finals, and the National Golden Gloves finals. TNT emphasized that nothing has been finalized on any of the events.

Various unions involved in both the "Two on the Aisle" pickup and that from the Metopora have been seeking a full week's pay for any performance televised either for theatres or home reception. It's presumed, though, that TNT has convinced them to settle for a lower scale on the basis that big-screen video is just getting started and that eventually it can provide a lucrative added income for all concerned.

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from the  
biggest  
new star  
sensation  
of this  
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*Tony  
Curtis*

The exciting star  
of "The Prince  
Who Was a Thief"  
whose acclaim from the  
motion-picture-going  
public is the talk  
of the industry!



It took one woman  
to Tame the Fury of His Fists!  
...Another to feed the  
Naked Hunger in His Heart!

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A UNIVERSAL-INTERNATIONAL PICTURE starring

**TONY CURTIS  
JAN STERLING  
MONA FREEMAN**



with WALLACE FORD • CONNIE GILCHRIST Directed by JOSEPH PEVNEY Screenplay by BERNARD GORDON Produced by LEONARD GOLDSTEIN

# TV Stations Find Good Pix Rare, Too Costly for Steady Programming

Hollywood, Feb. 19.

Television stations throughout the country are faced with an increasingly acute shortage of quality pictures, a shortage forcefully emphasizing to the video operators that "movies are your best entertainment." Although there are hundreds of B pix available, better pix with top names and production are becoming so scarce the price on the few such pix available is leaping beyond the ability of TV to pay.

Indie stations, not able to compete with nets program-wise and lacking names to showcase, have found-pix their best bet, that they attract wide audiences. And networks, while in no need of top pix the year 'round, are eagerly looking at today's market with the idea of showing quality pix as summer replacements. As a result of this demand and the shortage in A pix, prices of the good product is skyrocketing, so much so that indies are nixing pix they want, because they can't break even on the deals.

Operators look wistfully at the major studios, whose libraries ironically would be a life-saver for television, but few feel the lots are apt to open the floodgates into TV until there are more stations. Matty Fox, chairman of the board of Motion Pictures for Television, is in town now trying to crack the ice of the majors, but on his last trek here he was nixed by Columbia, UI and Republic.

David O. Selznick has been seeking for some time to sell some of his pix to television, and while in-

(Continued on page 37)

## Coast Stations Sore At High Bank Price Tags On Foreclosed Pix for TV

Hollywood, Feb. 19.

Bank of America, which has been getting the icy treatment from L.A. video stations, to which it has submitted package of eight of the pix for bids, outlets figuring the bank's tab is too high.

Stations are also annoyed because the bank, which has been offering the pix through Robert Lippert, is withholding such productions as "Arch of Triumph" and "Body and Soul," apparently intending to resell them theatrically. Channels feel the bank is offering them secondary product at top prices.

KTLA v.p. Klaus Landsberg said the bank asked for \$6,000 to \$8,000 a pic, and says he nixed the deal because the figure was too high. NBC and CBS spokesmen said the package was also offered nets in N. Y., but feeling of webs at this time is also that the price tag is too high.

## Schlitz Playhouse To Be Filmed On Coast

Hollywood, Feb. 19.

Schlitz is shifting to Hollywood in April to have its Playhouse put on film. Nat Wolff, v.p. of Young & Rubicam, was dispatched here from N. Y. to get bids from teevee producers.

While the filming will be farmed out, Y&R will retain supervision over casting and scripts. Understood while here that Wolff will confer with producers on other teevee shows, which may be moved to Hollywood for filming.

Y&R now has 29 half-hour units in television, topping all other agencies in volume billing on video.

## Option 26 Mono Feature Oldies for Syndication

Hollywood, Feb. 19.

Motion Pictures for Television, outfit headed by Matty Fox, has optioned 26 Monogram feature oldies for syndication to TV stations around the country. Finalization of the deal awaits only completion of Mono negotiations with various talent guilds for the necessary TV clearance.

Deal was originally dickered when MPFT bought 26 Mono films last year for approximately \$1,000,000.

## Louis Goldstein Joins

### Television Film Setup

Louis Goldstein, formerly managing director for Columbia Pictures International in Germany, resigned last week to join Hygo Television Films, Inc., as a vicepres. Jerry Hyams is president.

With Columbia for 22 years, Goldstein had been the company's chief in Argentina and Brazil. Prior to that he had inaugurated the firm's operations in various other Latin-American areas.

## DuMont's WABD To Get CBS Shows

Entry of CBS-TV into the film syndication business has resulted in the web's anticipated necessity to do business with a rival network. Crawford Clothes has inked a long-term pact for CBS' "Eddie Drake" and "Jeffrey Jones" vidpix series. Unable to clear time on WCBS-TV, flagship station of the CBS web in N. Y., Crawford is slotting them on WABD, key outlet of the DuMont web.

Series will start on WABD March 6, holding down the Thursday night 9:30 to 10 period. That means, of course, that the show will be directly bucking CBS' "Big Town," aired on WCBS-TV in that time slot. And not only is there a chance that the films can knock some rating points off "Big Town," but the CBS press information department was also forced to ballyhoo a rival network by putting out a press release on the sale of the films.

## BRACKEN PRODUCTIONS

8239 Vesper Blvd., Los Angeles

NICK VOLT starts in five-minute film series about induction of an artist. Sponsored by Contour Chair. Series to begin shooting Mar. 4.

Producer: Earle Dunt, Director: Robert S. Scott

Camera: Arthur Anderson

WILLIAM F. BRODIE PRODS.

Sunset Studios, Hollywood

"CASE HISTORY" half hour telepix series based on careers of leading doctors now shooting. Regis Toomey and Sara Haden head cast.

Producer: William F. Brodie

Associate producer: Wesley Barry

Director: Frank McDonald

CBS-TV

"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.

Sponsored Blatz Beer.

Supervisors: Freeman Gosden, Charles Correll.

Director: Charles Barton.

Producer: James Fonda

JACK CHERTOK PRODS.

General Service Studios, Hollywood

"OPERATION URGENT" sketched for Feb. 20 start in "SKY KING" series of half-hour vidpix for Derby Foods.

Cast: Kirby Grant, Gloria Winters, Ron Hagerthy, John Banner, Rand Brooks, Pierre Watton, Tod Karns.

Producer: Jack Chertok

Associate Producer: John Morse

COMMODORE PRODUCTIONS

General Service Studios, Hollywood

Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 20.

Producer: Walter White.

Director: George Blair

BING CROSBY ENTERPRISES

RKO-Pathé, Culver City

Half-hour adult drama series will resume shooting films Feb. 25.

Executive producer: Jess Oppenheimer

Producer: Bernard Girard

Director: B. Girard

DESILEY PRODS., INC.

General Service Studios, Hollywood

"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.

Cast: Lucille Ball, Desi Arnaz set leads with William Frawley, Vivian Vance in support. No parts to fill.

Executive producer: Jess Oppenheimer

Director: Marc Daniels

Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.

Republic Studios, North Hollywood

"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.

Producer: George E. Knox.

Director: Bill Kern

JERRY FAIRBANKS

6032 Sunset Blvd., Hollywood

"HOLLYWOOD THEATRE" half-hour

## Switcheroo

Hollywood, Feb. 19.

Multitude of vidpix producers combing the Hollywoods for angels were agast last week, when Snader Productions announced it was looking for three series to angel.

Robert Snader and Bernard Brodie are in charge of the hunt for new vidpix series, in TV's "man-bites-dog" tale.

## 'BARN DANCE' SERIES

### WOOLING KEY MARKETS

In line with the big city public's hopping on the hillbilly bandwagon, United TV Programs is finding growing acceptance for its "Old American Barn Dance" series in key markets. Where the vidfilm property was sponsored originally only on southern stations, UTP this week booked it on WNBQ, Chicago owned and operated outlet of the NBC web.

Series features several top buckskin recording balladeers, such as Pee Wee King, Tennessee Ernie and Bill Bailey, whose appearances heretofore have been confined to the hinterlands. According to UTP sales chief Aaron Beckwith, the grosses they've racked up in recent key city personals have heightened sponsor interest in "Barn Dance." He noted that the booking of the "Grand Ole Opry" troupe into the Hotel Astor's (N. Y.) Roof for 16 weeks, starting May 26, will bring the rural revelry even into Manhattan.

## Vidpix Chatter

George Ellis, formerly general sales manager for Ziv Radio-TV Productions, named manager of Jerry Fairbanks Productions, N. Y. division. Video Films, Detroit vidfilm outfit, has completed several additional TV spots for the Pfeiffer Brewing account through the Maxon agency. "Washington Closeup," new TV film series spotlighting Washington commentator John B. Hughes, being released to TV stations this week by United Artists TV.

# Col Subsid Maps Move Into Vidpic Bigtime; Seen Spur to Hollywood

## TeeVee Into Black

### On First Two Series

Hollywood, Feb. 19.

First two series of five-minute vignettes of TeeVee Co. have been sold to 22 markets, recouping all of the original investment of \$50,000 on the first series, plus a good hunk of second series coin, according to owner Gifford Phillips and exec producer Marc Frederic.

Pair is now prepping another series of 26 vidpix for an early start. Beverly Hills branch of Bank of California angels.

## Prockter Expands Vidpix Activities

First television film company established to produce, finance and distribute both feature product and quarter-hour and half-hour vidpix was launched this week under the name of Prockter Syndications International. According to Paul White, prez of the firm, its many functions make it the first "major" distrib outfit in the TV film syndication business.

Outfit has been in the planning stage for the last two years. It goes into business with six vidfilm packages and 68 British-made features, which, White said, can provide a total gross revenue of \$1,870,000 if they're all sold immediately. He predicted that PSI will have sufficient new product acquired for distribution, ownership participation or outright sale by the end of 1952 to triple that estimate.

PSI is affiliated with Prockter Productions, claimed to be the second largest indie-radio TV package (Continued on page 37)

An expansion program, perhaps heralding its entrance into vidpix production on a large scale, is reportedly being contemplated by Screen Gems, commercial films subsidiary of Columbia Pictures. Move has been started for the expansion of its facilities both on the Coast and New York.

Ralph Cohn, Screen Gems topper, recently returned from an extended visit to the Coast, where he consolidated the subsid's studio facilities and assertedly received assurances from the parent company for cooperation on the matter of studio space for Screen Gems productions.

In addition, outfit is actively seeking enlarged office quarters and expanded studio space in New York. Contemplated move of offices from 729 Seventh Ave., headquarters of Columbia Pix, apparently augurs a complete separation of the activities of Gems and the parent company. Gems' decision for all-out vidpix production may mark the beginning of Hollywood's new attitude toward TV, since United World Films, Universal's subsid, is also ready to launch telepic production.

Indication of Screen Gems' imminent entrance into telepic on a big scale is the reported hiring of a literary adviser. New employee has been scouting the literary field and is said to be negotiating for the rights to the works of an author "of similar magnitude to Somerset Maugham."

Although Gems has been making vidpix for some time, films have consisted mainly of commercials (Continued on page 37)

## Authors League Okays SWG Talks With Coast Indie Vidpic Studios

Authors League of America has given the Screen Writers Guild the go-ahead to negotiate with indie studios making vidpix on the Coast. Assignment, which doesn't cover N. Y. production, was made with the proviso that the other ALA groups—Authors' Guild, Dramatists Guild and Radio Writers Guild—have reps on the negotiations committee.

This marks the first move by the League towards a pact covering writers of films for television. League's National Television Committee is currently parleying with the tele webs for a contract covering live video.

Jurisdictional situation has not been definitely resolved. Final wrapup of the jurisdiction issue will be dependent on the reorganization of the entire League structure, preliminary meetings on which are to get under way shortly.

## BLACKLIST THREAT ON NEW PAY SCALE BALKS

Hollywood, Feb. 19.

Hollywood AFL Film Council voted to withhold services of union craftsmen from all TV film producers who have not agreed to install the new wage scales which went into effect yesterday (Mon.).

New labor pacts, recently accepted by the major film studios and approved by the Wage Stabilization Board, call for wage hikes, health benefits and holiday pay for daily workers. Most of the television film producers have accepted the new rates.

## Melvyn Douglas Whodunit Vidpix in Pitt Preem

"Hollywood Offbeat," new series of 26 half-hour whodunit vidpix being syndicated by United TV Programs, premiered this week on WDTV, DuMont's owned and operated outlet in Pittsburgh. Show has been booked into a number of other markets for a teeoff next week.

Series stars Melvyn Douglas as a private eye. First stanza co-stars Mary Beth Hughes and was scripted by Rip Van Runkle, former Hollywood screenwriter. Exteriors for the vidpix have been lensed on the Coast, with interiors being shot at producer-director Marion Parsonnet's Long Island studios.

# TV Films in Production

as of Friday, Feb. 15

drama series resumes shooting Mar. 1. Directors: Derwin Abbe, Arnold Wester

## FILMCACT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring. Producer: John Guedel

Film producer: Lindenbaum

Director: Bob Dwan, Bernie Smith

## FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood

"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads. Producer: Louis Gray

Director: Wallace Fox

## JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.

Green Giant sponsors.

Producer: John Guedel

Director: Irvin Atkins

## MARK VJ PRODUCTIONS

Republic Studios, North Hollywood

"DRAGNET" series of half-hour adventure telepix now shooting with Jack Webb exec. Prod.: Stanley Meyer

Prod.: Mike Meshkoff

Director: Jack Webb

Assistant Director: Marty Moss

## ODYSSEY PICTURES

666 N. Robertson Blvd., Hollywood

"TERRY AND THE PIRATES" 26 half-hour adventure telepix slated for Mar. 1 start.

Producers: Douglas Fairbanks

Associate producer: Barney Sarecky

Writers: Norman Hall, Arthur Pearson

## LINDSEY PARSONS PRODS.

KTTV Studios, Hollywood

"THE FILE IS IN" began shooting Feb. 18 in "EXILE OF JEFFREY JONES" series of half-hour telepix.

Cast: Don Haggerty, Gloria Henry, Vince Barnett, Tigran Coffin.

Producer: Lindsey Parsons

Associate producer: Warren Douglas

Director: George Blair, Lew Landers

## ROLAND REED PRODS.

Hal Roach Studios, Culver City

"MYSTERY THEATRE" series of half-hour adventure telepix to resume shooting Feb. 27.

Producer: J. Donald Wilson

Director: Howard Bretherton

Producer: "ROCKY RANGER" half-hour adventure, SPACE with Dick Crane, Crystal Reeves in set leads. Ried Feb. 14th.

## REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood

Producer: Revue Productions

Director: Axel Greenberg, Richard Irving

Producer: "THE TIGER" began shooting Feb. 18 for half-hour drama series.

Cast: Raymond, Burrs, Ludwig Donath.

Randy Stuart, Douglas Kennedy, Frances Fuller, Simon Scott

"MUNGAHRA" began shooting Feb. 19 for Revue Productions half-hour drama series.

Cast: John Hoyt, Car Moore, Nick Cravat, Frances Zucco, Mervyn Williams, Cullen Campbell, Strother Martin.

"THE WORD" sketched for Feb. 21 start. John Hudson and Betty Lynn head cast.

## ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood

ROY ROGERS in four outer telepix rolled Jan. 7. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to film.

Sponsored by General Foods for NBC-TV.

Producer: Roy Rogers

Associate producer: Jack Lacey

Director: Bob Walker

## SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood

"THE WORM AND THE APPLE" started shooting Feb. 18 for "SILVER THEATRE" series of half-hour drama telepix.

Cast: Ted de Corsia, Leonard Freeman, Mark Blanchard, Dayton Lummis, Larry Blake, Joe Bantista, Tony Hughes, Johnny Phillips.

Producer: El Ralston

Director: Victor Stoloz

## SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"RACKET SQUAD" series of half-hour adventure telepix scheduled to resume February 20.

Producer: Hal Roach, Jr., Carroll Case

Director: Jim Tinsling

## TCA PRODUCTIONS

Hal Roach Studios, Culver City

ABBOTT AND COSTELLO featured in series of 13 half-hour telepix patterned after their motion pictures show. Now shooting.

Executive producer: Pat Costello

Producer-director: Jean Yarbrough

## DICK TRACY PRODUCTIONS

California Studios, Hollywood

"DICK TRACY" series of 39 half-hour mystery drama telepix resume shooting February 20.

Cast: Ralph Byrd, Joe Devlin set leads.

Director: Thomas Carr

## FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood

"TO STAND ALONE" started shooting Feb. 18 for "FIRESIDE THEATRE" series of half-hour drama telepix.

Cast: William Fawcett, Myra McKinney, Stanley Andrews, Dick Reeves, Don Rockland.

Producer-director: Frank Wisbar

Associate producer: Sidney Smith

## ZIV TV

5255 Clinton St., Hollywood

Two in "UNEXPECTED" series of half-hour telepix shoot in February. General casting for all pictures.

"BOSTON BLACKIE" four telepix in half-hour series shoot in February.

Cast: Kent Taylor, Toppenes, Lois Collier, Frank Orth, Robert Spence, Paul Kellier in support. General parts to fill.

Director: Paul Landres, Eddie Davis, So-bey Martin



# RADIO HYPO VIA SPECIAL EVENTS

## Web Execs See Top Pic Stars Making Break Into Video by Next Fall

A number of top film stars who have been prohibited from appearing on television via their studio contracts, are expected to make the break for TV starting next fall. That, at least, is the feeling of network programming toppers, who believe the major film studios will hold the line against video work for their star talent as long as possible, but will not be able to stem the TV tide much longer.

Web execs point to Clark Gable's breaking the ice by his appearance at the Eisenhower rally at Madison Square Garden, N. Y., Feb. 8. Even though Gable was under suspension at Metro at the time, the very fact that he agreed to go before the video cameras indicates how the tide is changing, they said. They conceded that it would take a personality with Gable's boxoffice value to chance the ire of his studio bosses, but cited also the fact that M-G has been the most outspoken anti-TV studio among the majors, and yet has taken no discriminatory steps against their star.

### Growing List

TV execs also point to the growing list of star performers being recruited from video by the majors, and yet still permitted to do TV spots. Mary Sinclair, for example, recently bowed out of her CBS video contract to sign an exclusive term deal with Paramount. While Par also has a tight ban against TV, it is permitting Miss Sinclair to do six video shows a year, all of which will be reserved for CBS. Same is true of Charlton Heston, who is under contract to Hal Wallis and has appeared in Par's "Greatest Show on Earth," and yet does a number of TV taping jobs each year.

Video toppers cite two reasons (Continued on page 37)

## Nighttime 'Kate' Still SRO on NBC

NBC-TV wrapped up sponsorship of its Wednesday night "Kate Smith Evening Hour" this week, with Anson, Inc., manufacturers of men's jewelry, signing for the 8:30 to 9 segment of the show on alternate weeks. Outfit will replace Norge, which is checking off the program at the expiration of its current cycle in April.

Since Anson's will be in on the alternate week setup only, rotating with Babbitt, the outfit will be represented on the show for only five stanzas through the end of the season. First show will be April 16. Grey agency handles the account. Deal, incidentally, indicates that NBC will probably delay changing the format of Miss Smith's show until next season, a move which had been anticipated because of the program's failure to crack the ratings on the opposing "Godfrey and Friends" show on CBS-TV.

## MACK AMATEUR HOUR TAKING OVER PHILLY

Ted Mack and the Original Amateur Hour staff train today (Wed.) to Philadelphia to stage tomorrow night's (21) Inquirer Charities Fund benefit show and ABC radio origination at the 13,000-seat Convention Hall.

Event will be marked by observance of Ted Mack Day, as designated by a proclamation issued by Mayor Joseph S. Clark, Jr.

Two-and-a-half program includes 25 amateur-winner acts and local contestants auditioned at Philadelphia's WFIL. All boxoffice proceeds go to the Inquirer fund.

Six-week press and broadcast campaign in the Philadelphia area was augmented by Mack's twice-weekly plug over both national networks, carrying the regular program from New York.

### No Decision

Sports fans who tuned into CBS-TV's "Schlitz Playhouse of Stars" Friday night (15), must have thought for a moment that CBS had its beer accounts mixed up.

Ernest Hemingway's "Fifty Grand," a prize-fight story, was staged on the Schlitz show, with the commercials linked directly to the boxing theme. As a result, they resembled closely the blurbs for Pabst beer on the Wednesday night fights on CBS-TV. One Schlitz plug, coming immediately after a boxing sequence in the play, looked as though Schlitz was sponsoring a regular fight on CBS.

## Goodyear Drops Whiteman; Arrow Cancels Shriner

Goodyear Tire has cancelled out the "Paul Whiteman Revue" on ABC-TV and Cluett-Peabody (Arrow Shirts) is mixing the Herb Shriner show on the same web.

Tire outfit's exit was expected, since the show was in the 7 p. m. Sunday period and Goodyear added an alternate week backing of "Television Playhouse" on NBC-TV a few months ago, thus giving it two shows on Sunday night. It was felt that after Goodyear saw how its dramatic program was doing it would drop Whiteman.

Cluett-Peabody is giving up the Shriner show, which has been hitting around a 16.0 rating in the 9 p. m. Thursday spot, after the April 3 telecast. Reason given is reallocation of ad budget, which cuts into TV appropriation.

Arrow shirt outfit reportedly was willing to continue sponsorship of the Hoosier comic on a skip-a-week basis, but Shriner turned down the offer. Young & Rubicam, Cluett-Peabody's agency, has been bullish on Shriner, and still holds an option on him. Agency is currently working on a radio series for him, and is planning a video show around him for the fall.

There is a possibility that Goodyear may put "Greatest Story Ever Told," television of which it has been giving some tryouts in the Whiteman time, into that 7 p. m. Sunday slot. "Greatest," a fixture on ABC-radio, was given showcasting both in vidpic and live format, with another tryout skedded for March 23. While Y&R handles "Whiteman" for Goodyear, Kudner is the agency for "Greatest."

## Exec Problem Still Acute; No Successor Spotted Yet For Don Davis at CBS-TV

Trouble confronting the networks and agencies in finding exec personnel capable of taking over a number of top jobs opening up in television, was further pointed up this week with news that CBS-TV has not yet found a replacement for Donald Davis as exec producer in charge of dramatic shows. Davis takes over as producer of the web's "Studio One" upon his return from a West Indies vacation, replacing Worthington (Tony) Miner who, in turn, is moving over to the rival NBC video web.

Person for whom CBS is prowling would be in complete charge of all the half-hour and hour-long dramatic shows now aired by the web, including "Studio One." Position is a comparatively new one, having been set up by program veepee Hubbell Robinson, Jr., when CBS split down the middle into separate AM and TV operations.

## REVAMPED NBC SETUP SETS PAGE

Growing realization by the networks that radio's greater speed and flexibility in news and special events coverage can provide a wedge in reasserting AM's vitality, is pointed up by NBC's revamped news setup. It's part of the general industry trend to stepped-up news coverage, in the wake of public interest in the elections.

For the first time since John Royal wore the programming mantle, NBC's news-special events department is now reporting directly to the program veepee. Under this concept, shows in the current events category have become a prime part of the network's program structure, and thus will be used to lend some front-page razzle-dazzle to the skein.

Evidence of the new speed and flair was NBC's quick dispatching of George Hicks to handle King George's funeral in England and the special reading by Whittaker Chambers of his "Letter to His Children" last week. The New Hampshire primaries, getting coverage by all the major webs, will be reported by a team of three NBC correspondents. Chain is also signing up some name writers to do special documentary programs, and is currently negotiating with Meyer Berger, Pulitzer prize-winning feature writer of the N. Y. Times; "Inside Europe" writer John Gunther, and "Hiroshima" author John Hersey, about preparing special alers.

### 'Voice Morgue'

In line with the new news emphasis, the web has started a "voice morgue" of half-hour shows, each containing taped excerpts from speeches of a celeb, which could be rushed on the air in the event of his death or another big news break. A set of scripts in dramatic form has also been prepped on a dozen top news names.

Under the new setup, news and special features chief Henry Cassidy reports to program veepee Charles (Bud) Barry, rather than directly to exec veepee Charles R. Denny. Barry, who works closely with AM and TV public relations v.p. William Brooks, can schedule a special events show more quickly than in the past, since he's in on the overall news planning, knows the shows that can best be cancelled, budgetary considerations, etc. As a result, the old days when public affairs and special shows were relegated to midnight spots are gone, and the one-shots now get prime time.

Every Tuesday and Thursday morning a team gets together with Barry to shape up the hyped news-special events plans. This comprises Ed Stanley, public affairs chief; Joe Meyers, assistant news-special events chief; Jack Cleary, eastern program manager; Sydney Eiges, public relations v.p.; Tom Gallery, newly-acquired sports exec; Mitchell Benson, who handles program packages, and Jake Evans, promotion topper, who covers the saleability angles.

## ALAN YOUNG'S MARCH EXIT; NEW FALL DEAL

Hollywood, Feb. 19. Alan Young cuts short his TV season March 27 when Esso, on the east, and Ford Dealers, on the Coast, withdraw their sponsorship of the comedy show. This will enable Young to meet commitments for three pictures this summer.

The CBS package, costing better than \$25,000, is being offered by Music Corp. of America for single sponsorship in the fall. Regional bankrolling is considered unwieldy and hereafter unacceptable to Young and CBS in view of show's latest Nielsen rating of 38.1 against NBC's "Dragnet."

## Katz Meet Cues Stations to Seek More 'Independence' From Nets Via Vidpix

### O'Gee Whiz

A staffer in NBC's program department unwittingly changed the nationality of the famed bandleader who composed "On the Mall" and other marches. In a message concerning the Cities' Service "Band of America" Jubilee, the NBC man wired the Coast that the program would include the tune by "Edwin Frank O'Goldman."

## Webs Don't Fear Katz Spot Move; Cite Pgm. Need

Launching of an all-out fight by the Katz station rep outfit to end the networks' alleged domination of television programming, apparently isn't fazing the nets. Consensus among top network execs, as revealed in a VARIETY check, is that the Katz group realizes that the pending lifting of the TV freeze will put the nets in an even more favorable position. Katz, as a result, is trying to line up the stations for its plan as soon as possible.

At a meeting in Chicago Saturday and Sunday (16-17), Katz toppers attempted to get the 19 TV stations represented by the agency to guarantee all spot advertisers that their time would never be pre-empted for network shows. They also urged the stations to bring their local and national spots rates into a position which would make them more competitive with network rates. According to the Katz execs, stations can make more money by selling local live or spot film time, with the latter dependent on TV films.

Network chiefs pointed out that the many problems now confronting them in clearing time on affiliate stations for network shows is due solely to the freeze. Once more stations are permitted to take the air, there will no longer be a number of single and two-station markets able to call the turn. When that time comes, according to the web execs, the stations will need the nets. As a result, they said, the stations will be forced to make up their minds soon, whether they want to operate on a strictly local or on a network basis.

Webs also took exception to Katz statements that networks are needed only to program sports and special events, which must feed a number of outlets simultaneously. (Continued on page 39)

## Hazel Bishop to Pick Up 'Cameo' Skip-Week; Options Summer Slot

Hazel Bishop lipstick will pick up "Cameo Theatre" on NBC-TV, alternating in sponsorship of the Sunday 10:30 p.m. show with Regent cigarettes. Regent's last week gave notice it was trimming its backing of the Albert McCleery-produced show to a skip-a-week basis. Agency for Hazel Bishop is Raymond Spector.

Lipstick firm, expanding its ad budget, will also take "Cameo" on a weekly basis in markets Regent doesn't use.

It's also understood that the cosmetic outfit has optioned a half-hour in the 8-9 p.m. Tuesday Milton Berle time slot when "Texaco Star Theatre" takes 13-week hiatus this summer.

Meanwhile, HB is checking out of its alternate week sponsorship of 30 minutes of "Stop the Music" on ABC-TV. It has been backing the first half-hour of "Stop" alternately with Prom.

Chicago, Feb. 19.

The continued upbeat of TV shows film may eventually evolve a new set of ground rules for television networking. Some hint of the new pattern is already beginning to emerge, pointing to spirited jousting between the regularly constituted networks and informal bicycle lineups of individual stations pitching for national spot biz via filmed program fare.

The advent of vidpix, increasing the feasibility of spot booking, is giving rise to hopes by TV station managers for a degree of "independence" from the webs that never prevailed in radio. And th stations, prodded by their reps, may be expected before too long to seek changes in the FCC rules governing the number of hours that must be kept open for the network's affiliation.

That an appeal to the FCC for a reduction in the current maximum nine daily hours of web option time is in the offing, was seen here last weekend at a parley called by the Katz agency and the 19 video stations it reps. It was obvious that the station men present accepted enthusiastically the so-called Katz concept of pushing tele pix as the vehicle by which the national advertisers may bypass the webs in favor of spot bookings. It was also apparent, that should spot film biz expand to the extent hoped by the rep firm, the individual plants will become more and more stingy about the amount of hours they'll allot to the networks.

### New Option Standards?

More than a hint that as film programming spreads, the stations should work for a revision of the FCC option standards, was dropped by exec veepee Eugene (Continued on page 38)

## 'Voice' Preps First Seagoing Station

Washington, Feb. 19.

First seagoing broadcast station will soon be put into operation by the Voice of America, to relay programs transmitted from stateside facilities and beam them directly into target countries. The station is now undergoing a test in the Caribbean, following launching of the U.S. Coast Guard Cutter Courier, containing the equipment, last week at Hoboken, N. J.

The Courier will operate while anchored at undisclosed locations, using either land-based antenna, or antenna supported by a captive barrage balloon filled with helium. The ship will carry a supply of balloons 69 by 35 ft.

The floating station, which is equipped with a 150kw medium wave transmitter and two 35kw shortwave units, was developed to provide maximum mobility, carry the "Voice" into areas not now reached, and combat Soviet jamming operations.

The Courier, a 5,800-ton vessel, is a former Navy cargo ship. It will be manned by a crew of 80, including 10 radio officers. "Voice" engineers will supervise operation of the transmitters.

## ADLER TO HEAD AM-TV FOR MORRIS CHI OFFICE

Wally Jordan, head of the William Morris agency's radio-TV operations, has hired Seymour L. (Stretch) Adler to head up the agency's AM-TV operations in Chicago. This is a first-time midwest, which focusing by the agency, which wants a key man situated strategically in that territory to contact the many midwest clients and talent buyers.

Adler was recommended by Kenyon & Eckhardt's Bill Lewis. He comes from WLW (Cincy) and Frederick W. Ziv background.



# Network Salutes and Special Shows To Fete WGY 30th Anni This Week

By JAMES L. CONNORS

Schenectady, Feb. 19. WGY, one of the oldest radio stations in the world, is this week celebrating its 30th anniversary with a series of special originations, network salutes, studio visitations and sound effects demonstrations. The General Electric Co. outlet has written many significant chapters in the history of broadcasting since Kolin Hager put it on the air at 7:47 p. m., Feb. 20, 1922, with the announcement: "This is station WGY; W, the first letter in wireless; G, the first letter in General Electric, and Y, the last letter in Schenectady."

The message was received by 300 amateur radio fans, the only persons with receivers in the area. Today, WGY ranks with the 10 oldest and most powerful stations in the country.

The tefoff program, of music and song, lasted 63 minutes. A male quartet and a soprano sang. A pianist soloed. Edward A. Rice, still heard regularly on WGY, played a violin solo. He will be one of four 30-year staffers participating tomorrow night (Wed.) in an hour's program dramatizing the station's story.

Others will be William T. Meenan, supervisor of news; Willard J. Purcell, chief engineer; and A. O. Goggeshall, music supervisor. Clyde D. Wagoner, of the GE News Bureau, who on June 30, 1930, was the first to broadcast a voice around the world; William Fay, one of WGY's earliest announcers, and now manager of WHAM, Rochester, and Hager, former station manager, will also participate. Voices of the late Calvin Coolidge, Alfred E. Smith, Dr. Charles F. Steinmetz and many other notables during the pioneer years of radio, will be heard.

## NBC Salutes

Salutes by NBC, with which WGY has been affiliated since Jan. 1, 1927, and by which it was operated from April 1, 1931, to Oct. 1, 1940, started Sunday (17) on the final half-hour of "The Big Show." Fred Waring also saluted the station on his TV show Sunday. (Continued on page 38)

## DOUBLE ANNI PREPPED ON WLW, WLW-T IN MAR.

Cincinnati, Feb. 19. Crosley Broadcasting has designated the month of March for a double anni celebration, marking the 30th anni of WLW and the fourth birthday of WLW-T, first tele station in Ohio.

To mark the occasions, Crosley prexy Robert E. Dunville and board chairman James D. Shouse have approved plans which include four simulcasts. First will be aired March 1, with an hour-long show including such oldtime WLW stars as Wendall Hall, Henry Fillmore, and the variety team of Gene and Glenn. Current stars on the airer will include Ruth Lyons, Mel Martin, Marian Spellman and Dick Noel.

As part of the anniversary hoopla, the AM station will beam the video outlet's personalities, and vice versa. Other special programs will be staged March 12, 19 and 26, with other features to be carried throughout the month.

## All-Day Hoopla for WOR Friday to Fete 30th Anni

WOR, N. Y., celebrates its 30th anni Friday (22) with an all-day, on-the-air hoopla. The Mutual key, which premiered Feb. 22, 1922, with a disk of Al Jolson's "April Showers," will reprise that record for its sign-on Friday. Another nostalgic item will be using one of its original mikes to give listeners an idea of the progress electronics have made over the past three decades.

John Gambling's program will play music of 1922 and the Barbara Welles airer will include a "newscast" of news stories of the day the outlet was launched. Jack R. Poppele, the station's first engineer, who spun the Jolson platter in the station's Bamberger department store studios in Newark, is now engineering v.p. and will take part in several of the anni features.

## Schenectady Mayor Sets Radio Week to Kudo WGY

Schenectady, Feb. 19. A proclamation designating this as Radio Week and recognizing the "leadership and pioneering" of WGY, currently celebrating its 30th anniversary, was issued by Mayor Archibald C. Wempler. Mayor called attention to the "valuable and vital information," as well as the "unlimited hours of pleasure," which radio brings its listeners. He described it as "a tremendous force in our American way of life."

WXXW, ABC outlet in Albany, extended birthday greetings Sunday (17) to WGY in a newspaper advertisement. The 10,000-watter offered "Congratulations for your high standards of operation and ethics, which have helped make radio America's No. 1 entertainment, news and advertising medium. Best of luck."

## Carter's Pearson ABC (& TV) Buy

Carter Products, which currently has a participation on Drew Pearson's Sunday evening newscast, is buying the columnist-gabber for a two-way AM-TV spread on ABC.

Carter would take over full sponsorship of the Sunday show and add a video version. Latter would not be a simulcast, but would be spotted on Saturday or elsewhere Sunday. Carter products are Arrid, Rise and Little Liver Pills.

Sponsorship on radio starts April 6, on the full web for 52 weeks. Agencies involved are Ted Bates and SSC&B. Most likely period for the tele show is 11 p.m. on Sundays.

## New Crime Documentary Series Nabbed by CBS-TV

"Police Story," new half-hour crime documentary series for television, packaged by Bernard J. Procter Productions, has been sold to CBS-TV. Show will be a combination live-film production, similar to Procter's "Big Story," and is expected to get a national ride on the CBS video web. Deal was agented for Procter by Music Corp. of America.

Series is the property of Procter Syndications International, new vidfilm outfit affiliated with Procter Productions. Latter firm, however, will handle the actual packaging.

## TV Drama Calendar

(Feb. 20-March 1)

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

**Feb. 20**  
**Kraft TV Theatre** (NBC—9 to 10 p.m.). "The Mollusc," by Hubert Henry Davies. With Dortha Duckworth, Ernest Truex, Catherine McLeod, John Newland.

**Celanese Theatre** (ABC—10 to 11 p.m.). "The Petrified Forest," by Robert E. Sherwood. With David Niven, Kim Hunter, Lloyd Gough, Dan Matthews.

**Feb. 22**  
**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "World So Wide," by Sinclair Lewis, adapted by Arnold Schulman. With Nina Foch, John Forsythe.

**Feb. 24**  
**Philco TV Playhouse** (NBC—9 to 10 p.m.). "The Tender Age," by Joseph Liss. With Anthony Ross, Stella Andrew, Wright King, Philip Coolidge.

**Feb. 25**  
**Lucky Strike Theatre** (NBC—9:30 to 10:30 p.m.). "Those in Favor," by Christopher Mayhew. With Raymond Massey, Michael Gorrin.

**Studi One** (CBS—10 to 11 p.m.). "Letter From an Unknown Woman," by Stephen Zweig, adapted by Worthington L. Miner. With Melvyn Douglas, Viveca Lindfors.

**Feb. 27**  
**Kraft TV Theatre** (NBC—9 to 10 p.m.). "September Tide," by Daphne Du Maurier. With Esther Ralston, Robert Pastene, Pat Breslin, Leslie Barrie.

**Pulitzer Prize Playhouse** (ABC—10 to 11 p.m.). "Melville Goodwin, U.S.A.," by J. P. Marquand, adapted by Don Ettlinger. With Paul Kelly, Margalo Gilmore, Jayne Meadows.

**Feb. 29**  
**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "Apple of His Eye," by Kenyon Nicholson and Charles Robinson. Adapted by Robert Presnell, Jr. With June Lockhart, Ward Bond.

## 'FBI' in 317 Markets As St. Paul Brewer Adds 50

Jacob Schmidt, St. Paul brewer, has bought Frederic W. Ziv's open-ended, "I Was a Communist For the FBI," for 50 markets. Sale, made via Ruthrauff & Ryan's Chi office, is for 33 markets in Minnesota, plus cities in North and South Dakota and Iowa.

With 13 other markets added in the past week, list of stations carrying the show was boosted to 317. Ziv is aiming for 400 outlets by March 30.

## 'Bob & Ray' Set In 6G-a-Wk. Class With Colgate Buy

Bob Elliot and Ray Goulding whose afternoon time was taken over by Ex-Lax for a soaper, have been bought by Colgate for a morning strip on NBC. Show which replaces Colgate's "King's Row," will start early next month in the 11:30 a.m. spot, following the soap outfit's "Strike It Rich" and preceding Armour's "Dial Dave Garro-way." Agency is Sherman-Marquette.

With the commercial bankrolling, the pair's income will hit around \$6,000 weekly, which is a fast rise for the duo who came down from Boston less than a year ago. Elliot-Goulding will hold on to their WNBC, N. Y. morning stanza, their Saturday night NBC show and their twice-weekly NBC-TV program which Colgate feels will help build their audience.

The association with Colgate, with the soap outfit latching on to the zanies while they're still relatively new and inexpensive, is figured to bode well for their video future. Since Colgate also backs the "Comedy Hour" on NBC-TV, Elliot and Goulding may wind up on that rotating comics show next season.

Coincidentally, it was Colgate's AM-TV exec Leslie Harris, who as an NBC program topper last year interested that web in building up the pair. The "Bob and Ray Show" purchase was Harris' second major recommendation at Colgate, first having been the soap firm's buy of "The Big Payoff" quizzer on NBC.

## KTTV Economy Axings

Hollywood, Feb. 19.

The past two months have seen 34 employees of KTTV discharged in an economy wave, with 17 being lopped off in the engineering department, and 15 in program.

Among those axed were three directors. Two were given their pink slips in sales also.

## From the Production Centres

### IN NEW YORK CITY

John J. McSweeney upped to sales manager of WMCA, with Howard Klarman moving into the sales staff as account exec. Indie is hunting for a new promotion manager to fill Klarman's old spot. . . . Jack Poppele, WOR engineering veepee, kudosed with a silver platter to mark his 30 years with the outlet. . . . The late Elias I. Godofsky, WHLI topper, was cited with posthumous award from the Hempstead Brotherhood Committee. . . . Dynamic Stores has bought a half-hour cross-the-board on WJZ, moving "Dean Cameron Show" up 15 minutes earlier to 4:15-4:45 p.m. . . . Hal Steck, ex-Radio Free Europe, named program director for American Committee for Liberation of the Peoples of Russia. . . . Merrill Mueller subbing for NBC's George Hicks while latter is in England covering the Queen Elizabeth story. . . . Bertram Lebar 3d, former WMGM sportscaster (as Bert Lee, Jr.), is now in boat training with the Marine Corps at Parri Island, S.C.

WKZO (Kalamazoo) prexy John E. Fetzer and his wife sailing on the S.S. Constitution today (20). . . . Ed (& Pegreen) Fitzgerald, who had served in the British Army, sat up several nights listening to the British shortwave in connection with the royal death and built two shows of their Mr. and Mrs. palaver around his past and present findings. . . . Gordon Fraser subbing for ABC femme newscaster Pauline Frederick, who is bedded with virus. . . . John Gibbs and frau Sandra Michaels off to the Coast; due back March 10. . . . Kay Armen on NBC's "Big Show" Sunday (24). . . . Marking the silver jubilee of the Cities Service "Band of America" show on NBC, the web hosted a party before the hour-long special broadcast at "21," with CS tossing a fete after the stanza at the Waldorf's Rainbow Room, with VIPs in tux at both affairs. . . . Irving Savings Bank using radio for the first time with two-minute weather reports cross the board on WQXR. . . . James Webb Young, consultant for Ford Foundation, is guest speaker at the Radio Execs Club lunch tomorrow (Thurs.). . . . Albert M. Offenheimer into "Wendy Warren and the News" in role of Murray Bolen—which coincidentally is the name of a Benton & Bowles producer he worked with over 20 years ago.

Raymond G. Muscarella, who manages Tony Bennett and Al Morgan, has partnered with flack Sid Ascher in R.G.M. Associates, Inc., handling talent personal management and publicity-promotion. Paul Brown named firm's promotion director. . . . Paula Stone's five-week-old stanza on WMGM is now SRO, with Pequot Mills and Charles Antwell products sponsoring. . . . U. S. Navy public information office has been getting an increasing number of requests from radio and television producers for tars to sing on their shows. Navy has been tossing many of the assignments at Harold W. Dundore, a boiler tender chief, who has tenored on various stanzas. . . . ex-WFDR publicity staffer Frana Klein goes to work for Hoover Co. as assistant sales promotion director. . . . Actress Jan Miner signed for a stint on NBC's "Big Show." . . . Emcee Johnny Olsen has become a stockholder in WKOW, Madison, Wis. . . . Florence Robinson has been added to the cast of "Stella Dallas." Charles Webster has joined "Young Wilder Brown."

### IN HOLLYWOOD

Paul Bartlett of KFRE, Fresno, was named prez of the California State Radio and Television Broadcasters Assn. His veepees will be Lloyd Yoder, KNBC, Frisco; Bob Reynolds, KMPC, Hollywood, and Leo Schamblin, KPMX, Bakersfield. . . . Copp Collins picked as successor to Harriet Crouse to drumbeat Mutual on the Coast. . . . The N.Y. boys "took over" last week. Clustered around Harry Ackerman's desk in one ocular sweep were George Rosen of VARIETY, Lester Gottlieb, Sid Garfield and Dave Jacobson of CBS. . . . Anne Nelson, assistant director of business affairs for CBS radio in Hollywood, around again after minor surgery. . . . Regal beer bought eight broadcasts of Red Skelton for a hookup of nine California CBS stations. . . . NBC's press chief, Syd Elges, was introed to the press gang at a wassail tended by Les Raddatz. . . . Announcer Marvin Miller narrating "Flight to Israel" for Carl Dudley. . . . Another radiotele, moppet Norma Jean Nilsson, has a featured part in Warners' "Miracle of Our Lady of Fatima." . . . Jack Johnstone will be at the helm of Hollywood Star Playhouse, which tees on NBC Feb. 24 for American Bakers Assn. . . . Prexy Frank Stanton dropped down from a Frisco speaking date to gab with the CBS toppers before returning to N.Y.

### IN CHICAGO

Fifteen-minute segment of WGN's "Johnson Family" now syndicated on WGBS, New York, WTAM, Cleveland, and WXYZ, Detroit, by the Illinois Meat Co. . . . Larry Alexander back on the WBBM announcer staff. . . . Zenith Radio veep C. F. Parsons new chairman of the Electric Assn.'s Radio-TV committee. . . . Jim McEduards is exiting his Chi NBC network radio sales berth, to join Tatham-Laird as an account exec. . . . Mutual has pactd with the Chi Cubs for its "Game of the Day" package. . . . Chuck Wiley, WBBM special events chief, and wife, vacationing in Cuba. . . . WGN farm director Norman Kraeft off to East Lansing, Mich., to record interviews with Michigan State College agricultural specialists. . . . WMAQ set to renew Jack Elgen for its nightly "Chez Show" at next month's option break. . . . C. Stuart Siebert has resigned as head of the Chi J. Walter Thompson public relations department. John Van Zant takes over.

### IN WASHINGTON

Gene Klavan, WTOU-CBS radio-TV disk jockey, was sole localite to appear on the Guy Lombardo benefit concert at Constitution Hall Saturday (16), before a topdrawer audience headed by Mrs. Truman. . . . Annual Jamboree of Advertising Club of Washington will be headed this year by agency exec Alvin Q. Ehrlich, with WDDC's Ben Strouse and WTOP's Cody Pfanstiel on committee. . . . Next Sunday's (24) "Air Force Hour" (Mutual) will highlight story of a B-29 crew who have named their superfort "Lemon Drop Kid," at suggestion of Walter Winchell, and who contribute to the Damon Runyon cancer fund after each Korean mission.

## Melvyn Douglas Series Grabbed by Pitt's WDTV

Pittsburgh, Feb. 19.

New telepix suspense series, "Hollywood Offbeat," starring Melvyn Douglas, has just been picked up here for 26-week spin on WDTV. It will be bankrolled by Spear's, downtown store, on alternate Thursday nights at 9.

Commercials are going to be done live by Florence Sando, local TV personality, who moderates the "Ask the Girls" panel for Sparkle Markets every Tuesday and Thursday afternoon for half an hour on Channel 3.

## BLOUSE FIRM BUYS INTO CBS-TV EASTER PARADE

Susquehanna Waist Co. returns for another one-shot stab on CBS-TV Easter Sunday, as sponsor of half-an-hour of the web's Easter Parade pickup from Fifth Avenue, N. Y. Blouse manufacturing firm, through the Marvin & Jess Levine agency, has signed for the 1 to 1:30 segment of the show, leaving the 1:30 to 2 part still open.

Susquehanna bowed into TV sponsorship several months ago when it bought 15 minutes of CBS' "Frank Sinatra Show," also on a one-shot basis.

# CASTING SETUP IRKS TV TALENT

## The FCC Looks Back

Washington, Feb. 19.

Marking the 25th anniversary of unified radio regulation in this country, the Federal Communications Commission last week looked back into its beginnings and noted a few changes that have taken place since the Federal Radio Commission (FRC's predecessor) opened shop on Feb. 23, 1927.

The old FRC came into being, FCC recalled, because there was "bedlam" on the air, as broadcasters jumped their frequencies at will regardless of the effect on other stations. There were 732 AM stations then operating, but when FRC issued regulations to eliminate the chaos, 50 stations surrendered their licenses within four months, and by 1933 the number of AM's had decreased to 599.

Although commercial television is only a few years old, the Commission found in an old FRC report that as far back as 1928 "a few" broadcast stations were experimenting with video.

Since the FCC took over FRC in 1934, a lot has happened in the radio field. The last 18 years, the Commission notes, have seen the advent of FM and TV on a commercial basis, adoption of standards for color telecasting, non-commercial FM stations, radar, coaxial cable and microwave relays for TV networks, and growth in radio "ham" operations.

In addition to the 4,700 commercial and non-commercial broadcast stations now in operation, the Commission points out that there are nearly 200,000 authorizations for non-broadcast radio stations. Collectively, these authorizations represent around 450,000 radio transmitters used in various forms of communication.

In the 18 years of FCC's existence, there have been 24 different commissioners. Only one has served two full terms (12 years). He is Paul Walker, one of the original FCC members, who took office when the agency started operations on July 11, 1934.

## 'SAME FACES' CRY SPREADS ALARM

Television actors have resumed their griping about the "lack of imagination" in video casting and the continued use of "the same old faces" on dramatic shows.

The beefing performers, while admitting that those actors being favored on the video channels today comprise a different group from that which had steady employment a season or two ago, complain that the casting directors are relying on a relatively small stable of thespians.

According to this line of argument, those hiring talent are guilty of "unvisionary" casting. It's charged that actors are "typed" on their superficial first impression rather than chosen on the quality of their acting, and that the casting directors fail to understand the variety of roles individual actors can handle. One actor, who was kudos for playing a colonel in an Army training picture, complained that he would never be given the opportunity of doing a similar part on a TV stanza, "because the casting execs are looking for the tall, broad-shouldered Army stereo-type."

### 'Type' Themselves

What some actors are doing is to "type" themselves. If the casting directors generally spot them as the business tycoon type, they heighten that impression by wearing, for example, a double-breasted coat with a black homburg. But they decry the need for such tricks and the practice of typecasting from a surface view.

The "alarming repetition of the same faces on TV" has prompted George Foley, packager of "Tales of Tomorrow" on ABC-TV, to adopt the policy for his forthcoming productions of using one "unknown" in a featured part on every telecast. "Every producer should recognize his duty of giving a chance to good talent," Foley said. "There is no scarcity of good talent—just a scarcity of known talent."

Another beef voiced by thespians is that it is very difficult to get behind the buffer assistants and secretaries who shield the casting directors from would-be auditioners. The troupers say they have to spend hours in anterooms, and even then may not get to the casting director.

With this problem in mind, two thespians—Allan Stevenson and Jewel Hart—have joined with Cecil Morener to form a new service, "Spread the Word." STW will notify producers of an actor's activities and his availability. Stevenson said the reason for the new service is that there are so many shows every week that actors have to notify casting personnel when they can be caught. Further, with 6,000 thespians seeking work, casting directors need to be reminded

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## NBC Sets Summer Sked for Election Flexibility; Oldies Reprise Due

### Show Biz Must Go On

Clifton Fadiman switched the old show biz axiom into "This Is Show Business Must Go On" Sunday night (17). Fadiman suffered a slight brain concussion when he slipped in his home Friday night, and was forced to cancel out on his scheduled appearance as a panel guest during ABC's Metropolitan Opera airer Saturday afternoon. Deems Taylor subbed for him.

On Sunday, though, Fadiman appeared at the rehearsal of CBS-TV's "This Is Show Business" at 5 p.m. and took his regular seat as moderator of the show when it took the air at 7:30. Viewers were entirely unaware of his injury.

NBC has set its summer radio schedule with emphasis on flexibility, to permit insertion of shows geared to the Presidential elections. Key half-hours are being reserved for programs on the political race and for purchase of time by the parties and candidates. It's the earliest the web has fixed its warm-weather sked.

Program veepee Charles (Bud) Barry is also putting stress on half-hour dramatics, with several old shows being taken out of mothballs. "The Aldrich Family" is being reprised, with a new cast (excluding Ezra Stone, who's now doing video production chores), to put a modest price tag on the series.

Going back still farther, Barry will exhumate the "First Nighter" show, which started some two decades ago. The "little theatre off Times Square" show, which had long been associated with Campana Italian Balm, will have as stars two of the original cast members, Barbara Luddy and Olan Soule, plus its director, Joe Ainley. Many of the old scripts will be used, with some rewriting.

Also to be reprised is "Ethel and Albert," the Peg Lynch-Alan Bunce starrer, which will be half-hour situation comedy, rather than the 15-minute strip form it had when Barry was associated with the series as ABC program veepee. Renewed interest in "E&A" stems from its click as a regular segment on the "Kate Smith Evening Hour" on NBC-TV. "A Life In Your Hands" will also be brought back, based on its rating history in previous years as a commercial replacement. "Life" looks certain for a permanent berth on the web.

Two important dramatic additions will be "NBC Theatre," hour-long adaptations of the world lit-

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## 'Claudia' Moves To CBS in GF Shift; 'News' Subs Schlitz

In a general reshuffling of some of its major television shows, General Foods this week decided to move the "Claudia" show from NBC-TV over to CBS video, and to drop its franchise on the Sunday night at 6:30 slot on NBC occupied by "Claudia." Also involved in the move is a cutback of "Schlitz Playhouse of Stars" on CBS-TV Friday nights from an hour to a half-hour show. Both Schlitz and GF are handled by the Young & Rubicam agency.

"Claudia" will wind on NBC March 23 and preem on CBS in the Monday night at 9:30 period March 31. "It's News to Me," currently holding down the Monday night CBS slot and also bankrolled by GF, will move into the Friday night 9:30 to 10 period, which is being given up by the Schlitz show. Last full hour show for Schlitz is March 28, with "News" taking over the second half-hour of its time starting April 4.

While reasons for the GF reshuffle were not disclosed, it's believed that the available positions for "Claudia" on each web partially dictated that show's move. In its Sunday night NBC airing, for example, the show directly bucked CBS' Sam Levenson show, which came up with a 22.8 rating its first time out. On CBS Monday nights, on the other hand, "Claudia" will be sandwiched between the high-rating "I Love Lucy" and "Studio One."

Y&R, meanwhile, confirmed this week that the Schlitz show will be filmed on the Coast when it cuts back to a half-hour format. Filming of the first in the series is expected to start within the next several weeks, but the initial stanzas won't take the air until middle or late April.

## Fifth General Mills Show Now Set for ABC Radio

General Mills is inserting "Whispering Streets," daytime serial scripted by Margaret Sangster, into the 10:25-10:45 a.m. strip on ABC, starting March 3. It takes over periods occupied by "Edward Arnold, Storyteller" and "Betty Crocker Magazine," the latter dropping down to the 4-4:15 p.m. slot recently inked by the sponsor.

New ailer gives GM five shows on ABC radio: "Lone Ranger," "Joe Emerson's Hymn Time" and "Silver Eagle," in addition to "Crocker."

## Joan Edwards As WCBS DeeJay

Singer Joan Edwards joins the list of name disk jockeys on the airwaves, starting March 3, in a half-hour show to be aired cross-the-board on WCBS, key station of the CBS web in N. Y. In line with the new show's preem and the resultant program shifting, the station has lined up several new sponsors, and is also recapturing the 4 to 4:30 p.m. strip from the network.

Several spot advertisers have signed for 52-week participations on Miss Edwards' show, which moves into the 9:30 to 10 a.m. strip. These include American Home Products and Aerowax, with several others expected to ink within a week. Station has also sold the "Cliff Johnson Family," which takes over the 4 to 4:15 p.m. period cross-the-board, to the Illinois Meat Co. Latter show originates in Chicago and is being transcribed for its local N. Y. airing.

Ruppert Beer also pacted with WCBS this week to bank-roll a five-minute news strip starting at 9 a.m. This will be followed by Bill Leonard's "This Is New York," which will henceforth hold down the 9:05 to 9:30 period. Miss Edwards' show, from 9:30 to 10, forces out "Tommy Riggs and Betty Lou" which, in turn, moves into the 4:15 to 4:30 strip. Station has not sold the latter show.

## Ted Lewis' CBS Dicker

Ted Lewis is cooking a CBS television deal with the network. It is one of Mario Lewis' projects. The "jazz tragedian" has done several stints on the Ed Sullivan-Mario Lewis package, "Toast of the Town." Mario Lewis, as exec producer for CBS-TV music and variety shows, wants to build a new package around the clarinetist-showman.

## Writers Guild Gets Strike Backing From League in Web Pact Confabs

Authors League of America council has authorized the Radio Writers Guild to call strike in its negotiations with the radio networks for staff continuity and news scribbles. Meanwhile the situation became somewhat more tense following the dismissal of four writers by ABC, two in N. Y. and two on the Coast, in an economy move.

On the Coast a tiff started with an RWG statement that it had wired ABC prexy Robert Kintner an ultimatum that unless proposed layoffs are rescinded, charges of unfair labor practice will be filed with NLRB. The union claims firings are a reprisal against the union, contending they are now engaged in pact negotiations, and therefore it constitutes an unfair labor practice.

To this ABC spokesman stated flatly, "It's not true. We are not negotiating with them. The Hollywood group is asking for negotiations at the national level. All our other contracts are at the local level. We can't even agree to the basis for negotiations. You might say we are negotiating on to how to negotiate. In any event, we regret that the cutback is necessary, but the RWG is no more affected than any other union."

Over Burdening? RWG Coast v.p. Larry Marks claimed "the layoffs cannot be compensated for by any appreciation."

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## All-Night Longhair At WDAS, Philly

Philadelphia, Feb. 19.

WDAS is the town's third station to launch an all-night program. From 1 to 8 a.m. on Sundays and from 1 to 6 a.m. on weekdays, station will offer longhair music, as opposed to the pop tunes offered on the long-running WIP "Dawn Patrol," and the recently launched Barry Kay show on WCAU.

Commercially are to be kept to a minimum and geared to the caliber of the program, and will never be permitted to interrupt a musical work. Brad Thomas and Gil Morris are the commentators.

All-night classical policy is idea of Max Leon, the station's owner. Leon, a candy manufacturer, founded the Philadelphia "Pops" Orchestra in 1945, and well known locally as a patron of music. The all-nighter increases WDAS' weekly quota of longhair music to 37 1/2 hours.

## Gargan Whodunit Picked By Lewis-Howe on NBC

Lewis-Howe, which is cancelling out on its "Tums Hollywood Theatre" on NBC, has picked up the William Gargan "Barrie Craig" whodunit on the same web.

Gargan show, currently aired at 10 p.m. Wednesday, shifts into "Hollywood's" Tuesday at 8:30 p.m. slot.

## Clearance Snarl Hypoed By 6 New Relay Additions

Plan to add six more key market areas to the microwave relay link in time for next summer's political conventions, is expected to result in further station clearance problems for the major networks now trying to tie down their affiliate lineups for the event. American Telephone & Telegraph revealed this week that Miami, New Orleans, Houston, Dallas, Fort Worth and Oklahoma City will be interconnected by next June.

Acquisition of the important single-station Pittsburgh market last week by CBS-TV, via the deal set by Westinghouse, CBS' convention sponsor, for DuMont's three owned and operated outlets, was thought to be bringing the fight for station clearances near an end. Both NBC and CBS are still reluctant to disclose exactly which stations they have wrapped up, reportedly because both WTMJ-TV, Milwaukee, and KSD-TV, St. Louis, although both primary NBC affiliates, have not yet signed with either web.

Of the six new markets being rushed onto the microwave line in time for the conventions, only Dallas has two stations. Other five are single-station setups, meaning the webs will be forced to bid for them also. All six were originally scheduled to join the link by the last half of 1952, but AT&T revealed it's rushing them through to meet the earlier date. It was emphasized, though, that priority of construction for national defense and possible material shortages make it "impracticable at this time to assure the advanced dates."

Further extension of interconnecting facilities to Tulsa and San Antonio will not be finished until later in the year, AT&T said.

## Miami to See Live Net Shows by July

Miami, Feb. 19.

Wometco Theatres-owned WTVJ, only video station in the south Florida area, will begin telecasting live national network shows by mid-July, according to announcement by Southern Bell Telephone Co. and station execs Friday (15).

Lee Ruwicht, station veepee, has already begun arrangements to bring the GOP and Demo national party conventions here for the first of the cabled programs. Previously it had been reported that facilities for such programming would not be completed until late in 1952. Work has been rushed on the coaxial cable from Jacksonville, however, with the Bell outfit expecting the July completion at same time as such facilities are made available to New Orleans and outlets in Oklahoma and Texas.



## FCC Desire to Spur UHF Channels May Aid Lifting 5-Station TV Limit

Washington, Feb. 19.

Prospects that the Federal Communications Commission will revise its monopoly rules to permit networks more than five owned and operated TV stations, advanced last week as DuMont threw its support behind the move. Previously NBC and ABC endorsed the plan.

Sentiment for the proposal is understood to be growing at the FCC in the interest of stimulating development of UHF stations and all-channel receivers. Agency is said to be impressed by arguments that network operation of UHF stations is needed to give "upstairs television" short in the arm. One commissioner, George Sterling, has publicly sponsored the move.

The agency has had a proceeding pending for some time to revise its multiple ownership rules, which limit licensees to seven AM, six FM and five TV stations. It is now pretty generally felt that the limit should be equalized across the board at least to seven. Some would like to see the limit set at eight, and this number may be agreed to.

### Separate Rule Likely

Although the decision conceivably could be incorporated in the final TV allocation plan to be issued within the next few weeks, it's more likely that a separate proceeding will be held to give the subject greater consideration. At any rate, the question should be disposed of before the Commission begins processing applications for new stations, which will be about June 1. This would provide opportunity to networks and others to file for additional stations.

DuMont went along with NBC and ABC in urging that the present limit of five stations be applied to VHF only, but unlike NBC, suggested a definite ceiling on the total number of outlets, which could be owned by one licensee. It suggested eight as the absolute maximum, and asserted that more than this number would be "dangerous to the freedom of communications." ABC had proposed that the limit be seven or eight.

The high cost of programming for TV, DuMont argued, makes network operation essential if there is to be a nationwide competitive video service. Seven or eight stations, plus the basic originating outlet, it held, are necessary to spread cable costs and permit regional distribution of programs.

DuMont agreed with NBC and ABC that the proposal would encourage UHF development, without creating undue concentration of control.

## TV Brass Brush Off Fears Of Any Red Infiltration; Cite House UAAC Record

Top brass of the major television networks this week declined comment on a statement of the House Un-American Activities Committee that warned the television industry against widespread Red infiltration, declaring that any comment would "only tend to dignify" the charge.

Pointing out that they "must still do business with the boys down in Washington," the network execs asked not to be identified by name. They intimated off-the-record, though, that there is no need for such a warning, since the Committee has not uncovered any Communists in radio or TV, and that there is no possibility of any Red infiltration.

On the Coast, however, CBS-TV veepee Harry Ackerman declared the video industry is "clean" of Communists, pointing out that CBS has a loyalty questionnaire which has been filled out by all employees and must be answered by all prospective help. Klaus Landsberg, veepee of KTLA, Paramount's TV outlet in Hollywood, said the very nature of TV—in that writers, producers and directors are employed permanently—would act as a safeguard against any such infiltration.

Dallas—John W. Rembert, managing director of KRLD-TV here, has announced appointment of Roy M. Flynn as manager. Bill B. Honeycutt has been named technical director for KRLD-TV. Flynn was formerly chief engineer for KRLD.

## Mull Gilbert Miller For Own TV Package Show

Legit producer Gilbert Miller may launch his own television show in the near future. Reps of one of the major talent agencies, as well as several ad agency execs, reportedly caught his guest appearance on Ed Sullivan's "Toast of the Town" via CBS-TV two weeks ago, and are interested in packaging a show around him.

Under present plans, the show would be titled "Gilbert Miller Presents." It would be either a quarter-hour chit-chat format, in which Miller would interview guest celebs and spin yarns based on his long experience in legit, or a half-hour or hour-long series, in which he would present condensations of some of his past legit productions.

## BMI Skedding 40 Program Clinics

Broadcast Music, Inc., has skedded 40 program clinics in 36 states and four Canadian provinces to be held in the fortnight period from April 28 to May 12.

Each clinic will feature three speakers traveling with the various BMI troupes and three speakers from each state in which the clinic is held. Following talks on important phases of programming, station operation and management, the clinics will go into open forum "bull session."

The meetings will be held in the following states on the dates indicated: Massachusetts (Boston), May 9; Ohio (city undetermined), May 9; Maryland (Baltimore), May 9; So. California (Hollywood), April 29; Washington (Seattle), tentatively, May 6; Alabama (Montgomery), May 8; Arkansas (Little Rock), May 2; Arizona (Phoenix), April 28; No. California (San Francisco), May 9; Colorado (Denver), May 2; Florida (Gainesville), May 6; Georgia (Athens), May 10; Illinois (Chicago), May 9; Idaho (Boise), May 2; Indiana (undetermined), April 28; Kentucky (Owensboro), April 28; Louisiana (Alexandria), May 5; Maine (undetermined), May 12; Michigan (Battle Creek), April 30; Minnesota (Minneapolis), May 7; Mississippi (Jackson), May 3; Missouri (St. Louis), May 6; Montana (Missoula), April 28; Nebraska (Omaha), May 1; New Jersey (Atlantic City), May 6; North Carolina (undetermined), May 2; Oklahoma (Oklahoma City), May 7; Oregon (Portland), May 7; So. Carolina (Columbia), May 5; So. Dakota (Sioux Falls), April 30; Texas (San Antonio), May 9; Tennessee (Nashville), April 29; Utah (Salt Lake City), May 1; Virginia (undetermined), May 1; West Virginia (Charleston), April 29; Wisconsin (Milwaukee), May 5; Upstate New York (Syracuse), May 8.

## Inside Stuff—Television

Ezra Stone will again double with two TV credits in one week. On March 29 he will stage and supervise his third Martha Raye show on "All-Star Revue," and the night before, he will supervise the staging of the Ezio Pinza show, with Norman Tokar probably holding the directorial reins again. It was erratumed that Stone bowed to Edward Duryea Dowling as producer of the Pinza show, a berth for which Stone never contracted. For the record, he replaced Leo Soloi as director after the second Pinza stanza, and has only staged or supervised the staging each week thereafter.

CBS-TV producer Irving Mansfield, continuing to emphasize variety on his Sunday night "This Is Show Business," has lined up an underwater ballet act for the upcoming stanza (24). He's booked Divina, who does a ballet number submerged in a tank of water, to do her act before the cameras. Glass-walled tank will be planted in the middle of the stage, permitting the cameras to dolly up to its sides to pick up the performer cavorting in the water. She reportedly does a two-minute act, holding her breath all the while.

The New York State Education Dept. would be required to "make a study of the possibilities of the use of television and the purposes for which it may be used in the aid of education," under the terms of a bill introduced last week by Assemblyman Philip J. Schupler, Brooklyn Democrat and a school teacher. "Such program," reads the measure, "shall include, but not be limited to, developing plans for the introduction into school classrooms of progress of artistic and cultural values, as well as educational programs." The Commissioner of Education is empowered, within the amount appropriated, \$100,000, to employ "such assistants and personnel as necessary" to carry out the provisions.

## Texas Station Sale

Amarillo, Tex., Feb. 19. J. Lindsey Nunn and Gilmore Nunn, owners and operators of KFDA here, announced sale of the outlet to Gene L. Cagle and Charley Jordan, both of Fort Worth, and Wendell Mayes and C. C. Woodson, of Brownwood. Cagle and Jordan own WACO, Waco; KFJZ, Fort Worth, key outlet of the Texas State Network, and KABC, San Antonio. Mayes and Woodson operate KBWD, Brownwood, and KNOW, Austin. Sale is subject to FCC approval.

## Mpls. Battle Looms As Celanese Show Blacks Out Fights

Minneapolis, Feb. 19. Because of the public demand for the Wednesday night TV fight telecasts, ABC had stepped aside and permitted WTCN-TV, its local affiliate, which also is hooked up with CBS-TV, to pass up its Celanese Theatre and permit the latter's alternate, Pulitzer Prize Playhouse, to be kinescope-shown at 9 p.m. Saturdays. But ABC now has asked for the Wednesday night time for Celanese Theatre and, in consequence, WTCN-TV only will bring the fight telecasts here on alternate Wednesdays, except when there's a title bout. The program schedule revision is bringing a lot of public heat on WTCN-TV.

Since the last Celanese Theatre substitution for the fight, WTCN has received more than 1,600 telephone and 500 letter protests. It expects a lot more after its failure to televise the fight tomorrow night (Wed.), but WTCN officials say they'll stand pat, regardless of the public clamor.

Pointing out that WTCN is entirely an ABC radio affiliate, Sherman Headley, its TV director, explains that ABC is "WTCN's bread and butter," and that the station owes its first allegiance to that network as far as TV is concerned. The ABC recall of the cable priority to CBS for the fights on all Wednesdays, obligates WTCN-TV to go along with the former, he says.

Morning Tribune columnist Will Jones (apparently no fight fan) applauded the WTCN decision to substitute the Celanese Theatre when it was first announced. In a column last week, he described the hassle that has developed, and called upon the viewers who enjoy tomorrow night's play to let the station know how they feel, pointing out that a telephone call or a note of encouragement "wouldn't hurt anybody's morale at WTCN-TV." The Friday night fights are telecast over KSTO-TV here. It's the only other Twin Cities' TV station. CBS-owned station WCCO is sans TV.

Houston—Ralph Mead, former director of the Houston Little Theatre, has been named chief of studio lighting at KPRC-TV. Mead replaces Gorman Erickson, who resigned to join staff of NBC-TV, Los Angeles.

## TV Code Acceptance Seems Smoothed By New Review Bd. Pick; 40G Budget

Bandera, Tex., Feb. 19.

## Palm Beach Golf Tourney Set for CBS-TV Airing

CBS-TV will carry the annual Palm Beach golf tourney again this year, under sponsorship of Goodall Fabrics, which also sponsors the tourney. Goodall has paced for the 4 to 6 p.m. time on the web May 18 (Sunday), which will be the final two hours of the tournament. Agency is Ruthrauff & Ryan.

It's expected that Red Barber, CBS sports counselor, and John Derr, CBS Radio's sports director, will team for the narration. Judson Bailey, named this week as CBS-TV's sports director, will produce. Tourney is staged annually at the Wykagil Golf Club, New Rochelle, N. Y., for the benefit of a Westchester hospital fund.

## FCC Okays Three AM's, Two FM's

Washington, Feb. 19.

Taking time out from its TV freeze-lifting deliberations, the FCC last week gave some attention to pending radio applications. Result was that five new stations were authorized, two of them FM, and a batch of transfers approved.

Agency issued a final decision on the contest for the 900 kc spot in Saratoga Springs, N.Y., granting the application of Spa Broadcasters, Inc., for a 250-watt daytime outlet. The competing application of Saratoga Broadcasting Co. was denied for default.

Commission also affirmed an examiner's recommendation authorizing a fulltime station on 1480kc in Dallas, to be operated by Lakewood Broadcasting Co.

A permit for a daytime station on 1380kc was granted to Portage Broadcasting Co. in Portage, Wis. The FM authorizations, both for metropolitan class outlets, went to Olney Broadcasting Co. in Olney, Ill., and Coastal Plains Broadcasting Co. in Tarboro, N.C.

Agency also passed on 13 applications to transfer ownership of stations. Largest of these was the sale of KWJW in Portland, Ore., to Rodney F. Johnson for \$200,000.

Other transactions approved were the \$150,000 purchase of stock in WFDF in Flint, Mich., by WFDM in Indianapolis, giving the latter positive control; sale of KDON in Santa Cruz, Cal., to Charles B. Grant for \$80,000; acquisition of control of KRIS in Bakersfield, Cal., for \$38,250; and sale of WIGM in Medford, Wis., to a new company for \$30,000.

One FM station was included in the transfers—KGFS in San Francisco from Warner Bros. to Electronic Service Corp., a Kentucky group, for \$30,000.

## CBS Preps 2 New Sports Shows With Barber, Derr

CBS Radio has wrapped up two new sports packages, one featuring Red Barber and the other John Derr, which it will start pitching to agencies and potential clients this week.

Barber, who is currently sports counselor for the web, will be starred in a quarter-hour, once-weekly show, titled "Stories of Sports," in which he will spin anecdotes culled from his long experience, and interview sports celebs. Derr, who is sports director for the web, will emcee "Whirl of Sports," designed as a weekly 10-minute roundup.

Derr's show is being grooved for the Friday night 10:05 to 10:15 slot, which would put it directly opposite the Gillette fights on NBC video and ABC radio.

## New Orleans TV Set Sales

During January, 3,387 television sets were sold in the New Orleans area, according to New Orleans Public Service, Inc.

This brings the total number of sets-in-use in the area to 81,764, as of Jan. 31.

Smooth introduction of the new National Television Code was forecast following selection of the NTC Review Board, which will be headed by John E. Fetzer, owner of WKZO-TV, Kalamazoo, Mich. The new code body, it was pointed out, includes a good geographical representation, station operators with wide experience in both radio and tele, and is co-educational.

Fetzer was named chairman of the review board by Harold E. Fellows, prez of National Assn. of Radio & Television Broadcasters, which met here in a two-day session. The TV Board of NARTB confirmed Fetzer's appointment unanimously and then took similar action on four other appointments to the five-member body.

The TV Board allocated \$40,000 first-year budget for administration of the new code. Later, providing standards for good programming and advertising practices, goes into effect March 1.

Other members of the NTC review board are J. Leonard Reinsch, veepee of WSB-TV, Atlanta, vice-chairman; Mrs. Scott Bullitt, owner of KING-TV, Seattle; Walter J. Damm, prez and general manager of WTMJ-TV, Milwaukee, and E. K. Jett, veepee and general manager of WMAR-TV, Baltimore. Under provisions establishing the review board, members of the NARTB governing board not eligible to serve on the review board. Members will serve without compensation.

### Four-Point Program

The review board's responsibilities, as set forth in the code, include:

- (1) Maintaining a continuing review of all television programming;
- (2) Receiving, screening and clearing complaints about television programming;
- (3) Defining and interpreting provisions of the code;
- (4) Developing and maintaining appropriate liaison with governmental agencies and with "responsible and accountable organizations and institutions."

Funds for the code were provided by the NARTB's TV Board, with the four video networks to contribute. Additionally, subscribing stations will pay \$520 per year if they are NARTB members. Of this coin, \$250 will be credited against the member's annual NARTB dues, making his net payment for supporting the code \$270.

## CBS-TV Expands 'Songs, Delays Super-Budgeter To Buck 'Show of Shows'

Any chance that CBS-TV might launch its all-out Saturday night fight against NBC's "Show of Shows" this season, was ruled out this week by the web's decision to expand "Songs For Sale" into an hour-and-a-half show starting March 10. "Songs," currently aired from 10 to 11 p.m., will expand into the 9:30 to 10 period also, thereby replacing Robert Q. Lewis' "Show Goes On," which is being dropped.

Since neither of the CBS shows has been able to tag a sponsor since the end of last year, it was expected that the web might jettison them both in favor of launching some super-budgeted program, to square off against the top-rated Sid Caesar-Imogene Coca-Max Liebman parlay on NBC. Web execs this week declined to reveal any of their long-range Saturday night thinking, for fear of tipping the opposition, but emphasized that they will go along with the expanded "Songs" for the rest of the season.

That "Songs" might return next fall, but in a different time slot, was also indicated by the CBS program toppers. They reiterated their belief that the show is a valuable property, which would have a good chance of pulling a sizeable rating against competition less overwhelming than the 50 ratings being drawn consistently by "Show of Shows." CBS' "Show Goes On" has been averaging an 11 or 12 opposite the second half-hour of the NBC extravaganza, while "Songs" has hit around a 15 opposite the final segment of the NBC show, and the following "Hit Parade."



# D. C. Eyes TV Stations on Political Behavior With 'Equal Time' Issue

Washington, Feb. 19.

Washington is watching TV network and station policies on making time available for political campaigns. It is keeping a legal eye open on practices, precipitated by TV, which may threaten the "equal time" requirements of existing laws.

Both the legislative and executive branches of the government are concerned that the high cost of TV time does not weight state and national elections in favor of candidates well heeled to pay for it. They are concerned that TV may commercialize, via sponsorship, the American election.

Already one powerful voice has been raised against charging for political time by networks in advance of party conventions. Sen. Edwin C. Johnson (D., Col.), chairman of the important Interstate Commerce Committee, which has jurisdiction over the FCC, told the Regional TV Seminar in Baltimore last Friday (15) he doesn't like it. If broadcasters are going to require payment for TV time, what chance, Johnson asked, will there be for the candidate without money?

The nets, it's believed, certainly will have to give up any idea of abandoning their previous practice of giving time to political candidates. Washington repercussions may force them to act soon, possibly this week, to give assurance that free time will be available.

While the FCC has no direct jurisdiction over networks, it's pointed out here, it has power over their owned and operated stations, and the agency requires stations to carry balanced programming. Equal opportunity to candidates of rival parties must be given by all licensees, the agency has held in several decisions. And the mere fact that opportunity is offered, the Commission has ruled, isn't enough. The broadcaster must aggressively take steps to insure that both sides of an issue are presented, the agency insists. It isn't likely the Commission will relax this.

(Continued on page 38)

## TVA, AFRA Tie-In Plan Readied

Constitutional committee of Television Authority, elected at the TVA's first national convention last December, has approved a proposed constitution for a possible TVA merger with American Federation of Radio Artists. Name of amalgamated union would be American Federation of Radio & Television Artists. The draft will shortly be sent out to members for consideration.

The proposed constitution was drawn up in the event of a TVA-AFRA merger. The TVA convention voted that such a bi-lateral wedding could take place, if the five eastern branches of the Associated Actors & Artists of America did not unite by July 1, and provided that AFRA was not the only union opposing a broad merger. The resolution embodying this plan was designed as a spur to a five-branch blending, and to permit AFRA and TVA to get together in the event that the other branches were stalling on merger.

Although the draft was reportedly given unanimous endorsement by the constitutional committee, it's expected it may run into some opposition. One source may be those who favor multi-lateral unification as opposed to the TVA-AFRA nuptials. They view the constitution as throwing a cloud over a possible five-branch splicing. A blueprint for the broad merger is being planned by labor relations specialists of Cornell and UCLA.

On the other hand, proponents of the draft voice the belief that the TVA-AFRA tie will benefit the performers in the field immediately, and that it can be the first step to formation of the "one big uni" many performers desire.

On the Coast an AFRA meeting was held Monday (18) and a TVA meeting will be held Feb. 28.

## Dean Subs Schaefer On WNBC, WNBT Publicity

Wini Schaefer, publicity director of WNBC and WNBT, N. Y., is moving into the AM outlet's ad and promotion department, to work on a special project.

Philip L. Dean, exploitation director of NBC, is leaving the network flackery to take over Miss Schaefer's post. Norman Pader will head up the NBC exploitation department.

## 'Several Weeks' Delay on Freeze End Seen By Coy

Fort Wayne, Ind., Feb. 19. End of the freeze on television will be delayed several weeks, FCC Chairman Wayne Coy indicated here yesterday (18). Addressing the Fort Wayne Rotary Club, Coy said: "Our hope now is that we can lift the freeze around the middle of next month." (In a speech Jan. 28 in Cleveland, Coy estimated the freeze would be thawed "in a month or close to that").

Coy said he expects that processing of applications for new stations can start "around May 15 or June 15," but pointed out that issuance of permits in larger cities will be delayed, because hearings will be necessary to select the most qualified applicants. "Bearing this in mind," he said, "I cannot see how there can be more than from 10 to 20 new stations on the air this year."

Coy predicted that eventually there will be upwards of 2,000 TV stations and over 50,000,000 TV receivers in use. He estimated that \$6,500,000,000 has already been spent for purchase and servicing of sets.

Discussing the long delay in ending the freeze, Coy emphasized that the allocation plan being developed will set a pattern for TV for generations. "I am proud of the fact," he said, "that the Commission has refused to be pressured by clamor from many quarters into taking the easy but short-sighted way. It would have been folly to have rigged up a jerry-built plan and sacrificed integrity for speed."

## FCC Rejects 'Blacklist' Hearing Bid; ALA to Sift Specific Data on Outlets

With the Federal Communications Commission having turned down the Authors League of America's request that it hear allegations of blacklisting in radio and tele, the writers group informed the Commission it will send any specific information it gets on the question to the FCC.

In a letter to ALA prez Rex Stout, FCC chairman Wayne Coy said he believes the blacklisting matters "not properly the subject of a general hearing by the Commission." Coy said the "day-to-day operation of a radio or television station is primarily the responsibility of the individual station licensee. Matters of business and artistic judgment, including selection of programs and talent, fall within the scope of the exercise of that responsibility. Licensees do have an obligation to operate in the public interest, and the Commission periodically reviews the overall operation of each station, usually in connection with renewal proceedings."

Coy added, "Any specific information which might establish that a licensee has surrendered responsibility for the operation of his station would be relevant in such review."

Stout said that when such specific information as defined by Coy was obtained, it would be referred to the FCC.

## 'People Act's' Rating Payoff

Unusually high rating for a public service series has been racked up by "The People Act," Ford Foundation-backed program on CBS Radio. Stanz, which is beamed on Sundays at 10:05 p.m., hit a 7.1 Nielsen, with 33% share of audience.

That's better than a flock of high-budget commercial shows circulating the networks' nighttime kilocycles.

## NBC Builds Field Units for Hypoing Shows a la H'wood

Taking a leaf from the film companies' book, NBC is expanding its exploitation department and will put into the field teams to give its shows and stars the same kind of badly that pic studios have used.

Heading up the unit is Norman Pader, who before joining the web was with Republic and United Artists, and who also did special campaigns for 20th-Fox. Working with him will be Bill Stein, who has been a publicity writer at NBC, and Kathleen Lamb Whalen, film tub-thumper, who is moving to the network.

Exploitation team's first job will be a week-long campaign in Baltimore on behalf of the Ralph Edwards NBC-TV afternoon stanza. Group left for Maryland yesterday (Tues.), where it will work closely with Tony Provost, head of the WBAL-TV affiliate, and Tom White, WBAL flack chief.

The unit will set up various tie-ups with department stores, civic organizations, newspapers, etc., using street baby, special events, contests, window displays and similar exploitation devices. The many-sided campaign for the Edwards show, which will be field-tested in Baltimore, will be used as the blueprint for similar drives which will be staged by the chain's other affiliates, based on the practical experience in the WBAL market. Unit will prepare manuals to aid the local outlets.

Following the push for the Edwards airer, a pilot campaign for another NBC radio-or tele stanza will be drawn up for field-testing in another city. In this manner NBC hopes to develop drives, which have been proven practicable, for its key properties.

The concentration on exploitation as an adjunct to publicity and ad-promotion is part of the networks' trend towards giving bankrollers extra support, as in the merchandising aids which both NBC and CBS are now offering. NBC web expects that competing chains may be forced to follow suit with exploitation staffs of their own. The chief problem anticipated is that many sponsors may ask for the new service.

Jo Dine, director of NBC press department, said that the field exploitation plan was developed over a period of months as the best possible instrument for hypoing audiences on a national scale. It will cover both radio and TV and will involve the active cooperation of the affiliates' ad-publicity staffs.

## Radio-TV Due For Defense Dept. Coin

Washington, Feb. 19. Renewed assurance that there will be no discrimination by the Defense Dept. in the spending of funds for recruitment advertising was given to the National Assn. of Radio-TV Broadcasters.

At a meeting with Lt. Col. William Berkeley, publicity chief of the military personnel procurement supply division, it was agreed that Army-Air Force advertising plans will be completely reviewed. Representatives of the Grant agency, which is handling purchase of space and time for the Army and Air Force, participated in the conference.

NARTB has been fighting to give broadcasters a slice of the military ad budget ever since Congress singled out radio and TV last fall in deleting funds for recruitment advertising.

# Where There's a Will, There's Tele, As Sets Mushroom in Non-Video States

## Newspapermen In Demand as Gabbers

Detroit, Feb. 19. There has been a sudden rush here for newspapermen to handle news programs, formerly handled by announcers with little or no newspaper experience.

Mark Beltaire, Detroit Free Press columnist, has been signed by WXYZ for a news broadcast nightly direct from the city room of the Free Press.

Ray Giardin, veteran Detroit Times crime reporter, got a similar assignment from CKLW.

## Tele Booms Mpls. Golden Gloves Gate 30%, Stems Slide

Minneapolis, Feb. 19. Charlie Johnson, Minneapolis Star executive sports editor and director of the Golden Gloves tournament which it annually sponsors, credits the use of TV, in part, for a 30% increase in attendance and gross this year, the first time any part of the event was televised.

Attendance at the tournament had been steadily declining since 1948, and Johnson says he felt it was at a crossroads, where every possible promotion and advertising medium should be used. WTCN-TV was offered the entire four-day tournament, but couldn't obtain a sponsor to foot the bill. Johnson then permitted an unadvertised telecast of one hour of the second night bouts as an experiment.

Following the partial telecast, there was a decided attendance gain for the third night, when the quarter finals were held. The first two nights' attendance gain averaged 25% over the preceding year. That of the third night showed a 30% increase. Johnson then agreed to permit the telecast of the finals on the fourth and final night, five days later: WTCN-TV lined up a sponsor, and on the basis of \$10 a minute as the fee, paid the Minneapolis Star \$700, which was velvet and a new income source for the newspaper.

## 'Screen Directors,' '\$64' In Hiatus Edition Of 'Tandem Plan' at NBC

NBC radio is setting up a summer edition of its "Tandem Plan." Shows on the participation plan during the hiatus season will be the hour-long "Screen Directors Playhouse," which has been off the air for some time, going into the 8:30 p.m. Friday period, "64 Question," which will go into a Sunday evening slot, and "Mr. Keen," which remains in its present Thursday at 8:30 p.m. spot.

Present "Tandem" plan, which is sold out with Whitehall, Liggett & Myers and American Chiclé, has the final half-hour of the Tallulah Bankhead "Big Show," a half-hour of the Dean Martin-Jerry Lewis layout, and "Mr. Keen."

During the summer, the web will continue Brian Donley's "Dangerous Assignment" and Joel McCrea's "Tales of the Texas Rangers" as part of its "Minute Man" co-op plan.

## Pinza Show Shifting To Coast for His Film Stint

With Ezio Pinza set for a lead role in 20th-Fox's upcoming "Hurok Story," his Friday night NBC television show will move from N. Y. to the Coast in April.

"Hurok" rolls on the 20th lot April 15, but Pinza must report to the studio by April 3. As a result, his first Hollywood-originated TV show will be April 4. Show, sponsored by RCA Victor, alternates Friday nights with the Dennis Day show, which also emanates from the Coast.

Whether there's a TV station within reasonable distance for reception or not, there apparently are video aerials on houseposts in every one of the 48 states. A report issued by the Radio-Television Manufacturers Assn. last week so indicates. It shows that although there are 15 states without video outlets, receivers were shipped into every state in 1951. This was the first year in which this has happened.

Even in Montana, whose nearest point to a TV station (in Salt Lake City) is 250 miles, 123 sets were shipped to dealers last year. There were also from 40 to 80 receivers shipped into Oregon, Idaho, Colorado and North Dakota. None of these is within 100 miles of a TV stati

It's obvious from the RTMA report that people are finding a way of getting a picture on a TV receiver, if it's barely possible to bring in a signal. This is done by various methods, or a combination of methods. In some cases, boosters are used to pull in an otherwise unobtainable image. In others, high antennas are constructed to overcome line of sight obstacles. Often, both devices are used. The resulting picture has plenty of "snow," but it's a picture and the sound usually is clear.

## 'Partial' Lift

The RTMA report reflects several developments during 1951. One was the "partial" lifting of the TV freeze by the FCC, which permitted a number of stations to substantially increase their power and expand their coverage areas. This may account for the shipping of more than 5,000 TV sets into Maine, whose southernmost point is beyond the normal reception radius of any Boston station. In previous years, RTMA reports showed only a sprinkling of sets shipped into Maine.

Also believed to be influencing distribution of sets in the non-TV states are advancements in receiver design, as indicated in advertisements by leading brands of "long distance" tuning capabilities of new models. Continuation of the freeze and "saturation" of markets in many TV cities, have doubtless stimulated the manufacturing industry to develop receivers to attract fringe area markets.

In some cases, establishment of so-called "community" antennas may have opened up new markets for sets.

The RTMA report is based on shipments to dealers and does not necessarily mean sales to consumers in the same states. In some cases, the dealer, the nearest source of supply for border state customers.

## WDAF-TV Drops 2d Godfrey Ainer

Kansas City, Feb. 19. WDAF-TV, Kansas City Star station, has cleared its schedules of any Arthur Godfrey programs, last week dropping "Godfrey and His Friends." Show is the second Godfrey stanza dropped by the station, which earlier had replaced "Talent Scouts" with the "Voice of Firestone" on its Monday evening ter.

First show was dropped after the station received complaints about Godfrey's choice of material and remarks, according to general manager Dean Fitzer. Godfrey replied with verbal blast on his radio program. Station management then decided it was not necessary to carry either Godfrey show and dropped the afternoon session.

Station manager Bill Bates reported that dropping of both shows had brought comparatively little repercussion from viewers. Godfrey morning radio sessions are carried here by KMBC, CBS outlet.

New Orleans — Art Linkletter, host of CBS' "House Party" and "People Are Funny," will be guest here of Blaise S. D'Antoni, president of the Standard Fruit and Steamship Co., for the Mardi Gras festivities Feb. 24-26.



**top 29**



# Television Follow-Up Comment

Ed Sullivan has had his work cut out for him on TV this year, through his "Toast of the Town" via CBS-TV, bucking directly the super-budgeted "Colgate Comedy Hour" on NBC-TV. But, judging from the "Toast" stanza Sunday night (17), Sullivan and his Lincoln-Mercury sponsors, through a gradual upping of their budget, are getting enough name talent and production values to hold their own against any competition. On Sunday's show, the columnist-emcee presented Chapter II of his "Story of George White's Scandals," spotlighting such performers as Harry Richman, Toni Arden, Frances Williams, Richard Hayes, Smith & Dale and, for a wrapp, White himself. Sets, an expanded line of dancers and general production accoutrements matched or topped almost any which Sullivan and his co-producer, Mario Lewis, have used on the show to date.

As with the original "Scandals" stanza several weeks ago, Sullivan didn't present an actual story of the erstwhile Broadway revues. Instead, Sunday's edition was more of a straight vaudeo production, with the "Scandals" theme used as a peg on which to hang the various numbers. Show opened for example, with a fast-paced DeSylva, Brown & Henderson medley, spotlighting Richman, the Costello Twins and the line, all working on a neatly-built show boat set. While thing ran only 10 minutes, but was entertaining all the way, Sullivan pulled a funny fluff. Incidentally, by referring to the set afterwards as a Mississippi River "row boat." And it was apparently unintentional. Danny Hootor registered in the opener with a fast tap routine.

Rest of the show ran in equally bright fashion, including Smith & Dale in the "Lost Flyers" skit from the 1926 "Scandals," Miss Arden thrashing "Somebody Loves Me" from the '23 edition, and Miss Williams reprising "Pickin' Cotton," which she introduced in the '28 revue. Hayes belted across "My Song," in which he was backed by a rear-screen projection device of a tropical beach scene. Smith & Dale returned to do the "Ambulance Chaser" sketch from the '26 "Scandals," and Richman ran through "Had to Be You" at a piano and then "Walkin' My Baby" with his sailor straw and cane. His voice obviously hasn't kept up with his showmanship savvy.

Miss Arden teed the finale with a bluesy arrangement of "Charleston," giving way to the 12-gal and six-boy line in a fast tap rendition of the classic. Sullivan then brought White onstage for the windup, to jog through the steps which he had choreographed when the dance was first introduced. It was a warm, human interest stunt and made for a socko denouement and Sullivan's promise that he would present a third chapter of the "Scandals Story" in the near future. Evidencing the speed of the show, Sullivan still had time to inject his usual introduction of audience celebs, in this case pole-auditee Bob Richards and ex-Office of Price Stabilization chief Michael V. Di Salle.

Sullivan also introduced a couple of new commercials for the '52 Mercury and Lincoln. They were as socko as the show.

If studio laughter is any criterion, then Eddie Cantor's Carnegie display on Sunday (17) was successful. However, to a home viewer, it seemed that the comic was beaming all his material to the studio audience, composed of gobs from the Long Beach naval station. There were many garrulous and unrewarding stretches for the video audience. There was so much gab on this gob show, that it seemed that a dumb act, strategically spotted, could have walked off a major hit.

It was pretty much of a show belonging exclusively to Cantor, although he had the versatile Sammy Davis, Jr., topping the Will Mastin Trio as the major guest for the evening. The younger Davis is a performer who excels in many departments, including hoofing, singing and impressions. After he made good, Cantor announced that he would be repeated on his next edition.

Other outside turn was Reggie Rymal, who continued the gab. He exhibited some effective paddle-board tricks but was a bit verbose in explaining most of them.

The "Maxie the Taxi" bit wasn't up to par. Bit was done with two femmes, each of whom was visiting a sailor at Long Beach. The

southern dame was particularly cloying.

Cantor's other contributions included participation in a sketch in which he depicted a wealthy sailor, in which the laugh content didn't justify its long running time. His generous song turns, one a baby medley, had various dancers doing short bits, and the finale medley was to the accompaniment of a small band.

ABC-TV's "Pulitzer Prize Playhouse" furnished an interesting and well-staged documentary presentation of the Korean war Wednesday night (13) via "Hill 346." Play, penned by Norman Lessing, was based on the front-line dispatches written by Marguerite Higgins for the N. Y. Herald Tribune, which won for her one of the 1951 Pulitzer awards for journalism. But, while the show sustained interest throughout, it lacked impact because of Lessing's overplay of the philosophical aspects of battle, which left little time to warm up his characters. It was documentary enough, but without the human interest factors, which would have made it a sock presentation.

Miss Higgins herself, garbed in her combat correspondent's uniform, appeared before the cameras to narrate, displaying an easy, attractive personality. But, despite her appearance and that of a contingent of w.k. thespians and a National Guard unit, it was the work of director Lawrence Carra and his technical crew in staging the battle scenes which proved the star of the show. Carra made good use of the film clips to lead into the climactic finale, a simulated live action of the capture of Hill 346 from the Reds. Staged entirely inside ABC's big TV studio in N. Y., the battle scene had all the earmarks of reality, including explosions timed for the right moment, suspense, wounded GIs, etc.

Lessing's play sharply underscored the strange character of this war, with the men fighting sporadic actions while the truce talks are going on. He gave full play to the ennui and bewilderment caused by months of waiting, then the fear and revived courage brought on by a return to fighting from one hill to the next. Philip Bourneuf, as the company's C.O.; Philip Coolidge as the wise sergeant, and Vaughn Taylor, as a GI grandfather, scored impressively in the lead roles.

Panel on CBS-TV's "This Is Show Business" Sunday night (17) demonstrated how an apparently delicate subject can be handled with good taste by an adult group of funsters, and turned into a subject for uninhibited laughs. Comedian Roger Price posed as his "problem" his lamentable lack of sex appeal, asking the panel to advise him on projecting his s.a. Moderator Clifton Fadiman, regulars Sam Levenson and George S. Kaufman and guest June Haver took it from there, sparring for several minutes on the subject without getting vulgar in any way. And they drew real yocks.

Price, who starred in last summer's "How To" on CBS, whammed across his "lecture" routine on the inner workings of a video receiver. He displayed some bright, original humor and a good sense of delivery for a time performance. Louis Van Overbeek, who opened the show with some good precision tapping, best feature of which was their work on the small staircase props. Rosemary Clooney, as the third act, scored with her rendition of George Gershwin's "I'm Just a Little Girl," with the fact that the tune isn't one of the currently overplayed Hit Paraders responsible for much of its lure. Producer Irving Mansfield and director Byron Paul introduced a new tilted camera angle on Miss Clooney, which had little purpose but which was different. Hank Sylvan and his orch. per usual, backed the acts excellently.

NBC's "Lights Out," Monday night (18) initiated "Operation Frontal Lobe" the Sylvester II (Pat) Weaver idea in which a sponsor will devote one show monthly for an educational or cultural idea. The beneficiary of this Admiral-sponsored show was the Eye Bank for Sight Restoration, which is the clearing house for exchange of eyes willing to restore sight to a blinded person.

In the case of "Lights Out," the virtual takeover by the Eye Bank seemed an excellent idea. Not only did the show sponsor put itself in

position to do a tremendous amount of good by informing the public of the Eye Bank's function, but the show itself achieved a change of pace. The theme was changed to "Lights On" by George Gallop, and the program did a bit of education of the functions of that institution.

A blinded war vet, played by Steve Hill, took the operation at the Manhattan Eye and Ear Hospital, where the Bank is located. But despite the successful surgery, he was unable to enjoy his new-found sight because of hatred for the man, who he believed, caused his blindness at Okinawa. Thomas Mitchell, a friend, ultimately convinced Hill that he had his restored eyes on the wrong goal.

The concentration on a philanthropic endeavor in this case was done in a manner that reflected credit on the sponsor and network. Commercials were still allotted normal time, but storywise, line was aimed at the institution. "Operation Frontal Lobe" worked out excellently for all concerned at the preem.

The meaty portion of RCA Victor's "Ezio Pinza Show" over NBC-TV last Friday night (15) was a story line as prelude to the basso's pairing with Met soprano Patrice Munsel in the costumed Wedding Scene from "Don Giovanni." Pinza, who had trapped him for an appearance at an Italian benefit without informing the star in advance, Pinza was obliged to agree in order not to embarrass his servant, who had slyly observed that the affair was a sellout. Miss Munsel was snared by her elevator man under ditto circumstances. It was good clean fun with bright dialog.

Surrounding the half-hour stanza were some good songs. Pinza teed off the display with a spiritual, "Wanderin'," culled from his concert appearances. Spotting him from a fireplace helped the mood. Pinza and Miss Munsel duetted "All the Things You Are" for a pleasant filler, and the soprano soloed another aria. Midway through centered Tex & Jinx at the RCA Exhibition Hall in New York, in which they did quickie interviews of Dave Garroway, George Abbott and Fred Allen for TV sets.

NBC-TV's "Royal Showcase" reverted to its original premise of showcasing both new and experienced talent Sunday night (17), by spotlighting comic George Hopkins and comedienne Beatrice Lillie. Show, which is directed and emceed by George Abbott, broke away from the formula of the preceding stanza by featuring Fred Allen and Perry Como, neither of whom can be classified among the "new" entertainers. Since Abbott has groomed a number of tyro performers via his "Best Foot Forward," etc., it's a natural for "Showcase" to spotlight the newcomers. When it does, it carries considerable more impact than when it's just another vaudeo presentation.

Abbott, who's participated in some of the sketches on the show, confined his activities Sunday night to emceeing, introducing Hopkins with a ad of hop talk that seemed slightly overdone. Hopkins impressed as an uninhibited comic, who could score with better material and less reliance on patfalls to draw the laughs. His opening monolog was so-so, but he clicked on his caricatured impersonations of current pop singers, demonstrating neat versatility in his miming of Frankie Laine, Billy Daniels, et al. Gordon Jenkins and his orch. with a well-outlined group of singers and dancers, socked across the mid-spot with a visualization of their record click, "Skip to My Lou."

Miss Lillie, per usual, registered solidly with her sketch about a housemaid. Bit ran almost a full quarter-hour but, with her pixieish antics and socko timing, she kept it perking for a full quota of laughs. Ben Grauer handled the U. S. Rubber commercials competently.

Morey Amsterdam replaced Ed Herlihy last week on the WNET, N. Y., 9 to 10 a.m. cross-board. "Breakfast With Music." Locally installed today, the Dave Garroway & Co. 7 to 9 block. When caught at finish of his first full week Friday (15), the fast talking comic-ellist seemed to be in good stride, supported by mainstays Milton DeLugg and his small music crew and singer Francey Lane.

The worst that can be said of "Breakfast" is that it was an innocuous hour. It offered some

pleasant relief for hausfraus who've sent their brood off to school and are looking around for intra-mural divertissement not connected with household chores. Amsterdam didn't pretend to take anything seriously, preferring to do pasquinades on household hints, the weather, birthdays and anniversaries, etc.

DeLugg broke through with a few solo song-accordion items, some hand-backed, and Miss Lane worked in two or three chantings in traditional easy-going morning style. All three wedded for some shenanigans, with Amsterdam spread-eagling the whole with interruptions and badinage. There were a few of the regular gimmicks, such as dipping into the penny barrel after studio contestants identified songs. A GI guessed one number ("Slow Poke") before it was played, since Pee Wee King's name was linked with it.

There were plenty of giveaway plugs, but the paid route seemed to be reserved for Robert Hall Clothes and Broadcast Meats. This kind of relaxed show can go on indefinitely. No production to worry about; no glamor; no early a.m. artifice.

Ernest Hemingway's short story of the prize ring, "Fifty Grand," was given a hard-hitting presentation on CBS-TV's "Schlitz Playhouse of Stars" Friday night (15). Yarn, penned by Hemingway some 20 years ago, must have sounded plenty modern to fight fans, as it told of a middleweight champ at the end of his career, who wanted to give up the ring but had to take "just one more fight" to get out of debt. With Dane Clark starred as the boxer, to top a fine cast, the action was slammed across under the sharp direction of Bill Brown.

Prize-ring sequences were as good as many a legit fight seen on TV, and to those unacquainted with the Hemingway story, must have held just as much suspense and interest. While Clark was actually in the ring, swapping punches in full boxing action, Brown nonetheless utilized a couple of standbys for closeup action to keep the thing moving. This was the only part of the show which was overdone, since the ruse was obvious where it should not have been noticeable. Otherwise, the use of referee Ray Miller to play himself, and of N. Y. Times' fight reporter Lou Effrat, also playing himself, helped give the larger a welcome realistic flavor.

Clark, excellently adapted by Arnold Korny, had the 33-year-old champ talked into his last fight by his manager, also hard up for cash. Knowing his young opponent would slaughter him, he was willing to take the punishment for the necessary moola. Group of gamblers put the fix on him, though, by leaking information to him that his opponent would take a dive. Champ then hocked everything he had to bet on himself, only to learn at about the eighth round that it was a fix. He lost, but in so doing, won back his wife and teenage daughter, who had left him when they learned the fight was crooked.

Clark turned in a masterful performance, both in the ring and in the straight thesping department, making the characterization completely credible. Ruth Ford scored solidly as his long-suffering wife, who couldn't stand to see him taking a licking. Anthony Ross, as his manager; John Mariotti, as his Negro second; and Pat O'Malley, as his trainer, topped the uniformly good supporting cast, although Nancy Devlin, as the daughter, was slightly erratic in her acting. Sets, camera work and other production accoutrements were stand-out.

Durdward Kirby again handled the Schlitz commercials, tying them into the boxing theme via film evidently lensed on the same sets used for the show.

To tee off its new 39-week cycle stemming from the Alfred P. Sloan Foundation (which has supplied a fresh bundle of \$140,000), "American Inventory" put its best foot forward last Sunday (17) at 1:30 p.m. over NBC-TV by spotlighting "Kukla, Fran & Ollie." This was a bit ironic, inasmuch as the Burr Tillstrom bundle out of Chicago some months ago was cut down to 15 minutes, and here it was showcased on the Sabbath in its patently half-hour half-hour groove. At mid-point in the "Inventory" pitch, titled "Penny Saved," one of the Kuklaputians remarked on the extra-curricular extension, shrewdly tongue-in-

cheeker which was not lost on the cognoscent.

There is a hot rumor around that, by creating "KFO," Tillstrom invented television. There was nothing on the Sunday block to dispel this notion. Called upon to propagandize the virtues of saving to build up the nation's economy and productivity, the puppet troupe, with Fran Allison centered as usual, probably did more to define the function of thrift in down-to-earth terms than the most learned fiduciary minds. But the research was supplied by the august Brookings Institution probably meant reducing it to TV English.

Actually, the principles behind saving were enunciated by the least mentally endowed among the Players, the tender and sensitive Mercedes, the only one of the troupe with a bankbook. The others hoarded their coin in such orthodox places as sugar bowls, money belts, and in the piano. This kind of subversive activity was denounced with "KFO" light-veined skill, along with terrible yearnings (mostly Ollie's) for such non-ables as cement mixers, second-hand escalators and helicopters. The idea hit home with terrible impact.

Aside from the name roles, Tillstrom's parade encompassed Fletcher Rabbit, Madame Oglepuss and Beulah Witch. It all wound in a song by Miss Allison, "Girls Were Made to Take Care of Boys." NBC and the Foundation pitched a "Popular Economics" booklet for the mail-pull.

NBC-TV's "Camel Newsreel Theatre" celebrated its fourth anniversary Friday night (15) in a simple, forthright manner, bypassing the hoopla usually attendant on such an event to get down to reporting that evening's news. Commentator John Cameron Swayze spent the first five minutes of the quarter-hour aler standing before a group of the many awards conferred on the show, to express his thanks to viewers, and to reprise some of the standout news events of the last three years which the show has covered. Particular emphasis, of course, was placed on the Jones twins' film footage from Korea, which won that NBC video camera team its own citations.

Swayze then swung into the current news coverage with the usual trimmings, which have made this show one of the top news programs on TV. There was a live pickup from Washington, which included a filmed interview with Attorney Gen. Howard McGrath on Newbold Morris' still photos radiated from Howard on King George's funeral procession, which had occurred that morning; a brief summation of other news around the world by Swayze, and then the standard live pickup from Chicago for the nation's weather report. To top it off, Swayze "hop-scotched" the world for headlines, rounding out a concise, up-to-the-minute news presentation which has become standard for this show.

While Swayze didn't list by name the many awards won by the show since its inception, the Friday night stanza evidenced the creative thought and expense which go into the show's board series. Most of the footage for the show, incidentally, was originally provided by 20th-Fox, in a deal that marked the first entry of a major film studio into any type of co-operation with the video networks. NBC's regular news and special events department took over within a year, to turn out a daily show which not only is among the best on TV, but which compares more than favorably with any of the five theatrical reels. Camel cigars has bankrolled the show from its inaugural.

NBC-TV's "Goodyear Playhouse" attempted to delve into Mexican history Sunday night (17), via an adaptation of Rodolfo Usigli's "Crown of Shadows," but the show emerged as too static and full of talk to carry much weight. Appearance of Felicia Montealegre in the starring role, as Empress Carlotta, and the play-out of its actionless plot, but her role seemed beneath her talents.

Usigli's work, adapted by Geoffrey Keen, told the Austrian archduke Maximilian being set up as emperor of Mexico in the 1860's by Louis Napoleon of France, and how Napoleon allegedly double-crossed him by withdrawing his support. Whether history would bear out Usigli's characterization of Maximilian as an idealistic bene-

(Continued on page 39)

**FASHION REVUE**

With Freddie Bartholomew, Armand Sullivan, Brooke Dennis, others  
 Producer: Sid Robbins  
 Director: Lou Florence  
 Writer: Robert Phillips  
 30 Mins., Sun., 11 p.m.  
**CHATEAU MARTIN WINE**  
 WPIX, New York

"Fashion Revue" bowed Feb. 3 and was caught at the second out- (10) when it proved to be a half-hour commercial interrupted by no entertainment. That's no gag; the only relief from continuous plugging was blonde Armand Sullivan (ex-Miss Bermuda) in sit-down impressions of Katharine Hepburn, Bette Davis and Mrs. FDR. The rest was largely a succession of Barbizon models showing gowns, blouses and suits from various N. Y. department stores and specialty shops.

Although Chateau Martin Wine is the official sponsor, it shares the honors with dozens of items; some of them are obvious tieups. Others are paid for. Virtually everything worn by host Freddie Bartholomew and Miss Sullivan, including watches and hair-dos, was given by a buildup. Cosmetics got a big play. Bartholomew's jacket got a big play. Everything, in sight got a big play. A viewer could figure that any minute they would get down to their unmentionables. Along about the middle there was a "fashion quiz." This was a mail-pull gimmick, idea being to identify a still photo. Very tough—like Mr. and Mrs. Adolphe Menjou. For the correct answers they give away half of America. Considering the fashion motif, the background looked thrown together. Bartholomew did his best to act charming and Miss Sullivan is attractive. The fashion description was by Brooke Dennis, a chi-chi gal. This is bad TV. Trau.

**INSIDE OUR SCHOOLS**

With Dr. Harry J. Linton, Ted Bennett, Robert E. Murray, Others  
 15 Mins., Tues., 12:45 p.m.  
**WRGB, Schenectady**

New program, the second weekly feature presented by the Schenectady public school system in its awareness of television's possibilities for broadening the impact of education, aims to outline the aims and procedure of such schools. Ted Bennett, supervisor of audio-visual aids, moderates the quarter-hour. Dr. Harry J. Linton, superintendent of schools, and Robert E. Murray, his assistant, are somewhat regular panelists. An outside interrogator guests. John E. N. Hume, Jr., editor of the Schenectady Gazette, filled this role on the teleoff.

The Electric City's new school building program was the subject discussed. It proved revealing and newsworthy from the local viewpoint, but did not pack great appeal or significance for viewers outside that area. The second telecast, on which "Reading" was to be the topic, and others in a series running until June, presumably will have a wider span of interest, especially for mothers.

The format is sound for educational video. Dr. Linton, moderator and member of many radio panels and now a frequent television guest, talks easily and authoritatively, and photographs well. Murray is articulate and photogenic, while Bennett adeptly keeps the questions and answers rolling smoothly. Evidently, a good-looking chap, asked direct and searching queries, ally supported by Bennett. Hesitations were minor.

WRGB and General Electric Co. deserve praise for the amount of time they are allotting to education and public-service television. Jaco.

**NBC's 5 'Emmys'**

Hollywood, Feb. 19.  
 NBC won five of six honors at the fourth annual Academy of Television Arts and Sciences awards, while local outlet KNBH took one of the three special achievements kudos. Only non-NBC won to win a major prize was CBS-TV's "Studio One," named the best dramatic show.

Other awards: Best Actress, Imogene Coca, "Show of Shows"; Best Actor, Sid Caesar, "Show of Shows"; Best Comedy Show, Red Skelton; Best Variety Show, "Show of Shows"; Best Comedian, Skelton. Special "Emmys" went to Sen. Estes Kefauver for his crime committee hearings on video; American Telephone & Telegraph for its microwave; Jack Burrell, KNBH, for portable transmitter for remotes.

Miss Coca, Caesar, "Show of Shows" producer Max Liebman, and Sen. Kefauver expressed appreciation via long-distance telephone. (Jaco)

**LIFE IS WORTH LIVING**

With Bishop Fulton J. Sheen  
 Producer: Rev. E. B. Broderick  
 Director: Frank Buntia  
 30 Mins.; Tues., 8 p.m.  
**DUMONT, from New York**

This shapes up as one of the most impressive religious stanzas on video, largely due to the personality of Bishop Fulton J. Sheen, who handles it solo, except for a short question-and-answer segment at the finale. The bishop is conducting what he terms a "spiritual workshop," in which he discusses faith in God and in oneself, the purpose of life, the nature of the Dely and various metaphysical questions.

His approach, he announced on the preem Tuesday (12), is to appeal to the viewer's reason, since the audience's faith and belief cannot be taken for granted. Yet, of course, his discourse is based on the philosophical tenets of Catholic doctrine. He uses ecclesiastical arguments which have been hammered out for two millennia, clothing them with modern dress and idiom. While consisting chiefly of sermonizing, Dr. Sheen goes beyond the usual pulpit talk, drawing on visual aids. For example, he used a blackboard illustration of a wheel with many spokes to make the point that "as we draw closer to God in the centre, we draw closer to each other." The simple analogy was aimed at demonstrating the thesis that love of God and love of one's neighbors are equated.

The bishop, whose manner was generally serious, essayed a few humorous touches, as in his reference to a "commercial" for DuMont. Also, he emphasized that he was eschewing a script, with the story of a parishioner remarking about a preacher who read his sermons, "If he can't remember them, how can we?" At another point, he quoted verse to underline parts of his message.

Productionwise the show was given good trappings. It was lensed in a cleric's study-library setting, with stained glass windows and other religious motifs. Dr. Sheen, garbed in episcopal robes, was on his feet throughout, which avoided a static effect. He spoke forcefully, presenting his thoughts with vigor, answering the queries (Why is there evil? Is life pre-determined? How does God foreknow omnisciently?) in a manner which revealed his fluency with Catholic dogma. At times, however, he was over-dramatic, conflicting with the rational method he announced. Bril.

**HOME COOKING**

With Eddie Doucette, Loretta White  
 Director: John Hinsey  
 30 Mins.; Mon.-thru-Fri., 10 a.m.  
**Sustaining WNBQ, Chicago**

This cooking show stacks up as an okay addition to WNBQ's morning log, with chances good for viewer and bankroll attention. The standard ingredients are present—a knowledgeable chef, a pleasant gal Friday and an attractive scullery set all wrapped up by the Chi NBC station's usual topnotch production.

Chef Eddie Doucette obviously knows his way around the galley, but could strengthen his appeal by editing such repetitious phrases as "the idea is" out of his patter. Loretta White, his assistant, handles the table decoration department, giving the program an added facet for the hausfrau.

The chef showcased the preparation of a buffet supper on stanza seen (5), complete from appetizers to main dish. The session could have moved at a better tempo, with more advance organization, so as to avoid bringing the proceedings to a standstill while a utensil was being washed for re-use. Dave.

**BACKSTAGE WITH THE ATTER-BURYS**

15 Mins.; Sun., 12:15 p.m.  
**ALBANY PLAYHOUSE, JOSEF YEZZI**  
**WRGB-TV, Schenectady**

Program has undergone a change in format since Josef Yezzi became co-sponsor for his Albany dress shop and joined as fashion commentator. All-over, this program, giving a backstage look at an Albany stock theatre setup, has made noticeable strides in informal smoothness since last fall, although the dual auspices has added to the advertising promotion. Yezzi discusses (while women members of the stock company model) their clothes for some productions. On other telecasts, he talks about fashion, again displayed. Yezzi is photogenic, well dressed and authoritative.

Malcolm Atterbury and his wife Ellen Hardies cover a wide range of legit theatre within a narrow time and space scope. Atterbury and Dalton Dearborn closed one telecast with a well-played scene from "June Moon." (Jaco)

**Rolling With the Tide**

Red Skelton put in an unexpected pitch for the persecuted television commercial via his NBC-TV show Sunday night (17). Skelton said that he had visited some friends during the week and noticed that they had turned down their video sets when the commercial came on the screen. He claimed such action was unfair to the sponsor, and pointed out that the audience owes it to the advertiser, during TV's growing-up days, to heed the commercials and buy the products plugged. Then, he said, as TV grows, the sponsors will be able to invest more money the medium and provide better entertainment for the public. Comedian kiddingly stated then that, because his audience had listened to him, he would subject them to the "longest commercial on TV." He brought out from the wings a giant-sized character, who towered over Skelton by at least a foot, and who carried a box of Tide. Giant then spelled out the Tide singing plug.

**YOUTH WANTS TO KNOW**  
 With Frank Blair, moderator  
 Producer-director: Joe Browne  
 30 Mins.; Sat., 5 p.m.  
**Sustaining**

**NBC-TV, from Washington**  
 "Youth Wants to Know" puts a news figure on the stand to face the queries of highschool students. Show, which had been on the air for some time as "American Youth Forum," is fed to the network from Washington on Saturday afternoons and klanled via WNB. N. Y., on Sundays at 12 noon. On the edition caught Saturday (16), the show was Sen. Frank Carlson, (R. Kans.), one of the Eisenhower for President movement heads.

The Senator made an articulate spokesman, giving answers succinctly and to the point. However, in several cases his replies were diplomatic generalities which did not face the issues squarely. Part of the reason, of course, was the fact that Gen. Eisenhower's views on several policies have not been definitely announced. Sen. Carlson said he felt Ike's platform was clear to him from the general's speeches as prexy of Columbia U., but he also added the belief that Eisenhower would return to the U. S. "in good time" to make a fuller declaration of principles.

Youngsters voiced bright questions, but seemed to be too easily satisfied with brief answers, when a more complete exposition would have been desirable. Less politeness and more prodding would help the aler's showmanship.

Due to the illness of Ted Granik, who usually moderates, the emcee chores were ably taken on by Frank Blair. Latter, for example, guided the students to query the solon on taxes, in which field Sen. Carlson has specialized, and tossed in a couple of astute questions himself. Bril.

**MARY HARTLINE'S PARTY**

With Chet Roble  
 Director: Grover Allen  
 15 Mins.; Tues. and Thurs., 5:30 p.m.  
**Sustaining WENR-TV, Chicago**

A fluffy concoction angled strictly for the moppets, "Mary Hartline's Party" may ring up some interest. It should meet with the approval of those mothers who are seeking milder video fare for their kiddies. But whether or not there's enough activity to hold the attention of the youngsters, is another question.

Miss Hartline, who doubles from her role as "Queen" on ABC-TV's "Super Circus," has a gracious manner with the small fry, without being too sugary. Working with her is pianist Chet Roble, who also has a neat knack for putting the grade schoolers at ease. The sight of Roble, whose forte is the blues, pounding out nursery tunes, is amusingly incongruous, but he's a versatile character.

Session as seen (14), features the usual run of participation gadgets, with the kiddies vying for various prizes, such as drawing valentines and other party games. There's a phone call to an at-home viewer, and Miss Hartline and Roble join forces in a ditty with a safety-first pitch.

It's a harmless if slightly tepid endeavor. Dave.

San Antonio—Doris Wright has been named new continuity chief at KEYL-TV here. She formerly wrote the scripts for "Inside San Antonio," which was telecast on KEYL. (Jaco)

**NBC TELEVISION OPERA**

**THEATRE (The Cloak)**  
 With Robert Weede, Elaine Malbin, Davis Cunningham, Margery Meyer, Kenneth Smith, Michael Pollack, Jacques Artinian, David Williams, Florence Forsberg  
 Producer: Samuel Chotzinoff  
 Music director: Peter Herman Adler  
**TV director: Kirk Browning**  
 50 Mins., Thurs. (14), 11 p.m.  
**Sustaining**  
**NBC-TV, from N. Y.**

For its fifth presentation of the '51-'52 season, NBC Television Opera Theatre offered Puccini's one-act, "The Cloak" ("Il Tabbarro"), last Thursday night (14). The work, one of a trilogy of one-acts, is rarely heard, which is a pity. ("Gianni Schicchi" is the best known, and is heard fairly frequently in opera houses.) Yarn, the eternal triangle in its simplest setting, is the story of a middle-aged, dour French barge-captain, his love-starved young wife, and the young seaman with whom she's in love. Captain catches seaman coming on board late at night for a rendezvous, and kills him, hiding him under his cloak until the wife arrives to confront her with him.

The Puccini score is dramatic, pulsing, angry music that sets the mood right at the start and sustains it graphically throughout the short work.

Producer: Samuel Chotzinoff, music director Peter Herman Adler and TV director Kirk Browning combined with a really fine cast to put on a surging performance of the work Thursday night. The story is so simple that the opera seems a little padded out for its 50 minutes. This is not a great flaw under the musical drive of Puccini. Camera work was unusually fluid, for vivid movement within the limited-action framework. Cast performed like skilled actors, while musically they were grade-A.

Robert Weede's resounding baritone, as the husband; Elaine Malbin's dramatic soprano, as the wife, and Davis Cunningham's lyric tenor, as the lover, were fine choices. Sound wasn't always too well controlled, however, to give always effective shadings. There were also some offstage noises heard intermittently during the performance, which indicated careless mike pickup. But, again, these were minor flaws in a fine TV operatic presentation. Fast, too, that the show ran 50 minutes without an interruption, so that the rising dramatic mood was unbroken, was also noteworthy. Bron.

**OUR BELIEVING WORLD**

With Richard V. McCann  
 Producer: Thomas C. Sawyer  
 Director: W. Lawrence Baker  
 30 Mins.; Sun., 11 a.m.  
**Sustaining WBZ-TV, Boston**

Serving the dual purpose of celebrating the start of Brotherhood Week and the program's first birthday, this half-hour stanza, which during the past year has brought to the viewing public various Roman Catholic masses, Ukrainian and Albanian Orthodox services, Protestant and Jewish services, including a bar mitzvah, presented this special Christian-Jewish service. Program, highly regarded in both ecclesiastical and lay circles, is rightfully one of the station's most popular programs, and handles the touchy religious issue in such manner as to be inoffensive to any creed.

Treated with the dignity befitting the subject and the occasion, the anniversary program brought before the camera portions of both Jewish and Protestant services. Although the clerics were for ceremonial regalia, the program bypassed the more pretentious aspects of religious ceremonies, concentrating on brief sermons with the accent on the singing of the Parkway Community Church Choir and Winthrop Tifereth choral group. Appearing were Rabbi Maurice Zigmond, Temple Israel; Cantor Leon Masovetsky, Congregation Tifereth Israel; Rev. Emory Bink, editor of the Herald and Chaplain-Commander R. A. Curtis, USN, each of whom spoke briefly on ideals of brotherhood, concluding with a joint reading of a passage from the Bible and a prayer.

For windup the two vocal groups combined for singing "America the Beautiful" with coordinator Richard V. McCann giving a reprise of the past year's programs, meanwhile delivering kudos to the station's staff for the socko job preparing, producing and lensing the program. Elie.

Lubbock, Tex.—The Plains Broadcasting Co., owners of KFYO here, have applied to the FCC for license to operate a TV outlet estimated to cost \$400,000. They seek facilities on channel No. 56. (Jaco)

**RENDEZVOUS**

(The Blue Express)  
 With Ilona Massey, David McKay, Boris Mosholoff, Alan Napier, Jacques Aubuchon, Philip Truex, Luis Van Rooten, Carl White, Edward Vito, harp  
 Director: Seymour Robbie  
 Writers: Harry and Gail Ingram  
 30 Mins.; Wed., 9:30 p.m.  
**Sustaining ABC-TV, from N.Y.**

Ilona Massey's new tele series, "Rendezvous," got off to a modest start last Wednesday (13) as an ABC-TV sustainer done in co-op with Jerry Layton Associates. Initialer was labelled "The Blue Express" (name of a train on the Paris-Switzerland run), adapted by Harry and Gail Ingram from a Joe Graham original. It was standard atomic spy stuff, with some cloak and dagger flavor, and enough deliberate movement to give it the stamp of foreign locale. Though set in Paris, in what purported to be a chi-chi intimacy; it could have been anywhere on the Continent, and for that matter, in one of the better N.Y. bistros.

Miss Massey was represented as having been engaged in World War II underground work and, postwar, in writing in her chit-chat where newspaperman David McKay was her newest darling. The murder of Sorbonne exchange student Philip Truex by Russian Boris Mosholoff because the former recognized British atomic scientist Alan Napier (a traitor whom the Russky has in tow), brought Miss Massey back into the picture as counter-espionage agent. She frustrated the Soviet spy's attempt to scam with his atomic prize after a series of slightly incredible incidents on a train speeding to Switzerland.

Good performances helped tie action, with an especially neat couple of bits by Luis Van Rooten, a Parisian hotel clerk on the take. Miss Massey is about as videogentic as come, and she has a few numbers with her husky effectiveness. Decor and lensing were up to snuff. Music score was punctuated brightly by harpist Edward Vito. While this wasn't topdrawer "international intrigue," it measured a good preem effort and may rate sponsorship on the Massey name and looks and the nice accoutrements. Trau.

**SHOPPING SHOWCASE**

With Ruth Lawson Walsh, Peggy Crockett  
 Director: Dennis Kane  
 30 Mins.; Fri., 2:30 p.m.  
**WPTZ, Philadelphia**

Entering a living-room set with a few buddies, Ruth Lawson Walsh waves into the screen, sits down and talks directly to viewers as she shows them her finds of the day. Looking a little distraught after her round of the shops (although not meaning to Miss Walsh exhibits a collection of items entirely femme in interest: a musical cake plate, heart-shaped earrings for Valentine's day and a ketchup dispensing gadget. Peggy Crockett acts as a visitor who models hats and dresses, within anybody's budget.

A little more organization in the placing of the "buys" is needed. At present it looks as if at some previous time Miss Walsh had thrown packages up in the air and waited for the TV segment to play "hot and cold" in finding them. In the show caught she appeared to be sitting on one of them. Show has guest spot and interview subject on this program was a manufacturer of ladies suits—for ladies 5 ft. 5 or under. Models displaying this product dressed up sequence. As a shopping service viewers can send in cards requesting articles displayed. These are transferred to the proper stores and sent COD. Gagh.

**BREAKFAST PARTY**

With Peggy Taylor, Jack Fuller, Paul Barnes, Bill Allen, Hal Turner  
 Director: Bud Palmer  
 30 Mins.; Mon.-thru-Fri., 10 a.m.  
**Participating WGN-TV, Chicago**  
 (Kuttner & Kuttner)

Although populated by some friendly personalities, this morning musical-gab attraction is likely to generate only mild interest, because of the heavy accent on the nearly-continuous string of blarney. Session viewed (13) followed the usual formula, with the commercial pitches for the trio of participating sponsors interspersed with a guest interview, phone quiz, some household hints and songs by warbler Peggy Taylor.

The host duties are shared by Miss Taylor and Jack Fuller. Both were pressing a bit too hard on this edition. Chipper's songs, backed by Hal Turner at the organ, were casual but pleasant. Bill Allen and Paul Barnes were on hand to help with the plugs, which were all given "hard sell" treatment. (Jaco)



# Television Follow-Up Comment

Ed Sullivan has had his work cut out for him on TV this year, through his "Toast of the Town" via CBS-TV, bucking directly the super-budgeted "Colgate Comedy Hour" on NBC-TV. But, judging from the "Toasts" stanza Sunday night (17), Sullivan and his Lincoln-Mercury sponsors, through a gradual upping of their budget, are getting enough name talent and production values to hold their own against any competition. On Sunday's show, the columnist-emcee presented Chapter II of his "Story of George White's Scandals," spotlighting such performers as Harry Richman, Toni Arden, Frances Williams, Richard Hayes, Smith & Dale and, for a wrapup, White himself. Sets, an expanded line of dancers and general production accoutrements matched or topped almost any which Sullivan and his co-producer, Mario Lewis, have used on the show to date.

As with the original "Scandals" stanza several weeks ago, Sullivan didn't present an actual story of the erstwhile Broadway revues. Instead, Sunday's edition was more of a straight vaudeo production, with the "Scandals" theme used as a peg on which to hang the various numbers. Show opened for example, with a fast-paced DeSylva, Brown & Henderson medley, spotlighting Richman, the Costello Twins and the line, all working on a neatly-built show boat set. Whole thing ran only 10 minutes, but was entertaining all the way. Sullivan pulled a funny fluff, incidentally, by referring to the set afterwards as a Mississippi River "row boat." And it was apparently unintentional. Danny Hootor registered in the opener with a fast tap routine.

Rest of the show ran in equally bright fashion, including Smith & Dale in the "Lost Flyers" skit from the 1926 "Scandals"; Miss Arden thrashing, "Somebody Loves Me" from the '23 edition, and Miss Williams reprising "Pickin' Cotton," which she introduced in the '28 revue. Hayes belted across "My Song," in which he was backed by a rear-screen projection device of a tropical beach scene. Smith & Dale returned to do the "Ambulance Chaser" sketch from the '26 "Scandals," and Richman ran through "Had to Be You" at a piano and then "Walkin' My Baby" with his sailor straw and cane. His voice obviously hasn't kept up with his showmanship savvy.

Miss Arden teed the finale with a bluesy arrangement of "Charleston," giving way to the 12-gal and six-boy line in a fast, ferocious rendition of the classic. Sullivan then brought White onstage for the windup, to jog through the steps which he had choreographed when the dance was first introduced. It was a warm, human interest stunt and made for a socko denouement and Sullivan's promise that he would present a third chapter of the "Scandals" story in the near future. Evidencing the speed of the show, Sullivan still had time to interject his usual introduction of audience celebs, in this case pole-vaulter Bob Richards and ex-Office of Price Stabilization chief Michael V. Di Salle.

Sullivan also introduced a couple of new commercials for the '52 Mercury and Lincoln. They were as socko as the show.

If studio laughter is any criterion, then Eddie Cantor's Colgate display of Sunday (17) was successful. However, to a home viewer, it seemed that the comic was beaming all his material to the studio audience, composed of gobs from the Long Beach naval station. There were many garrulous and unrewarding stretches for the video audience. There was so much gab on this gob show, that it seemed that a dumb act, strategically spotted, could have walked off a major hit.

It was pretty much of a show belonging exclusively to Cantor, although he had the versatile Sammy Davis, Jr., topping the Will Mastin Trio as the major guest for the evening. The younger Davis is a performer who excels in many departments, including hoofing, singing and impressions. After he made good, Cantor announced that he would be repeated on his next session.

Other outside turn was Reggie Rymal, who continued the gab. He exhibited some effective paddleboard tricks, but was a bit verbose in explaining most of them.

The "Maxie the Taxi" bit wasn't up to par. Bit was done with two females, each of whom was visiting a sailor at Long Beach. The

southern dame was particularly cloying.

Cantor's other contributions included participation in a sketch in which he depicted a wealthy sailor, in which the laugh content didn't justify its long running time. His generous song turns, one a baby medley, had various dancers doing short bits, and the finale medley was to the accompaniment of a small band.

ABC-TV's "Pulitzer Prize Playhouse" furnished an interesting and well-staged documentary presentation of the Korean war Wednesday night (13) via "Hill 346." Play, penned by Norman Lessing, was based on the front-line dispatches written by Marguerite Higgins for the N. Y. Herald Tribune, which won for her one of the 1951 Pulitzer awards for journalism. But, while the show sustained interest throughout, it lacked impact because of Lessing's overplay on the philosophical aspects of battle, which left little time to warm up his characters. It was documentary enough, but without the human interest factors, which would have made it a sock presentation.

Miss Higgins herself, garbed in her combat correspondent's uniform, appeared before the cameras to narrate, displaying an easy, attractive personality. But, despite her appearance and that of a contingent of w.k. thespians and a National Guard unit, it was the work of director Lawrence Carra and his technical crew in staging the battle scenes which proved the star of the show. Carra made good use of the film clips to lead into the climactic finale, a simulated live action of the capture of Hill 346 from the Reds. Staged entirely inside ABC's big TV studio in N. Y., the battle scene had all the earmarks of reality, including explosions timed for the right moment, suspense, wounded GIs, etc.

Lessing's play sharply underscored the strange character of this war, with the men fighting sporadic actions while the truck trails are going on. He gave full play to the ennui and bewilderment caused by months of waiting, then the fear and revived courage brought on by a return to fighting from one hill to the next. Philip Bourneau, as the company's C.O.; Phillip Coolidge as the wise sergeant, and Vaughn Taylor, as a GI grandfather, scored impressively in the lead roles.

Panel on CBS-TV's "This Is Show Business" Sunday night (17) demonstrated how an apparently delicate subject can be handled with good taste by an adult group of funsters, and turned into a subtle yet uninhibited laughs. Comedian Roger Price posed as his "problem" his lamentable lack of sex appeal, asking the panel to advise him on projecting his s.v. Moderator Clifton Fadiman, regulars Sam Levenson and George S. Kaufman and guest June Haver took it from there, sparring for several minutes on the subject without getting vulgar in any way. And they drew real yocks.

Price, who starred in last summer's "How To" on CBS, whammed across his "lecture" routine on the inner workings of a video receiver. He displayed some bright, original humor and a good sense of delivery for a fine performance. Louis & Van opened the show with some good precision tapping, best feature of which was their work on the small staircase props. Rosemary Clooney, as the third act, scored with her rendition of George Gershwin's "I'm Just a Little Girl," with the fact that the tune isn't one of the currently overplayed Hit Paraders responsible for much of its lure. Producer Irving Mansfield and director Byron Paul introduced a new tilted camera angle on Miss Clooney, which had little purpose but which was different. Hans Sully and his orch, per usual, backed the acts excellently.

NBC's "Lights Out" Monday night (18) initiated "Operation Frontal Lobe," the Sylvester L. (Pat) Weaver idea in which a sponsor will devote one show monthly for an educational or cultural idea. The beneficiary of this Admiral-sponsored show was the Eye Bank for Sight Restoration, which is the clearing house for exchange of eyes willing to restore sight to a blinded person.

In the case of "Lights Out," the virtual takeover by the Eye Bank seemed an excellent idea. Not only did the show sponsor put itself in

position to do a tremendous amount of good by informing the public of the Eye Bank's function, but the show itself achieved a change of pace. The theme was changed to "Lights On" by George Gallop, and the program did a bit of edification of the functions of that institution.

A blinded war vet, played by Steve Hill, took the operation at the Manhattan Eye and Ear Hospital, where the Bank is located. But despite the successful surgery, he was unable to enjoy his newfound sight because of hatred for the man, who he believed, caused his blindness at Okinawa. Thomas Mitchell, a friend, ultimately convinced Hill that he had his restored eyes on the wrong goal.

The concentration on a philanthropic endeavor in this case was done in a manner that reflected credit on the sponsor and network. Commercials were still allotted normal time, but, of course, time was aimed at the institution. "Operation Frontal Lobe" worked out excellently for all concerned at the preem.

The meaty portion of RCA Victor's "Edzo Pinza Show" over NBC-TV last Friday night (15) was a story line as prelude to the bassist's pairing with Met soprano Patrice Munsel in the costumed Wedding Scene from "Don Giovanni." Pinza's valet had trapped him for an appearance at an Italo benefit without informing the star in advance. Pinza was obliged to agree in order not to embarrass his servant, who had slyly observed that the affair was a sellout. Miss Munsel was snared via her elevator man under ditto circumstances. It was good clean fun with bright dialog.

Surrounding the half-hour stanza were some good songs. Pinza teed off the display with a spiritual, "Wanderin'" culled from his concert appearances. Spotting him against a fireplace helped the mood. Pinza and Miss Munsel duetted "All the Things You Are" for a pleasant fill, and the soprano soloed another aria. Midway plug centered Tex & Jinx at the RCA Exhibition Hall in New York, in which they did quickie interviews of Dave Garraway, George Abbott and Fred Allen for TV sets.

NBC-TV's "Royal Showcase" reverted to its original premise of showcasing both new and experienced talent Sunday night (17), by spotlighting comic George Hopkins and comedienne Bernice Lie. Show, which is directed and emceed by George Abbott, broke away from that format the preceding stanza by featuring Fred Allen and Perry Como, neither of whom can be classified among the "new" entertainers. Since Abbott has groomed a number of two performers via his "Best Foot Forward," etc., it's a natural for "Showcase" to spotlight the newcomers. When it does, it carries considerable more impact than when it's just another vaudeo presentation.

Abbott, who's participated in some of the sketches on the show, confined his activities Sunday night to emceeing, introducing Hopkins with a load of bop talk that seemed slightly overdone. Hopkins impressed as an uninhibited comic, who could score with better material and less reliance on pratfalls to draw the laughs. His opening monolog was so-so, but he clicked on his caricatured impersonations of current pop singers, demonstrating neat versatility in his miming of Frankie Laine, Billy Daniels, et al. Gordon Jenkins and his orch, with a well-routined group of singers and dancers, socked across the mid-portion with a visualization of their record click, "Skip to My Lou."

Miss Lillie, her usual, registered solidly with her sketch about a housemaid. Bit ran almost a full quarter-hour but, with her piteous antics and socko timing, she kept it perking for a full quota of laughs. Ben Grauer handled the U. S. Rubber commercials competently.

Morey Amsterdam replaced Ed Herlihy last week on the WNET, N. Y., 9 to 10 a.m. cross-board "Breakfast With Music." Locally it follows NBC-TV's recently installed "Today," the Dave Garraway & Co. 7 to 9 block. When caught at finish of his first full week Friday (15), the fast talking comic-cellist seemed to be in good stride, supported by mainstays Milton DeLugg and his small music-mit and singer Francie Lane. The worst that can be said of "Breakfast" is that it was an innocuous hour. It offered some

pleasant relief for hausfraus who've sent their brood off to school and are looking around for intra-mural diversions. It did not come up with household chores. Amsterdam didn't pretend to take anything seriously, preferring to do pasquinades on household hints, the weather, birthdays and anniversaries, etc.

DeLugg broke through with a few solo song-accordion items, some band-backed, and Miss Lane worked in two or three chantings in traditional easy-going morning style. All three welded for some shenanigans, with Amsterdam spread-eagling the whole with interruptions and badinage. There were a few of the regular gimmicks, such as dipping into the penny barrel after studio contestants identified songs. A GI guessed one number ("Slow Poke") before it was played, since Pat Wee King's name was linked with it.

There were plenty of giveaway plugs, but the paid route seemed to be reserved for Robert Hall Clothes and Broadcast Meats. This kind of relaxed show can go on indefinitely. No production to worry about; no glamor; no early a.m. artifice.

Ernest Hemingway's short story of the prize ring, "Fifty Grand," was given a hard-hitting presentation on CBS-TV's "Schlitz Playhouse of Stars" Friday night (15). Yarn, penned by Hemingway some 20 years ago, must have sounded plenty modern to fight fans, as it told of a middleweight champ at the end of his career, who wanted to give up the ring but had to take "just one more fight" to get out of debt. With Dane Clark starred as the boxer, to top a fine act, the action was slammed across under the sharp direction of Bill Brown.

Prize-ring sequences were as good as many a legit fight seen on TV, and to those unacquainted with the Hemingway story, must have held just as much suspense and interest. While Clark was actually in the ring, swapping punches in full boxing action, Brown nonetheless utilized a couple of standbys for closeup action to keep the thing moving. This was the only part of the show which was overdone, since the ruse was obvious where it should not have been noticeable. Otherwise, the use of referee Ray Miller to play himself, and of N. Y. Times' fight reporter John E. Efrat, also playing himself, helped give the airer a welcome realistic flavor.

Story, excellently adapted by Arnold Kenny, had the 33-year-old champ talked into his last fight by his manager, also hard up for coin. Knowing his young opponent would slaughter him, he was willing to take the punishment for the necessary moola. Group of gamblers put the fix on him, though, by leaking information to him that his opponent would take a dive. Champ then hocked everything he had to bet on himself, only to learn at about the eighth round that it was a fix. He lost, but in so doing, won back his wife and teenage daughter, who had left him when they learned the fight was crooked.

Clark turned in a masterful performance, both in the ring and in the straight thesping department, making the characterization completely credible. Ruth Ford scored solidly as his long-suffering wife, who couldn't stand to see him taking a licking. Anthony Ross, as his manager; John Mariotti, as his Negro second; and Pat O'Malley, as his trainer, topped the uniformly good supporting cast, although Nancy Devlin, as the daughter, was slightly erratic in her acting. Sets, camera work and other production accoutrements were stand-out.

Durward Kirby again handled the Schlitz commercials, tying them into the boxing theme via film evidently lensed on the same sets used for the show.

To tee off its new 39-week cycle stemming from the Alfred P. Sloan Foundation which has supplied a fresh bundle of \$140,000, "American Inventory" put its best foot forward last Sunday (17) at 1:30 p.m. over NBC-TV by spotlighting "Kukla, Fran & Ollie." This was a bit ironic, inasmuch as the Burr Tillstrom bundle out of Chicago some months ago was cut down to 15 minutes, and here it was showcased on the Sabbath in its patently familiar half-hour groove. At mid-point in the "Inventory" pitch, titled "Penny Saved," one of the Kuklapolitsians remarked on the extra-curricular extension, showing tongue-in-

cheeker which was not lost on the cognoscent.

There is a hot rumor around that by creating "KFO" Tillstrom invented television. That there was nothing on the Sunday block to dispel this notion. Called upon to propagandize the virtues of saving to build up the nation's economy and productivity, the puppet troupe, with Fran Allison centered as usual, probably did more to define the function of thrift in down-to-earth terms than the most learned fiduciary minds. That the research was supplied by the august Brookings Institution probably meant reducing it to TV English.

Basically, the principles behind saving were enunciated by the least mentally endowed among the Players, the tender and sensitive Mercedes, the only one of the troupe with a bankbook. The others hoarded their coin in such orthodox places as sugar bowls, money belts, and in the piano. This kind of subversive activity was denounced with "KFO" light-veined skill, along with terrible yearnings (mostly Ollie's) for such non-usables as cement mixers, second-hand escalators and helicopters. The idea hit home with terrible impact.

Aside from the name roles, Tillstrom's parade of comedians and comedienne, including Gleguss and Beulah Witch, all worked in a song by Miss Allison, "Girls Were Made to Take Care of Boys." NBC and the Foundation pitched a "Popular Economics" booklet for the mail-pull.

NBC-TV's "Camel Newsreel Theatre" celebrated its fourth anniversary Friday night (15) in a simple, forthright manner, bypassing the hoopla usually attendant on such an event to get down to reporting that evening's news. Commentator John Cameron Swayze spent the first five minutes of the quarter-hour airer standing before a group of the many awards conferred on the show, to express his thanks to viewers, and to reprise some of the standout news events of the last three years which the show has covered. Particular emphasis, of course, was placed on the Jones twins' film footage from Korea, which won that NBC video camera team its own citations.

Swayze then swung into the current news coverage with the usual trimmings, which have made this show one of the top news programs on TV. There was a live pickup from Washington, which included a filmed interview with Attorney Gen. J. Howard McGrath on Newbold Morris; still photos radioed from England on King George's funeral procession, which had occurred that morning; a brief summation of other news around the world by Swayze, and then the standard live pickup from Chicago for the nation's weather report. To top it off, Swayze "hop-scotched" the world for headlines, rounding out a concise, up-to-the-minute news presentation which has become a standard for this show.

While Swayze didn't win by name the many awards won by the show since its inception, the Friday night stanza evidenced the care, thought and expense which go into the cross-the-board series. Most of the footage for the show, incidentally, was originally provided by 20th-Fox, in a deal that marked the first entry of a major film studio into any type of co-operation with the video networks. NBC's regular news and special events department took over within a year, to turn out a daily show which not only is among the best on TV, but which compares more than favorably with any of the five theatrical reels. Camel cigarettes has bankrolled the show from its inaugural.

NBC-TV's "Goodyear Playhouse" attempted to delve into Mexican history Sunday night (17), via an adaptation of Rodolfo Usigli's "Crown of Shadows," but the show emerged as too static and full of talk to carry much weight. Appearance of Felicia Montealegre in the starring role, as the Empress Carlotta, helped pull the play out of its listlessness rut, but her role seemed beneath her talents.

Usigli's work, adapted by Geoffrey Kean, told of the Austrian archduke Maximilian being set up as Emperor of Mexico in the 1860's by Napoleon III of France, and how Napoleon allegedly double-crossed him by withdrawing his support. Whether history would bear out Usigli's characterization of Maximilian as an idealistic bene-

(Continued on page 39)



**FASHION REVUE**  
With Freddie Bartholomew, Armand Sullivan, Brooke Dennis, others  
Producer: Sid Robbins  
Director: Lou Florence  
Writer: Robert Phillips  
30 Mins.; Sun., 11 p.m.  
**CHATEAU MARTIN WINE**  
WPIX, New York

"Fashion Revue" bowed Feb. 3 and was caught at the second outburst (10) when it proved to be a half-hour commercial interrupted by no entertainment. That's no gag; the only relief from continuous plugging was blonde Armand Sullivan (ex-Miss Bermuda) in sit-down impressions of Katharine Hepburn, Bette Davis and Mrs. FDR. The rest was largely a succession of Barbizon models showing gowns, blouses and suits from various New York department stores and specialty shops.

Although Chateau Martin Wine is the official sponsor, it shares the honors with dozens of items; some of them are obvious tieups. Others are paid for. Virtually everything worn by host Freddie Bartholomew and Miss Sullivan, including watches and hair-dos, was a big play. Bartholomew's jacket got a big play. Everything in sight got a big play. A viewer could figure that any minute they would get down to their unmentionables. Along about the middle there was a "fashion quiz." This was a mail-pull gimmick, idea being to identify a still photo. Very tough—like Mr. and Mrs. Adolphe Menjou. For the correct answers they give away half of America. Considering the fashion motif, the background looked thrown together. Bartholomew did his best to act charming and Miss Sullivan is attractive. The fashion description was by Brooke Dennis, a chi-chi gal. This is bad TV.

**INSIDE OUR SCHOOLS**  
With Dr. Harry J. Linton, Ted Bennett, Robert E. Murray, others  
15 Mins.; Tues., 12:45 p.m.  
**WRGB, Schenectady**

New program, the second weekly feature presented by the Schenectady public school system in its awareness of television's possibilities for broadening the impact of education, aims to outline the aims and procedure of such schools. Ted Bennett, supervisor of audio-visual aids, moderates the quarter-hour. Dr. Harry J. Linton, superintendent of schools, and Robert E. Murray, his assistant, are some of the regular panelists. An outside interrogator guests. John E. N. Hume, Jr., editor of the Schenectady Gazette, filled this role on the teeoff.

The Electric City's new school building program was the subject discussed. It proved revealing and newsworthy from the local viewpoint, but did not pack great appeal or significance for viewers outside that area. The second telecast, on which "Reading" was to be the topic, and others in a series running until June, presumably will have a wider span of interest, especially for mothers.

The format is sound for educational video. Dr. Linton, moderator and member of many radio panels and now a frequent television guest, talks easily and authoritatively, and photographs well. Murray is articulate and photogenic, while Bennett adeptly keeps the questions and answers rolling smoothly. Hume, a good-looking chap, asked direct and searching queries, ably supported by Bennett. Hesitations were minor.

WRGB and General Electric Co. deserve praise for the amount of time they are allotting to education and public-service television.

## NBC's 5 'Emmys'

Hollywood, Feb. 19.

NBC won five of six honors at the fourth annual Academy of Television Arts and Sciences awards, while local outlet KNBH took one of the three special achievements kudos. Only non-NBC show to win a major prize was CBS-TV's "Studio One," named the best dramatic show.

Other awards: Best Actress, Imogene Coca, "Show of Shows"; Best Actor, Sid Caesar, "Show of Shows"; Best Comedy Show, Red Skelton; Best Variety Show, "Show of Shows"; Best Comedian, Skelton. Special "Emmys" went to Sen. Estes Kefauver for his crime committee hearings on video; American Telephone & Telegraph for its microwave; Jack Burrell, KNBH, for portable transmitter for remotes.

Miss Coca, Caesar, "Show of Shows" producer Max Liebman, and Sen. Kefauver expressed appreciation via long-distance telephone.

**LIFE IS WORTH LIVING**  
With Bishop Fulton J. Sheen  
Producer: Rev. E. B. Broderick  
Director: Frank Bunetta  
30 Mins.; Tues., 8 p.m.  
Sustaining  
**DUMONT, from New York**

This shapes up as one of the most impressive religious stanzas on video, largely due to the personality of Bishop Fulton J. Sheen, who handles it solo, except for a short question-and-answer segment at the finale. The bishop is conducting what he terms a "spiritual workshop," in which he discusses faith in God and in oneself, the purpose of life, the nature of the Dely and various metaphysical questions.

His approach, he announced on the preem Tuesday (12), is to appeal to the viewer's reason, since the audience's faith and belief cannot be taken for granted. Yet, of course, his discourse is based on the philosophical tenets of Catholicism, which uses ecclesiastical arguments, which have been hammered out for two millennia clothing them with modern dress and idiom. While consisting chiefly of sermonizing, Dr. Sheen goes beyond the usual pulpit talk, drawing on visual aids. For example, he used a blackboard illustration of a wheel with many spokes to make the point that "as we draw closer to God in the centre, we draw closer to each other." The simple analogy was aimed at demonstrating the thesis that love of God and love of one's neighbors are equated.

The bishop, whose manner was generally serious, essayed a few humorous touches, as in his reference to "communal" for Dumont. Also, he emphasized that he was eschewing a script, with the story of a parishioner remarking about a preacher who read his sermons, "if he can't remember them, how can we?" At another point, he quoted verse to underline parts of his message.

Productionwise the show was given good trappings. It was lensed in a cleric's study-library setting, with stained glass windows and other religious motifs. Dr. Sheen, garbed in episcopal robes, was on his feet throughout, which avoided a static effect. He spoke forcefully, presenting his thoughts with vigor, answering the queries (Why is there evil? Is life pre-determined? How does God foreknow omnisciently?) in a manner which revealed his fluency with Catholic dogma. At times, however, he was over-dramatic, conflicting with the rational method he announced.

**HOME COOKING**  
With Eddie Doucette, Loretta White  
Director: John Hinsey  
30 Mins.; Mon.-thru-Fri., 10 a.m.  
Sustaining  
**WNBQ, Chicago**

This cooking show stacks up as an okay addition to WNBQ's morning log, with chances good for viewer and bankroll attention. The standard ingredients are present—a knowledgeable chef, a pleasant gal Friday and an attractive seller get all wrapped up by the Chi NBC station's usual topnotch production.

Chef Eddie Doucette obviously knows his way around the galley, but could strengthen his appeal by editing such repetitious phrases as "the idea is" out of his patter. Loretta White, his assistant, handles the table decoration department, giving the program an added facet for the hausfrau.

The chef showcased the preparation of a buffet supper on stanza seen (5), complete from appetizers to main dish. The session could have moved at a better tempo, with more advance organization, so as to avoid bringing the proceedings to a standstill while a utensil was being washed for re-use.

**BACKSTAGE WITH THE ATTERBURYS**  
15 Mins.; Sun., 12:15 p.m.  
**ALBANY PLAYHOUSE, JOSEF YEZZI**  
**WRGB-TV, Schenectady**

Program has undergone a change in format since Josef Yezzi became co-sponsor for his Albany dress shop and joined as fashion commentator. All-over, this program, giving a backstage look at an Albany stock theatre setup, has made noticeable strides in informal smoothness since last fall, although the dual auspices had added to the advertising promotion. Yezzi discusses (while women members of the stock company model) their clothes for some productions. On other telecasts, he talks about fashions—again displayed. Yezzi is photogenic, well dressed and authoritative.

Malcolm Atterbury and his wife Ellen Hardies cover a wide range of legit theatre within a narrow time and space scope. Atterbury and Dalton Dearborn closed one telecast with a well-played scene from "June Moon."

## Rolling With the Tide

Red Skelton put in an unexpected pitch for the persecuted television commercial via his NBC-TV show Sunday night (17). Skelton said that he had visited some friends during the week and noticed that they had turned down their video sets when the commercial came on the screen. He claimed such action was unfair to the sponsor, and pointed out that the audience owes it to the advertiser, during TV's growing-up days, to heed the commercials and buy the products plugged. Then, he said, as TV grows, the sponsors will be able to invest more money in the medium and provide better entertainment for the public.

Comedian, kiddingly stated then that, because his audience had listened to him, he would subject them to the "longest commercial on TV." He brought out from the wings a giant-sized character, who towered over Skelton by at least foot, and who carried a box of Tide. Giant then spelled out the Tide singing plug.

**YOUTH WANTS TO KNOW**  
With Frank Blair, moderator  
Producer-director: Joe Browne  
30 Mins.; Sat., 5 p.m.  
Sustaining  
**NBC-TV, from Washington**

"Youth Wants to Know" puts a news figure on the stand to face the queries of highschool students. Show, which had been on the air for some time as "American Youth Forum," is fed to the network from Washington on Saturday afternoons and kinked via WNET, N. Y., on Sundays at 12 noon. On the edition caught Saturday (16), the guest was Sen. Frank Carlson, (R., Kans.), one of the Eisenhower for President movement heads.

The Senator made an articulate spokesman, giving answers succinctly and to the point. However, in several cases his replies were diplomatic generalities which did not face the issues squarely. Part of the reason, of course, was the fact that Gen. Eisenhower's views on several policies have not been definitely announced. Sen. Carlson said he felt like a platform speaker to him from the general's speeches as prey of Columbia U., but he also added the belief that Eisenhower would return to the U. S. "in good time" to make a fuller declaration of principles.

Youngsters voiced bright questions, but seemed to be too easily satisfied with brief answers, when a more complete exposition would have been desirable. Less politeness and more prodding would help the airer's showmanship.

Due to the illness of Ted Granik, who usually moderates, the emcee chores were ably taken on by Frank Blair. Latter, for example, guided the students to query the solon on taxes, in which field Sen. Carlson has specialized, and tossed in a couple of astute questions himself.

**MARY HARTLINE'S PARTY**  
With Chet Roble  
Director: Grover Allen  
15 Mins.; Tues. and Thurs., 5:30 p.m.  
Sustaining  
**WENR-TV, Chicago**

A fluffy concoction angled strictly for the moppets, "Mary Hartline's Party" may ring up some interest. It should meet with the approval of those mothers who are seeking milder video fare for their kiddies. But whether or not there's enough activity to hold the attention of the youngsters, is another question.

Miss Hartline, who doubles from her role as "Queen" on ABC-TV's "Super Circus," has a gracious manner with the small fry, without being too sugary. Working with her is pianist Chet Roble, who also has a neat knack for putting the grade schoolers at their ease. The sight of Roble, whose forte is jazz and the blues, pounding out nursery tunes, is amusingly incongruous, but he's a versatile character.

Session as seen (14), features the usual run of participation gadgets, with the kiddies vying for various prizes, such as drawing valentines and other party games. There's a phone call to an at-home viewer, and Miss Hartline and Roble join forces in a ditty with a safety-first pitch.

It's a harmless if slightly tepid endeavor.

San Antonio—Doris Wright has been named new continuity chief at KEYL-TV here. She formerly wrote the scripts for "Inside San Antonio," which was telecast on KEYL.

**NBC TELEVISION OPERA**  
THEATRE  
(The Cloak)  
With Robert Weede, Elaine Malbin, Davis Cunningham, Margery Meyer, Kenneth Smith, Michael Pollack, Jacques Artinian, David Williams, Florence Forsberg  
Producer: Samuel Chotzinoff  
Music director: Peter Herman Adler  
TV director: Kirk Browning  
50 Mins., Thurs. (14), 11 p.m.  
Sustaining  
**NBC-TV, from N. Y.**

For its fifth presentation of the '51-'52 season, NBC Television Opera Theatre offered Puccini's one-act, "The Cloak" ("Il Tabarro"), last Thursday night (14). The work, one of a trilogy of one-acts, is rarely heard, which is a pity. "Gianni Schicchi" is the best known, and is heard fairly frequently in opera houses. Yarn the eternal triangle in its simplest setting, is the story of a middle-aged, dour French barge captain, his love-starved young wife, and the young seaman with whom she's in love. Captain catches seaman coming on board late at night for a rendezvous, and kills him, hiding him under his cloak until the wife arrives to confront her with him.

The Puccini score is dramatic, pulsing, angry music that sets the mood right at the start and sustains it graphically throughout the short work.

Producer Samuel Chotzinoff, music director Peter Herman Adler and TV director Kirk Browning combined with a really fine cast to put on a surging performance of the work Thursday night. The story is so simple that the opera seems a little padded out for its 50 minutes. This is not a great flaw under the musical drive of Puccini. Camera work was unusually fluid, for vivid movement within the limited-action framework. Cast performed like skilled actors, while musically they were grade-A.

Robert Weede's resounding baritone, as the husband; Elaine Malbin's dramatic soprano, as the wife, and Davis Cunningham's lyric tenor, as the lover, were fine choices. Sound wasn't always too well controlled, however, to give always effective shadings. There were also some offstage noises heard intermittently during the performance, which indicated careless mike pickup. But, again, there were minor flaws in a fine TV operatic presentation. Fast too, that the show runs 50 minutes without an interruption, so that the rising dramatic mood was unbroken, was also noteworthy.

**OUR BELIEVING WORLD**  
With Richard V. McCann  
Producer: Thomas C. Crockett  
Director: W. Lawrence Baker  
30 Mins.; Sun., 11 a.m.  
Sustaining  
**WBZ-TV, Boston**

Serving the dual purpose of celebrating the start of Brotherhood Week and the program's first birthday, this half-hour stanza, which during the past year has brought to the viewing public various Roman Catholic masses, Ukrainian and Albanian Orthodox Jewish services, Protestant and Jewish services, including a bar mitzvah, presented this special Christian-Jewish service. Program, highly regarded in both ecclesiastical and lay circles, is rightfully one of the station's most popular programs, and handles the touchy religious issue in such manner as to be inoffensive to any creed.

Treated with the dignity befitting the subject and the occasion, the anniversary program brought before the cameras portions of both Jewish and Protestant services. Although the clerics wore their ceremonial regalia, the program bypassed the more pretentious aspects of religious ceremonies, concentrating on brief sermons with the accent on the singing of the Parkway Community Church Choir and Winthrop Tifereth choral group. Appearing were Rabbi Maurice Zigmond, Temple Israel; Cantor Leon Masovetsky, Congregation Tifereth Israel; Rev. Emory S. Buck, editor of Zion's Herald and Chaplain-Commander R. A. Curtis, U.S.N., each of whom spoke briefly on ideals of brotherhood, concluding with a joint reading of a passage from the Bible and a prayer.

For windup the two vocal groups combined for singing "America the Beautiful" with coordinator Richard V. McCann giving a reprise of the past year's programs, meanwhile delivering kudos to the station's staff for the socko job preparing, producing and lensing the program.

Lubbock, Tex.—The Plains Broadcasting Co. owners of KFYO here, have applied to the FCC for license to operate a TV outlet estimated to cost \$400,000. They seek facilities on channel No. 52.

**RENDEZVOUS**  
(The Blue Express)  
With Boris Mosholoff, David McKay, Boris Mosholoff, Alan Napier, Jacques Aubuchon, Phillis Traux, Luis Van Rooten, Carl White, Edward Vito, harp  
Director: Seymour Robbie  
Writers: Harry and Gail Ingram  
30 Mins.; Wed., 9:30 p.m.  
Sustaining  
**ABC-TV, from N.Y.**

Ilona Massey's new tele series, "Rendezvous," got off to a modest start last Wednesday (13) as an ABC-TV sustainer done in co-op with Jerry Layton Associates. Initialer was labelled "The Blue Express" (name of a train on the Paris-Switzerland run), adapted by Harry and Gail Ingram from a Joe Graham original. It was standard atomic spy stuff, with some cloak and dagger flavor, and enough deliberate movement to give it the stamp of foreign locale. Though set in Paris, in what purported to be a chi-chi intimacy, it could have been anywhere on the Continent and, for that matter, in one of the better N.Y. bistros.

Miss Massey was represented as having been engaged in World War II underground work and, postwar, chanting in her Chez Nikki, where newspaperman David McKay was her newest darling. The murder of Sorbonne exchange student Philip Truax by Russian Boris Mosholoff because the former recognized British atomic scientist Alan Napier (a traitor whom the Russky has in tow), brought Miss Massey back into the picture as counter-espionage agent. She frustrated the Soviet spy's attempt to scam with his atomic prize after a series of slightly incredible incidents on a train speeding to Switzerland.

Good performances helped the action, with an especially neat couple of bits by Luis Van Rooten, a Parisian hotel clerk on the take. Miss Massey is about as videogenic as they come and she sang a few numbers with her husky effectiveness. Decor and lensing were up to snuff. Music score was punctuated brightly by harpist Edward Vito. While this wasn't topdrawer in "international intrigue," it measured a good preem effort and may rate sponsorship on the Massey name and looks and the nice accoutrements.

**SHOPPING SHOWCASE**  
With Ruth Lawson Walsh, Peggy Crockett  
Director: Dennis Kane  
30 Mins.; Fri., 2:30 p.m.  
**WPTZ, Philadelphia**

Entering a living-room set with a few bundles, Ruth Lawson Walsh waves into the screen, sits down and talks directly to viewers as she shows them her finds of the day. Looking a little distraught after her round of the shops (although not meaning to) Miss Walsh exhibits collection of items entitled femme in interest: a musical cake plate, heart-shaped earrings for Valentine's day and a ketchup dispensing gadget. Peggy Crockett acts as a visitor who models hats and dresses, within anybody's budget.

A little more organization in the placing of the "buys" is needed. At present it looks as if at some previous time Miss Walsh had thrown packages up in the air and waited for the TV segment to play "hot and cold" in finding them. In the show caught she appeared to be sitting on one of them. Show has guest spot and interview subject on this program was a manufacturer of ladies slacks—for ladies 5 ft. 5 or under. Models displaying this product dressed up sequence. As a shopping service viewers can send in cards requesting articles displayed. These are transferred to the proper stores and sent COD.

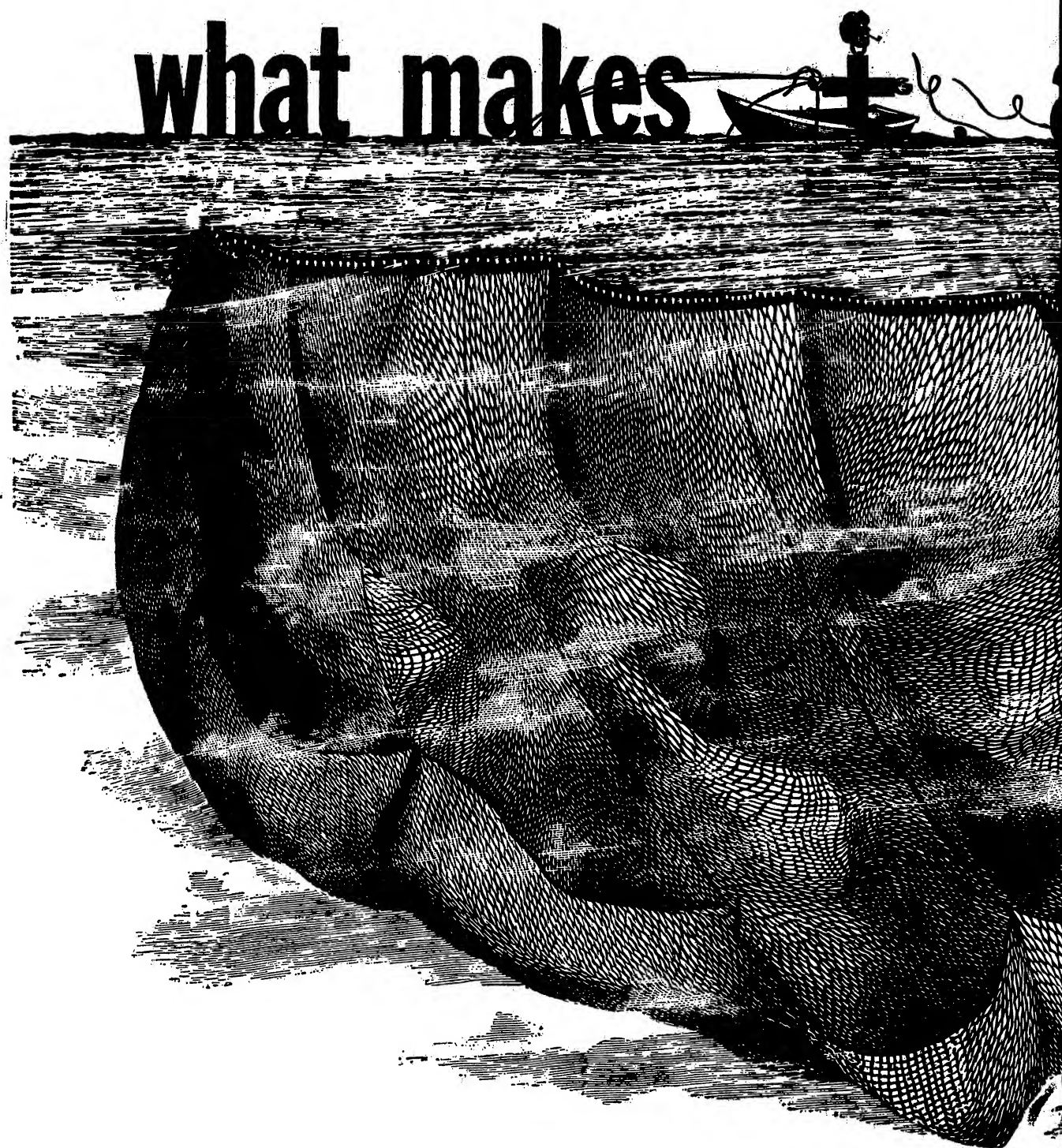
**BREAKFAST PARTY**  
With Peggy Taylor, Jack Fuller, Paul Barnes, Bill Allen, Hal Turner  
Director: Bud Palmer  
30 Mins.; Mon.-thru-Fri., 10 a.m.  
Participating  
**WGN-TV, Chicago**

(Kutner & Kutner)

Although populated by some friendly personalities, this morning musical-gab attraction is likely to generate only mild interest, because of the heavy accent on the nearly-continuous string of blurbs. Session viewed (13) followed the usual formula, with the commercial pitches for the trio of participating sponsors interspersed with a guest interview, phone quiz, some household hints and songs by warbler Peggy Taylor.

The host duties are shared by Miss Taylor and Jack Fuller. Both were editing a hard hard on their editing. Chirper's songs, backed by Hal Turner at the organ, were casual but pleasant. Bill Allen, and Paul Barnes were on hand to help with the plugs, which were all given a "hard sell" attempt.

# what makes



# net work?



Any system of interconnected lines,  
spread out in the right places,  
can serve as a net. The bigger it is,  
and the stronger its mesh,  
the better a net works.

Of all the nets serving U.S.  
advertisers, the biggest and strongest  
is the radio one called Mutual.  
Here are 550 connection-points  
in 48 states (nearly double  
any other net's) and at each  
of these points are local-level  
experts unmatched in ability at  
catching and holding listeners.

Measured by listeners, the Mutual  
net is catching a steadily *larger*  
share of radio audience than  
a year ago—day and night, all  
week long. (N.R.I., Jan.-Nov., '50 vs.  
Jan.-Nov., '51—latest available.)

Measured by advertisers, the Mutual net  
is the only one to win a *gain* in  
radio billings—up 12%, '51 over '50.

Measured by competitors, the Mutual  
pattern is now inspiring imitative  
efforts by all other radio nets.

Measured any way you please, the  
Mutual net is ready to help you haul in  
new profits for '52. Come aboard with  
Mister PLUS... and learn how  
this net can work for you.

the **MUTUAL** net  
of 550 affiliates



## WORLD NEWS WITH ROBERT TROUT

With Trout, Eric Sevareid, Ned Calmer, David Schoenbrun, Howard K. Smith, George Herman, Larry Tighe, Bill Downs, Charles Ashley, others

Producer: Ed Chester  
Director: Ted Church  
25 Mins.; Sun., 5:30 p.m.  
ADMIRAL CORP.  
CBS, from New York

(Erwin, Wasey)

Admiral Corp., is shelling out a sizable amount of coin for this new series, which picks up CBS radio's corps of foreign and domestic correspondents for direct reports. In view of the increasing interest in overseas and national news, with the issues of war and peace and the Presidential choices getting hotter, Admiral has a good audience bet. Slotting is excellent; since there are no Sunday evening papers, a Sabbath afternoon journal-of-the-air should generate fair ratings.

By and large, this follows the usual pattern for global pickup stanzas. Solitary innovation is the flying in to N. Y. of one reporter each week, which didn't add much to the initiator that a two-way transoceanic gab could not have accomplished. On the preem Sunday (17), David Schoenbrun flew in from Paris for a one-day stay, before winging back to Lisbon for the NATO conferences. Newsmen brought along a tape interview with Gen. Al Gruenther, Gen. Dwight Eisenhower's chief of staff, who said that Greece and Turkey would be added to the North Atlantic group, Ike's powers would be expanded and more European irreflections would be built.

After a quick summary of the top news bulletins, "editor" Bob Trout made the circuit of correspondents. Larry Tighe offered a briefing from Tokyo, followed by George Herman from Seoul with the latest Korean developments. Eric Sevareid covered the Washington situation. Bill Downs, also in D. C., introduced Ellis Arnall, new Price Stabilization chief, and Michael DiSalle, outgoing price stabilizer.

Howard K. Smith reviewed the King George funeral ceremonies from London. Ned Calmer, in Cairo, got an exclusive statement from Egyptian Premier Aly Maher Pasha, who said Egypt would co-operate with the West, a statement that got some newspaper headlines the following day. Charles Ashley gave an on-the-spot report from Concord on the upcoming New Hampshire primaries. Sports feature was a segment on the Olympics by Karl Lyche in Oslo.

Aired failed to develop all the punch it might have had. The diSalle generalizations could have been deleted, the Olympics reportage lacked interest for a general audience, and the background for the Egyptian politico's declaration was missing. Show would benefit from sharper editing and tightening up.

Commercials were good, particularly the pitch that Admiral offers "TV with radio at no extra cost," and the reference to Admiral sponsorship of the convention election coverage on AM and TV. **Bril.**

## THE BLACK BOOK

(On Schedule)  
With Paul Frees, John Dehner; Leith Stevens, music; Clarence Cassell, announcer

Writers: Nelson Bond, John Meston  
Producer: Norman Macdonnell  
15 Mins.; Sun., 4:15 p.m.  
CBS, from Hollywood

In unveiling "The Black Book" Sunday (17), CBS came up with a 15-minute whodunit that had its moments of interest despite its modest budget. Slated to be heard for only three weeks, the series premeed with John Meston's adaptation of a Nelson Bond yarn, "On Schedule." Program was unusual, in that narrator Paul Frees, and actor John Dehner handled the meller's three roles among themselves.

Plot was a familiar one, for it concerned an embezzler who thought he was committing a "perfect crime," but slipped up on an overlooked minor detail. About to be exposed, the thief plotted to murder his informer while a train sped through a tunnel. But although he had carefully rehearsed the knife, he failed to note that part of the trip was in sunlight. Bright rays through the darkness foiled his attempt and the cops nabbed him.

Both Frees and Dehner managed to develop ample mystery in their inflection. Suspenseful mood was further heightened by Leith Stevens' score, for which he himself composed. For those dialers inclined toward mysteries with a quick solution, "The Black Book" is their meal. Obviously, with only 15 minutes allotted, the point has to be reached in short order. Scripters Meston and Bond easily "and that goal.

## Radio Follow-Up

The Dean Martin-Jerry Lewis NBC radio show is still rolling at a solid clip, with a clever scripting job by Ed Simmons and Norman Lear supplying click material for this stanza. Last Friday (15), the piece de resistance was a quickie takeoff on the stage-film hit, "Born Yesterday," with William Holden guesting in the intellectual's role and Lewis making like the dumb blonde. It was a cute bit carried by Lewis' well-timed handling of the string of gags.

Martin and Lewis also scored with their reprise duet of "Little Man, You've Had a Busy Day." The rest of the comedy play was in this team's standard payoff groove. Martin's solo vocaling of a brace of standards and pop hits was, as usual, highly listenable. The same, however, can't be said for the frequent, gratingly infantile plugs for the sponsor's headache powder.

Bing Crosby on Sunday (17) was assigned the job of keeping Walter Winchell's 9 p.m. slot warm until the syndicated columnist is recovered sufficiently to resume work.

Crosby, backed by a combo bated by John Scott Trotter, skimmed through some top songs. It didn't have the usual flavor of a Crosby broadcast, because of the fact that in 15 minutes the delicate balance between songs and chatter couldn't be achieved. But for Crosby singing, that shot measured up nicely.

A tune that came off particularly well was the jamming of "It Had to Be You," with Red Nichols providing the trumpet licks.

"The Big Show" dished up one of its faster editions on NBC last Sunday (17) although, on a 90-minute stretch, several bumpy spots are bound to occur. Tallulah Bankhead once again paced this stanza with her femine and a superlative characterization, in a sketch adapted from an Edith Wharton ghost story. The yarn was not too clear, but Miss Bankhead's performance succeeded in generating a spine-chilling atmosphere. Another high point was the needling of video programming via a Gilbert & Sullivan parody, in which Fred Allen took a lead part as the "TV Mikado." Allen showed his usual relish in belaboring his pet aversion—television.

Least effective segment of the show was the burlesque of the Wharton sketch with Allen, Joan Davis and Portland Hoffa playing a trio of ghosts. It was a tired series of puns. Musically, however, this stanza shaped up in topnotch style, with vocals by Jane Pickens, Hoagy Carmichael, and British songstress Vera Lynn, plus a couple of bars by Miss Bankhead on "I'll Be Seeing You." Carmichael registered strongly on a melody of his own hits, while Miss Pickens was particularly fine in her rendition of "Sometimes I Feel Like A Motherless Child."

"Dial Dave Garraway," 15-minute, cross-the-board show in NBC's 11:45 a.m. slot, continues to move along as a pleasant potpourri of song and comedy. Stanza had its origin as a 1949 sustainer tagged "Reserved for Garraway," but Armour & Co. has bankrolled for over a year half of its Dial soap and Chiffon soap flakes. Friday's (15) session proved a particularly listenable broadcast, for Garraway laconically made with the small talk, Connie Russell and Jack Haskell fetchingly dished out the vocals, and Charlie Andrews (Garraway's writer) contributed a sprightly comedy bit. Musical group under Skitch Henderson's baton provided fine backing. Withal, the ingredients meshed for top results.

An alleged femine co-worker on WJZ got Bill Williams' goat quite obviously with a heckling note about "cut the gab, play more records," and the Howie's (N. Y.) midnight deejay went into a long diatribe that they come into this eatery for palaver, not platitudes, etc.; furthermore it's "unprofessional" for a fellow-worker on the same network to purvey such notes. Williams was quite nettled and gave the impression that his impending exit from Howie's on March 6 was a personal cross that was bothering him. He detailed that while biz is good at this road company Lindy he didn't get the sponsors—all of which was not dull, if somewhat in delicate listening. It became a running gag for a few nights. Too bad, too, because Williams is a literate speller, with a good command of gab, who frankly states he leaves the "controversial" stuff to Barry Gray. On that particular

## MR. AND MRS. OPERA

(Empty Bottle)

With Martin Kalmanoff, Ruby Mercer, Rosalia Maresca, Sylvia Nesson, Warren Galtour, Thornton Marker, Michele Vito; N. Y. College of Music orchestra, Siegfried Landau, conductor  
Producers: Ted Haig, Miss Mercer  
50 Mins.; Sun. (17), 11:10 a.m.  
Sustaining  
WNYC, N. Y.

For one of the features of WNYC's current annual American Music Festival, Ted Haig and Ruby Mercer, impresarios of the station's regular Sunday morning "Mr. and Mrs. Opera" program, presented a condensed version of a new three-act opera, "Empty Bottle," last Sunday (17). Opus has music by Martin Kalmanoff and libretto by Altra Baer (Bugs Baer's daughter and Kalmanoff's wife). It's the third operatic offering by the duo to get such an airing, and like the other two, is of considerable merit.

Opera concerns a Sicilian bandit who has been murdered, and whose friends and kin meet to mourn him. Action, a little unusual in opera, is told in flashback technique, as the bandit's various sweethearts reprise the past. While there is little action in this method, the work doesn't drag. The music is listenable and substantial. Although in conventional vein, with evident Puccini influence and also reminiscent of Menotti, the score is varied and interesting.

The music is rhythmic, lyric and dramatic in turn, with some engaging light lyric arias (as Antonio's early one) in an essentially dramatic piece. Music is a little heavy at times, but is never dull. Piece is well orchestrated.

A well-chosen young cast gave the work a superior performance, with Rosalia Maresca, Sylvia Nesson and Warren Galtour as impressive leads, and Thornton Marker as capable narrator. Siegfried Landau expertly guided the orchestra of the N. Y. College of Music through the new score, for commendable accompaniment. **Bron.**

## THE WEARY TRAVELER

With Southernaires

Producer: Robert Hodges

Writer: Bill Callan

30 Mins., Sun., 12 noon

WNEW, N. Y.

For those whose musical preferences are in the folk song-spiritual groove, new series of WNEW, N. Y. indie, "The Weary Traveler," should meet with hearty approval. The Southernaires, vocal quartet, handled the song assignments in topgrade styling and their tasteful vocal arrangements give added impetus to the oldies.

Format of the show, however, weighs it down a bit. Songs are introed via some hokey pseudo-versed patter gabbed by William Edmonson, one of the Southernaires, in a pretentious manner that's incongruous with the appealing simplicity of the tunes. Scripter Bill Callan could serve the series better if he sharpened the intro banter and avoided the corny cliché garnish.

The singing portions of the show were a dialer's delight. Combo, which has been on the air for more than 20 years, gives top mike savvy in their song-selling. They bring warmth and charm into each offering, but vary the song moods so that the 30-minuter holds interest throughout.

On preem stanza (17), Southernaires delivered a folk song-spiritual blending which included "Joshua Fit The Battle of Jericho," "Rock My Soul," "I'll Take You Home Again Kathleen," "Gonna Journey Away" and "The Wifeproof Song" among others. All were first-rate. Stanza moved along at a leisurely pace except in the over-written patter portions. **Gros.**

night comedian Garry Morton, bouncing on a cloud that he had apparently finally broken into the big time, was the star of the evening. He was here for a Broadway legit musical, and landed the part strictly because of his "audition" over Gray's mike from Chandler's, another N. Y. sandwichey, bounced over to Howie's to carry the glad tidings into the night. (Further examination by VARIETY revealed that Buddy Allen, manager for Gray, whom Hayward had phoned, was told, "If Morton does an audition, and we like it, he may get the role.") This was misconstrued that Morton got the job. He had been doing a good ad lib stint with Gray who, traditionally, cautions acts against blowing their regular routines, but of course can't control any ad lib interludes, which was the case with Morton who was venting his disappointment in not landing a coveted role with the Hayward-Joshua Logan-Arthur Kober musical. This inspired Hayward to phone in).

## Cities Service Jubilee

In a period when radio is the target of a vocal TV-happy group, a standout show such as the "Cities Service Silver Radio Jubilee," marking the 25th anni of AM's oldest continuously-sponsored program, is a welcome note that puts the sound medium in its proper perspective—a healthy selling force that has been doing a consistent job over the decades.

The program that NBC wrapped up for the occasion Monday (18) had flair and flavor. As a testimonial, it could have bogged down in rhetoric or small talk. But the airer offered had pace, nostalgia, drama, and humor, qualities that are the basic ingredients of good showmanship, in addition to the topflight music the show regularly presents.

Broadcast was in the form of a musical documentary, with NBC-TV newscaster John Cameron Swayze ably backing Ford Bond, veteran announcer on the series. It spanned the years since 1927, when Cities Service launched the program from Carnegie Hall (whence the special show originated), with a blending of dramatic segments and musical interludes. The documentary portions reprised the mood of yesteryear, with flashbacks to the days of Al Smith, Coolidge, Lindbergh, the depression, the New Deal alphabet agencies, etc., while the Green and White Quartet voiced the spirit of the times with "I Hear America Singing" and maestro Paul Lavalie led the CS band in "Strike Up the Band."

Saluting Edwin Franko Goldman, who conducted the preem broadcast, the crack Lavalie outfit played the composer's famous "On the Mall." Then, marking another era when King Edward abdicated and theatres were featuring Bank Night, an alumna of the show, Jessica Dragonette, came on to do the lyrical "Valse Huguette" from "Vagabond King." A neat production flip was the old recorded excerpt of the Revellers Quartet doing "Dinah." Latter cued the guesting of James Melton, onetime member of the Revellers (although he left the foursome before it became a CS feature). Melton cutely ad libbed to Ford Bond, "I like your first name," working in a plug for his own Ford TV stint, and followed with a pleasant warbling of "Hello, Young Lovers."

The nostalgic mood was underlined in the Green-and-White outfit's version of the "Whiffenpoof Song" and the band's medley of American folk songs. The dramatic section which covered the rise of fascism, with the clip of one of Hitler's ranting speeches and the episodes recalled from America at war, was effective. Tag to this section was a new march by Lavalie, the "Cities Service Triumphal March," to portray the note of victory. And the finale, "Stars and Stripes Forever," with a medley of themes from the various armed services' anthems, was the brand of martial music this program has made its forte.

Interestingly, Swayze's concluding comments were a tribute to radio as a powerful form of mass communication. It was also an effective demonstration of the medium's ad potency in building up consumer loyalty by regular weekly visits to the home as a long-standing friend. **Bril.**

## YOUR VOICE OF AMERICA

(Why The Voice Speaks)

With Gerald Mohr, others

Producer: W. H. Voeller

Director: Frank K. Danzig

Writer: Robert C. Vinson

15 Mins., Sun., 10:45 p.m.

WOR, N. Y.

WOR's news and special features division has come up with a sock stanza in its Sunday evening lineup. Series gives the American dialer his first opportunity to hear the kind of material that's being beamed by the Voice of America to foreign countries in the current propaganda war.

Although the initial show (17) was no more than an introductory stanza on why and how the VOA operates, the 15 minutes packed an unusual wallop. It was slickly written, and tersely narrated and thesped. Gerald Mohr delivered the explanatory narrative in a dynamic style that hit home. Show's theme was centered on how the VOA fights "the big lie" with "the big truth." Stanza cited examples of Soviet lies and the VOA's retaliation. Each segment was sharply dramatized and narrated, and came across with impact.

It's one of the most pertinent shows on the air today. **Gros.**

## THE CLIFF JOHNSON FAMILY

With Cliff, Luella, Sandra, Pamela,

Linda and Vicki Johnson

15 Mins.; Mon.-Thru-Fri., 4 p.m.

ILINOIS MEAT CO.

WCBS, N. Y.

(Arthur Meyerhoff)

Although "The Cliff Johnson Family" has been around the Chicago airwaves for several years, it's doubtful if this homespun family series will get a long lease in its new WCBS, N. Y., outlet. It's an off-the-cuff, transcribed series that has pop Cliff Johnson chatting casually throughout the 15 minutes with wife Luella and daughters Sandra, Pamela, Linda and Vicki. Show impresses as an intrusion of a family circle discussion, and since the conversation is in the dull, folksy groove, makes the listener uncomfortable and embarrassed.

In its first WCBS try, the Johnson family (the daughters range in age from five to 11) gabbed about high taxes, teeth-pulling; being naughty in school and Valentine quatrains. It was far from being a bright patter session, and seemed better suited to the confines of the Johnson living room than on the air. An unnecessary sticky note was added in the windup, with the gals reciting a good-night prayer. Cliff Johnson pitched the commercials in a quiet, unobtrusive way, which was in keeping with the rest of the stanza. **Gros.**

Saskatoon, Sask.—Arnold Stilins, sportscaster at station CFQC here, has switched to the sports department of the Saskatoon Star-Phoenix.

## ELMO ROPER

With Robert Denton, announcer

Producer: Ed Stanley

Writer: Louis Harris

15 Mins.; Sun., 3:30 p.m.

Sustaining

NBC, from New York

Polltaker Elmo Roper, who for four years beamed his socio-political Nielsen ratings via CBS, has launched a new series on NBC. On the preem, Sunday (17), some gremlins put the wrong tape into the machine, and as a result an audition program was aired instead of the sketched show. The web made amends by broadcasting the right reel of tape later that night. Such are the marvels, and mishaps, of the electro-magnetic era.

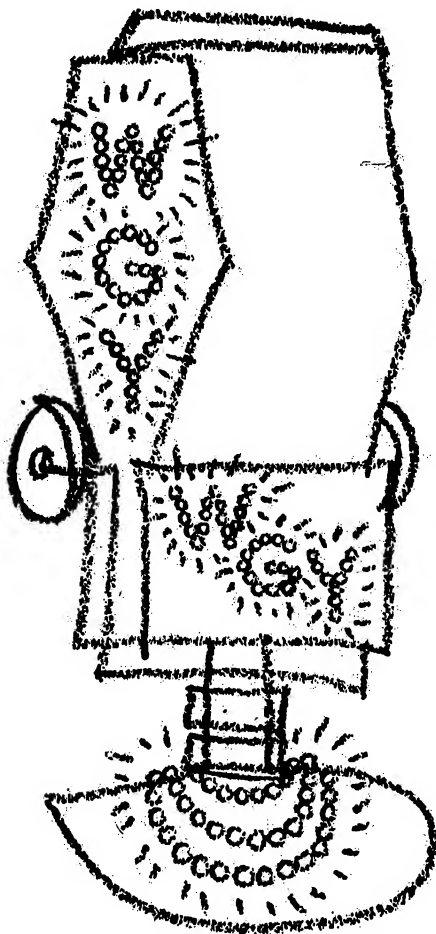
Roper's first essay started with some miscellany—the average American femme has eight pairs of shoes, the average moppet munches two candy bars a week, and the U. S. male downs 28 gallons of beer a year. He went on to analyze our people's chief worries—the problems most of us think the nation faces, and those we say we are personally anxious about.

As a national worry, the possibility of war is the problem most agitating over 40% of us, followed by inflation and the rising cost of living. Next comes Communism, taxes and Government spending, foreign policy, and defense and rearmament. In the personal sphere, the main worries are job security, debts and high prices, followed by Korea and the draft and sickness and health. Communism, Roper noted, was not viewed as a personal worry.

The show Roper intended kickoff was a statement of principles, stressing his view that a "free people must be an informed people, and an informed people must hold opinions," and that polls are important to democratic processes.

With the Presidential elections upmost in most minds, Roper said, "You want to know the outcome, you are going to have to work as hard at it as we." He said his organization will spend more time on finding out what makes voters tick, than precisely how they will tick. That may be a kind of hedging in view of the pollsters' bloopers of '48. However, his analysis of the difficulties of prediction—such as forecasting just which segments of the population will trouble to vote—made sense.

Airer is informative, although it's somewhat diffuse. He'd also do well to give more data on just how his results are gathered, size of sample, statistical and psychological limitations, the effects of different phraseology, etc. **Bril.**



*pearls  
for a  
pioneer*

Just 30 years ago today, on February 20, 1922, in Schenectady, New York, a few eager citizens adjusted their crystal sets, clutched receivers to their ears — and heard a miracle . . .

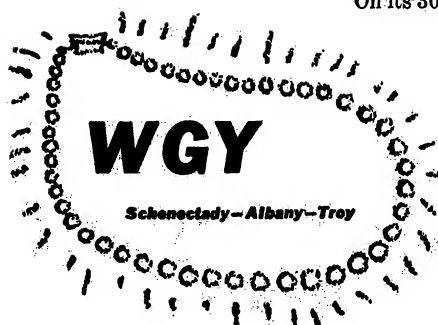
— the first program broadcast by a new radio station — WGY.

WGY wasn't the first radio station in America (eight or nine others had begun broadcasting) but it quickly became one of the most influential forces in the new medium — a cultural and technical pioneer.

Today, on its Pearl Anniversary, WGY is the Capital of the 17th State — the important eastern New York and western New England market which consists of 54 counties, including 22 key cities, where more people live than in 32 other states. And WGY's powerful 50,000-watt voice has over  $\frac{1}{3}$  more listeners than the combined audience of the area's next *ten* top-rated stations.

As WGY's national spot sales representatives for the past twenty years, we've been privileged to work closely with this pioneer station. We've watched it build an outstanding record of community service and establish itself as the only single advertising medium through which an advertiser can achieve complete, low-cost coverage of the 17th State.

On its 30th birthday we extend the happiest returns of the day to WGY and its owner, the General Electric Company. We look forward to many more years of proud association with one of America's truly great radio stations.



represented by *NBC Spot Sales*

New York    Chicago    Cleveland  
Hollywood    San Francisco

# Govt. Seen Missing Big Video Bet; Lacks Knowhow on Selling Itself

Baltimore, Feb. 19. Federal Government is missing the boat on TV for lack of know-how in using the medium to tell its story to the taxpayer, a network official said here last week. Speaking before the Second Annual Regional Television Seminar, Bill Wood, CBS Washington TV news and public affairs director, said some good video programming is coming out of Washington, "but many agencies in the Capital are not able to make effective use of the medium because their staffs lack the knowhow to unearth good television items and bring them to the telecaster." This is true, he added, "even though a wealth of material is often right under their noses."

Young people looking toward a career in TV, said Wood, a former radio-TV chief for the State Dept., should not pass up opportunities in Federal agencies. "If they did a good job in a government career in TV information," he added, "it could be real contribution toward restoring a closer knowledge and understanding of the national government to the people of this country."

Questioned by university students on opportunities in government, Wood said he thought the most eligible applicants are those who have had some station experience, rather than those just out of school. It was brought out by other speakers that abundant opportunities for gaining practical experience will develop as hundreds of new stations, many in small towns, get into operation after the lifting of the freeze.

A preliminary survey presented by the National Assn. of Radio and TV Broadcasters estimated that possibly 100,000 persons may be employed by TV stations by 1962. Seminar was sponsored by John Hopkins, by American, Temple and North Carolina U. video stations, WAAM in Baltimore, and the U. S. Office of Education.

## CBS-TV Nixes Kine, So L.A. Won't See Al Pearce; Show Originates There

Hollywood, Feb. 19. Although the Al Pearce TV strip on CBS originates at the Earl Carroll Theatre in Hollywood, it will not be shown here. Network ruled against an early-morning kinescope because of added expense. Series, airing five days a week in 45-minute segments, is currently sustaining.

It was originally intended to take the kine off the cable in N. Y. and ship the prints here for televising a week later, but this also was abandoned. Pearce airs from here at 7:45 a. m., and a kine at that early hour would prove a costly venture, as a crew would have to be called in several hours before their normal reporting time. Figured it would cost CBS around \$1,000 a week over the regular recording cost.

## 2 NBC-TV DAYTIMERS QUIT; TIGHTENING BELT

Two NBC-TV daytime sponsors informed the web they were checking out this week, both reportedly for reasons of economy. Minnesota Mining is dropping the Sunday afternoon "Juvenile Jury," and Peter Paul is lamming its Thursday afternoon sponsorship of the Gabby Hayes cross-the-board airer.

Both shows have comparatively high ratings for their respective time slots, and NBC sales execs reported some hot prospects in sight for both. "Jury," aired Sundays from 4:30 to 5, has been averaging between a 9 and 10 rating, while the Hayes strip has been getting about an 11 in the 5:15 to 5:30 slot. NBC now has three days open on Hayes, incidentally, with Quaker Oats retailing its Monday and Friday sponsorship.

Dallas—Terry H. Lee has been appointed sales manager of WFAA-TV here. Lee was radio and TV supervisor of the Chicago offices of Young & Rubicam, and prior to that, was assistant station manager of KPRC-TV, Houston. He was also veepee and commercial manager of KXYZ, Houston.

## MIAMI-DISK JOCKEY SET TO TELECAST FROM CAFE

Miami, Feb. 19. Art Green's disk-jockey show will be telecast from Miami's Clover Club, via the area's only video station WTVJ, about March 1.

Format calls for the vet record-spinner and commentator to work from a specially set up lounge three nights weekly, from 12 to 2 a. m., with table and bar-side interviews, guests at mike. On the musical end, there will be break-ins from the studios of Snader telecriptions, featuring the cream of their output on orcs and vocalists. Sponsorship will be on a participation basis, with five pay-offers already lined up for the two-hour show.

Lee Phillips, program director for WTVJ, is lining up other attractions for the station's expansion in telecast time, for balance of the week. Currently, the signoff is at midnight.

## Balto Seminar Pulls TV Brass

Baltimore, Feb. 19. Second Annual Regional Television Seminar organized last year by Joel Chaseman, public relations director for WAAM here, utilizing station's elaborate studio and plant facilities, attracted representatives of 16 colleges here last week for the two-day meet.

Also present and participating in the panels were Bill Wood, CBS-Washington director of news and public affairs; William I. Kaufman, NBC-TV casting director; Edward B. Roberts, BBD&O script editor; John T. Madigan, ABC-TV director of news and special events; James Caddigan, DuMont director of programming and production; and U. S. Sen. Edwin O. Johnson, chairman of the Senate Committee on Interstate and Foreign Commerce.

Following a panel employment in TV, which pointed a potential payroll of 100,000 employees by 1962, Senator Johnson detailed the growing influence of video and cited its potential influence in the elections coming up. This theme was followed up by a panel including Kenneth D. Fry, TV chairman for the Democratic National Committee; Edward T. Ingle, TV chairman, Republican National Committee, and Cong. Richard Bolling (D., Mo.) and Harold C. Ostertag (R., N. Y.), which made much of the high costs involved in purchasing video time and the accompanying problem of projection. Telegenic qualities of candidates will play a big role.

While Congressman Bolling maintained that slick production and knowhow could put over anyone, the majority of panel members agreed that the public would be quick to wise up to a phony exposed to the TV screen. Fry and Ingle indicated wide use of documentaries in the coming battle.

Dr. Franklin Dunham, chief of radio and television for the U. S. Office of Education, summed up and announced a continuation of the program next year.

## Armstrong Relieves CBS Worry; Renews 'Theatre'

CBS Radio felt relieved this week when Armstrong Cork renewed on a 52-week basis for its "Theatre of Today" show. Armstrong sponsorship on the Saturday afternoon program had been extremely shaky.

Show is the leadoff on the web's trio of early Saturday afternoon dramatic stanzas, and there was a possibility that its cancellation might have had an adverse effect on the other two. These are "Stars Over Hollywood," bankrolled by Carnation from 12:30 to 1 p. m., and Toni's "Grand Central Station" from 1 to 1:30.

## CAMPBELL ORDERS TWIN 'DOUBLE' AUDITION KINES

Hollywood, Feb. 19. Double kine for "Double or Nothing" has been decreed by Campbell Soup for late this month in N. Y. Walter O'Keefe, who currently emcees the radio quizzer, will audition one tele version, while another personality will be used in the other.

Reason for the twin kines is that O'Keefe is exclusive to NBC. Should Ward Wheelock, agency for Campbell, wangle better time on another network for its TV entry, O'Keefe's alternate would be used. He will continue with the radio show, if not for Campbell, then for NBC and possibly another client.

## WCAU's Local Biz At All-Time High, '51 10% Over '50

Philadelphia, Feb. 19. Local radio sales reached an all-time high at WCAU in 1951, according to sales manager Jack DeRussy. Local billings increased 10% over 1950, to account for 56% of the total business placed with the station, as compared with 48% in 1950.

Credited with the increase was a three-way plan of stimulated selling, which included new concepts in local programming, house-built shows tailored to specific advertisers and accelerated promotion. Another factor was the increased sales staff and greater sales coverage of local advertisers.

According to DeRussy, the entire concept of bringing sales, programming and promotion facilities closer to the needs of the advertiser worked out successfully. As an example, he cited the plans made by the station last year when it became apparent the law forbidding the sale of colored oleo in Pennsylvania would be repealed. Sales presentations, promotion ideas and special local programming plans were all set well in advance for the influx of oleo advertisers. When the ban was lifted, WCAU landed approximately 80% of the new business scheduled for Philadelphia.

Despite the fact that Philadelphia is one of the nation's most active television markets, WCAU prospects for 1952 are tremendous. DeRussy declared. Radio listening in Philadelphia declined only 7/10 of 1% during the last year, in the face of a 30% increase in the number of video sets in use. The return of full-scale defense production in the Philadelphia area is another factor in the increase of local radio sales and the booming AM market.

## GE Dropping Goodwin's NBC-TV Show, Returns In Fall With Night Hour

After mulling the situation for several weeks, General Electric has decided to drop its "Bill Goodwin Show," aired Tuesday and Thursday afternoons on NBC-TV. In so doing, however, GE revealed it will return to video in the fall with a full hour once-weekly nighttime show, details on which have not been set. Agency is Young & Rubicam.

Reason for axing the Goodwin show is reportedly GE's realization that daytime video does not serve its purpose, since it doesn't hit the viewers who would be the best GE customers. Another part of the GE corporation bankrolls the "Fred Waring Show" Sunday nights on CBS-TV, which was cut earlier this year from an hour to a half-hour format. Agency on that account is BBD&O.

## Manners' KHJ-TV Mats

Hollywood, Feb. 19. Don Lee station KHJ-TV has signed Zeke Manners for a cross-the-board afternoon show. It will air from 4 to 6 p. m. Monday through Friday, with a pattern similar to other matinee spreads. Manners has been an early-morning entertainer on ABC radio and previously with Don Lee

## Television Chatter

### New York

"Studio One" (CBS) bought three scripts from Howard Merrill, all adaptations. They are "Success Story," done Monday night (18); "The Wings of the Dove," the Henry James novel, for March 10, and Paul Gallico's "The Lonely," April 14.

Helen Wheeler, formerly with Robin Moore, indie packager, has joined George Foley as production assistant on ABC-TV's "Tales of Tomorrow." Boris Karloff guests on "TOT" Friday (22). Michael Browne into "Crime Photographer" on CBS-TV tomorrow (Thurs.). Martin Brandt featured on the NBC-TV Robert Montgomery show Monday (25). Koda Products will back John Winger's Sunday evening newscast on WOR-TV, starting March 2. Nelson Case to address announcers of WYBC, the Yale radio outlet. Bob Edge pinching hitting for Russ Hodges on WOR-TV while the fightcaster visits the N.Y. Giants' training camp. Rupert Beer has renewed Alan Funt's "Candid Camera" on WJZ-TV.

Judson Bailey upped to director of sports for the CBS video web by Red Barber, sports counsellor for CBS radio and TV. Florence Anglin set for a role in William Thackeray's "Rose and the Ring" Sunday (24) on "CBS Television Workshop." Wright King set for a romantic lead on NBC's "Philco Playhouse" Sunday night. CBS-TV has bought Chapter 14 of Kurt Singer's new book, "The World's 30 Greatest Women Spies," to use the Pearl Harbor spy case on "Suspense" Tuesday night (26). Isabel Bigley, guesting on WNBC's "Eve Hunter Show" tomorrow (Thurs.). Mort Abrahams, producer of ABC's "Tales of Tomorrow," has worked a deal for the American Rocket Society, to provide research material, models and props for the science-fiction series.

NBC's "TV Recital Hall" moving into the Saturday 5:30 to 6 p. m. slot, following the web's decision to return the Wednesday night at 10:30 period, where the show had been aired, back to local stations.

Ralph Bellamy, star of CBS' "Man Against Crime," slated as guest speaker at the American TV Society lunch Feb. 28 at the Hotel Roosevelt. Seaman Jacobs writing special material for Joe E. Brown's stint as sub for Arthur Godfrey on CBS' "Talent Scouts." Byron R. Kelley, resident director of the Laguna (Calif.) Summer Theatre, the last two seasons, has joined the CBS video staff as a director. Italian Swiss Colony Wine pacted to bankroll one-quarter of all remaining sports events from Madison Sq. Garden to be carried by WPXI.

Ex-"Miss America" Jean Bartel does a repeat date on the Herb Shriner ABC-TV show tomorrow (Thurs.). Dave Apollon unveils a new string instrument, which he developed himself, when he singles on the Kate Smith evening show March 11. When Associated Business Periodicals holds its eastern clinic at the Hotel Astor today (Wed.), feature will be a "Meet the (Business) Press" show, modeled after the NBC-TV program. BBD&O prez Ben Duffy and General Electric's ad manager, Chet Lang, will be the targets of the trade paper editors, with Martha Rountree moderating. Val-Worth, Inc., housewares distrib., is back in the 90-minute "Twilight Show" on WOR-TV Sundays at 4:30 p. m. Hank Sylvan is taking over the musical directing post of "Space Cadet."

### Hollywood

Vincent Price inked for a series of half-hour vidpix, "Tales of Edgar Allan Poe," by William Kayden and Arnold Belgard. Swedish director Thor Brooks planning to produce a series of telepix, "Secret Assignment," in Europe in about two months, shooting exteriors in various continental cities, interiors at Stockholm studio. Broderick Crawford to N.Y. for guesting on Kate Smith's NBC-TV show Feb. 20. Ralph Flanagan and his band work for scale when they guest on Bob McLaughlin's "Picture Album" on KLAC-TV Feb. 22. Five Star Productions canned new tele blubs for Tea Council. Screen Gems' new general manager in Sam Lake. Joseph Moncre March inked to script American Petroleum Institute's half-hour video show for Screen Gems. Nixed by Theatre Authority on an all-night March of Dimes television show, Beverly Hills chapter plans auction this

week instead. Cecil Barker, ABC-TV program-production director, skied to Frisco on business. George Ellis, formerly general sales manager of Ziv Productions, has been named manager of Jerry Fairbanks Productions' N.Y. division. Bill Lechner and Jean Ruth Fairbanks pactees, planned to Chicago for personals at the annual Chicago Automobile Show. Philand TV's new story ed is William Hadzick; Ray Scott has been named production and construction supervisor, and Alfred DeGaetano supervising ed. Margaret Field and Gar Moore inked by Frank Wisbar for leads in "The Seducer," comedy-drama by Robert Harari, next "Fireside Theatre" telepic to be shot at Eagle-Lion studios. "Invitation Playhouse" vidpix series produced by Rene Williams has been sold to stations in Pittsburgh, Frisco, San Diego, Baltimore and Washington, for \$37,850, by Syndicated Television Productions, affiliate of KLAC-TV. Herbert Marshall working in a series of Rheingold beer tele blubs being shot by Hal Roach, Jr. Trans. Video Productions inked starlet Donna Gibson to a non-exclusive pact, and plans to spot her in an upcoming vidpix series at General Service studios. Recovered from an eye operation, director James Tinling is prepping a new group of "Racket Squad" vidpix to roll this week at the Hal Roach lot. Frank G. King moves from KTTV to KECA-TV, where he has been named to the newly-created post of sales manager, a move in line with ABC's splitting the local and net operations. Job was formerly handled by Bob Laws, who now will concentrate on net sales.

I. D. Levy, chairman of the board of Official Films, in town on a business junket. Elliott Hyman, prexy of Motion Pictures for Television, due in town this week on business. Bruce Cabot replaces Michael O'Shea in "Bruce Bradley, FDA Inspector," upcoming Edward Lewis Productions telepic to be shot at Motion Picture Center studios, Joel Judge directing. Snader Telecriptions inked Jack Teagarden for a series of briefs to roll Feb. 22.

### Chicago

"The Bunch," Chi's sole contribution to NBC-TV's morning lineup, is being scratched from the network. The Hugh Downs-Bette Chapel stanza probably will remain on locally via WGNB. Kling Studios is reeling the film segments for Marshall Field's "Pace of Chicago" beamed on WBKB. Kirk Logie, formerly with the BBC in New Zealand, has joined WBKB as a trainee. Fred Giese and his WGN-TV newscast crew shot 2,400 feet of some film of the civic air-circus meeting last week. First reels of the afternoon meeting were aired on the 6:30 p. m. newscast. TV Tab, new video fan mag edited by J. Ray Hunt, hit the stands last week, bringing the town's total of listing books to three.

Herbie Mintz, who last week was cited by the city council for his 30 years in show biz, is taking a two-week hiatus from his nightly WGNB show, to catch some Florida sun. Net sales of the Magnavox Co. for the final 1951 quarter were \$10,691,871, compared to \$15,575,083 for the same period the previous year. Spencer Allen, director of WGN-TV Newscast, addressing the Illinois Federation of Women's Clubs last week. WENR-TV's "King Calico" leading its 5:45 p. m. competition by more than 10 ARB points, but its only sustainer in the segment. Morton Television Productions "This Is the Story" bows on WGN-TV Sunday (24). Jazz pianist Chet Roble has rejoined the "Challenge" cast on WGN-TV, now that the assignment conflict with his "Studs Place" role has been resolved, with the latter show changing time. Tony Parrish and Vera Ward working the live blubs on WENR-TV's Tuesday night feature film sponsored by the Sampson Co.

### London

Norman Wisdom has a new comedy series, "The Way of Wisdom," which tees off next Wednesday (27) with Eddie Leslie and Freddie Mills. Guido Cantilli's "The Wanderer" has been adapted by Victor Miett for next Sunday's (24) drama offering. He also plays major role in "Square dancing from the Lyceum" to be telecast Monday (18) in the "Come Dancing" program. Edward Chapman and Cameron Hall have leads in Alan Jenkins' "The Venus of Bainville" next Wednesday (27).



## Prockter Expands TV Setup

Continued from page 22

firm. With White, one-time European general manager for David O. Selznick, as proxy, PSI is headed by Bernard J. Prockter as board chairman. Launching of the outfit points up the growing emphasis on film as a major part of TV programming, following by the CBS video web of its film syndication setup.

In addition to its TV production and syndication functions, PSI plans also to package radio transcripts on all properties it handles for video. Radio shows will be grooved specifically for the major markets, which are still sans video, such as Denver, in which they can serve as longrange trailers for the time when such cities get TV. White emphasized, though, that there is still considerable money to be made in AM, and said the transcripts should be sold to stations throughout the country.

In addition to self-financing, PSI is being backed by two nationally-known banking houses. White declined to disclose their identity at this time but he said that his company has guaranteed them against any losses by putting up collateral against the investment. Money has also been poured into the firm by a group of private financiers lined up by Leonard Loewinthal, PSI veepee and general counsel and chairman of its finance committee. This group will provide a special money pool for bankrolling production and acquiring existing properties. Noting they formed the first company set up to finance vidpix specifically, White predicted they may become a new factoring and financing unit in the film industry.

### Distrib Fee Setup

PSI sales will be supervised by Andrew P. Jaeger, former chief of DuMont's TV film operations. He revealed that the company will charge a standard distrib fee of 35% on all indie-produced films. If a producer can finance an entire series of 13 or 26 pix by himself, though, PSI may trim its distrib fee to the point where the producer can recoup his entire production costs sooner. PSI is prepared to offer an indie producer, with as few as three stanzas completed, financing of up to 75% for the remaining 10 in a series, providing the producer has the scripts ready for the balance. PSI will charge 6-10% interest for the loan, in return for first refusal on that

series and others which the producer may turn out.

Jaeger said PSI will base the prices on its vidfilm properties on the Class A card rates in each market. Price of the features, he said, will be dependent on a number of factors, indicating that PSI will charge what the traffic will bear, which is the way most features are sold to TV under current market conditions.

Company has set up a complete film center on West 44th St., N. Y., to handle editing and processing of all its film packages. In addition, the company is now negotiating for studio space in both N. Y. and Hollywood for its own production. Sales offices will headquarter in N. Y., with branches being established in Chicago, Los Angeles, Atlanta and Boston.

## Rare TV Pix

Continued from page 22

dustries want the product badly they feel Selznick's figure, reported to be around \$2,000,000, is much too high. But his package, including such pix as "Since You Went Away" and "The Paradine Case," is one of the few still around with top names and production.

Banks have a number of quality pix, as a result of foreclosures, but here again the price sought thus far has been beyond the reach of the TV stations. Only last week it was learned that Bank of America's feelers in trying to sell six quality pix are running into a "cold, cold heart" sentiment because the bank wants from \$6,000 to \$8,000 a pic, and local outlets can't touch those figures.

Eight quality pix have been foreclosed by the Security-First National bank, but until title is cleared on these pix, the bank won't put them on the market. In N. Y. several banks, including Chemical Trust, are known to be readying release of some pix to teevee.

This critical shortage is the reason for the court fight by George and James Nasser to pry four pix, which they produced, from United Artists. The pix, with b.o. names and repping original investment of \$4,000,000, will get at least \$200,000 from television, their attorney, George T. Goggin, says.

Overshadowing the entire situation, with libraries now figuratively gold mines, the studios are playing a game of watchful waiting. While it's generally felt the majors will hold out for more markets, some of the studios have already taken the leap. Monogram and Republic have been selling to TV for some time, but Republic hasn't sold any of its top pix, and Mono product is not the type now so scarce.

## Col's Vidpix Move

Continued from page 22

and of shows made to order for specific companies or advertising agencies. One series, Hollywood Newsreels, has been dropped. However, Gems' Disk Jockey telepix shorts is beginning to win acceptance and have been spotted in 10 markets.

Company has made no attempt at dramatic shows for sale on the open market, and it's believed that a conclusion of the contemplated deal will launch Gems into this field in a big way. Of course, the most serious snag facing the subsid is the greenlight from Columbia execs, who may still be fearful of arousing the ire of exhibs. However, Gems' proposed expansion plans are perhaps an indication of a lessening of this fear on the part of Col production and distrib toppers. In addition, a separation of the physical headquarters may be considered as somewhat removing the video "curse."

A factor perhaps influencing Gems' entry into the making of vidpix shows for speculative sale, is the company's close ties with potential sponsors and advertising agencies. Outfit has already turned out on order films or commercials for such corporations as du Pont, Studebaker and Schlitz. It is presently working on two Technicolor sales films for the auto-company and is also making a half-hour pic for the American Petroleum Institute. For du Pont, Gems produced and filmed the Cavalcade of America series.

## Cagers Okay for Indpls. TV, But Baseball Out

Indianapolis, Feb. 19.

Sports fans got an okay on telecasts of the state high school basketball tournament last week, but a nix on prospects for summer baseball.

Harry M. Bitner Jr., general manager WFBM-TV, announced negotiations had been completed to televise Saturday games of sectional tourneys and all games of regionals, semifinals and finals here. Biggest sports show of year in state, it takes a month to run off. Associated Distributors, RCA-Victor agency, will sponsor, with Dick Pittenger announcing.

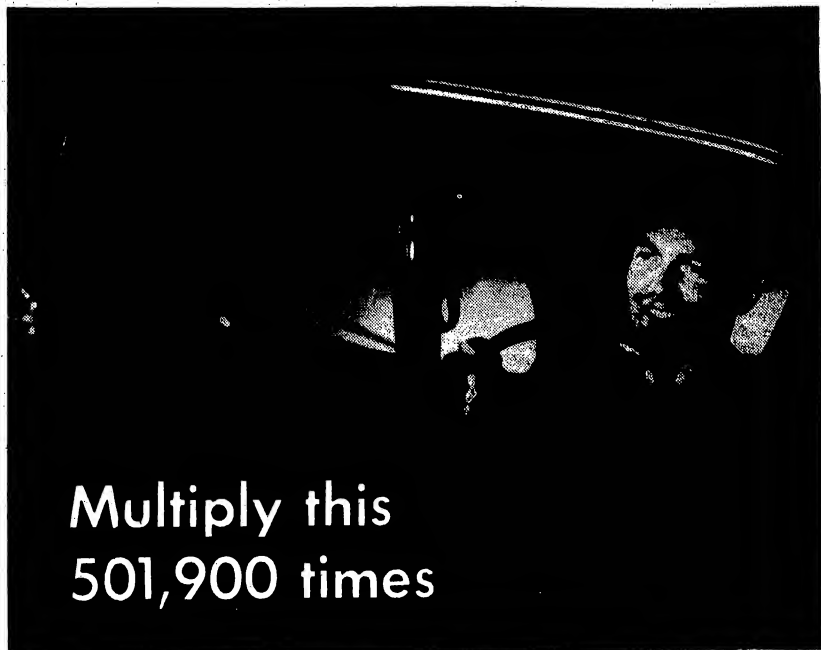
## Web Execs on Pic Stars

Continued from page 23

for the anticipated easing of the TV bans by the majors—the desire of the stars to do TV work and the growing realization among the majors that video, like radio, will serve as a good way to cross-plug the stars' current feature films. On the first score, a number of top Hollywood performers who at one time were afraid that TV was not technically good enough to do them justice, have now seen some of their top-name colleagues take the plunge into the medium and come

out not only unscathed, but with fine audience reception and good pay.

As for the cross-plugging, those TV dramatic shows which now use Hollywood name performers whenever possible, are glad to let the performer toss in a closing reference to his latest film. Majors found such hitchhikes to pay off handsomely on radio, via "Lux Theatre" and other shows, and are starting to realize that TV, with its 15,000,000 sets, now services enough of the public to make such plugs equally valuable on TV.



Multiply this  
501,900 times

Detroiters are as accessible to advertisers in their cars as they are in their homes... through 501,900 auto radios.

That's the bonus audience delivered by WWJ, Detroit's most-listened-to station. Add that to the 1,262,500 radio homes in the WWJ primary coverage area—728,000 of which are radio ONLY homes—and you'll realize why WWJ sells so effectively. And so economically, also... because WWJ's average cost-per-thousand listeners in the Detroit market is 14.5% less than the average cost-per-thousand for radio time in Detroit.



AM—950 Kilocycles—5000 Watts  
FM—Channel 246—97.1 Megacycles

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGSBERRY COMPANY

Associated Television Station WWJ-TV



**Eileen BARTON**

**M.L. GOODWIN SHOW**

— NBC-TV —  
Coral Recording Artist  
Direction: M. C. A.

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10 Years Experience  
Stage, Screen, TV.

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New York 36, N. Y.

## HARPO MARX

NBC-TV

Mgt.: GUMMO MARX  
(Formerly MAX GORDON)

## Network Salutes to WGY

Continued from page 24

gan Beatty will do likewise on "The News of the World" over the network Wednesday night, just a few minutes before the exact time WGY hit the air three decades ago.

Salutes from stars now in Hollywood to the 22 cities in Eastern New York and Western New England covered by the station, are being turned out during the week. Bob Hope, Groucho Marx, Douglas Fairbanks, Jr., Walter O'Keefe, Herbert Marshall, Brian Donlevy and The Great Gildersleeve made them.

"The FBI in Action" today (Tues.) dramatized the kidnapping of the six-year-old son of Dr. E. F. W. Alexanderson, GE scientist and one of the foremost inventors in electronics, the child's recovery in May, 1923, at a camp near the St. Lawrence River being attributed to broadcasts by WGY. This was the first recorded instance of the extension of radio's arm to such a public service and human interest field. J. Edgar Hoover, head of the FBI, will be heard in a special salute on the half-hour show. Its ninth anniversary coincides with the 30th year celebration.

Dr. W. R. G. Baker, whose initials form the call letters of WGY's television sister, will be guest speaker Wednesday night on the WGY Science Form, 16-year-old program that ranks among the top educational in radio. The first in discussion of atomic energy was voiced on the show in 1936 by Dr. Lewis Tonks, director of research at the GE Knoll Hills laboratory, and a regular panelist.

### Guest Shots

Guests are also slated for the Farm Paper of the Air, the Farm Forum (both in their 27th year), Earle Pudey, Martha Brooks, The Chanticleer (Charles John Stevenson) and Bob Bender shows. Mayors and newspaper editors of six cities will be included in Wednesday evening pickups. Dave Garraway, a native of Schenectady, is scheduled to extend greetings to WGY on "Today," NBC video two-hour.

WGY boasts of many firsts in radio. Among them are the initial remote broadcasts, from Union College gymnasium, by Gov. Na-

**MILT HERTH**  
his HAMMOND ORGAN  
and his TRIO...  
Currently **PICCADILLY HOTEL**  
NEW YORK  
Direct: GAC RCA VICTOR RECORDS

## Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this \$6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in Philadelphia.

than L. Miller, Feb. 23, 1922; first health talk by the State Dept. of Health, March 24, 1922; special program for reception at National Electric Light Assn., Atlantic City, March 16, 1922; special program for reception by Senator Marconi aboard his yacht en route from New York to Albany, June 25, 1922; full-length stage play, Eugene Walter's "The Wolf," directed by Edward H. Smith, Aug. 3, 1922; weekly drama on WGY, beginning Sept. 11, 1922; use of the condenser microphone, Aug. 7, 1923; use of portable, shortwave, low-power transmitter to relay services from Schenectady churches, Oct. 21, 1923; broadcast of Barnum & Bailey Circus menagerie from old Madison Square Garden, New York, April 10, 1924; "Billeted," first network play broadcast, May 13, 1934; and many others.

### FDR 'Fireside' Start

Incidentally, President Roosevelt's famed "Fireside Chats" grew out of a series of Monday night reports which FDR made over WGY from the executive mansion in Albany when he was N. Y. governor. He was one of governors from 10 states to air via WGY.

WGY, with the money, and scientific resources of GE to back it, has always been a solid station, neatly balancing network, regional and local contributions and requirements. It has been usually most spectacular in the areas of the technical and public service, and has succeeded in being both powerful and friendly. The present studios, dedicated July 9, 1938, and patterned after NBC's New York setup, rate with the best.

Robert B. Hanna, Jr., appointed manager of GE's recently established broadcasting stations department (supervising all the company's AM, FM and TV operations, and five international shortwave stations), is the fourth man to head WGY. The late Martin Rice was the first; Hager and G. Emerson Markham followed. Hanna, a captain in the Signal Corps during World War II, was appointed stations manager in 1949, after a career with GE beginning in 1929.

### Casting Setup

Continued from page 25

of an actor's existence when he is "at liberty."

### Indirect Booking

Another desper gripe is that the casting directors are not booking thespians directly, but instead are calling the bigger talent agencies. These in turn call for freelance thespians outside their regular stable, from whom they collect the usual percentage. The actors are irked, because they feel that they

wouldn't have to shell out a commission if they were hired for a part directly by the network casting director.

Those complaining admit that the casting personnel should contact the talent agencies for the name stars and featured players who are under contract to the talent houses. But for the smaller roles, according to this contention, the casting directors should tap the pool of freelance talent not signed by any of the talent agencies.

On the other hand, it's pointed out, the lesser roles are frequently handled by actors paid Television Authority minimums. TVA rules bar performers from paying commissions on jobs which pay scale, or from paying commissions that would bring their net remuneration below the scale fee. Thus, it's answered, the talent houses are not taking a cut from actors working for the minimum.

### Writer's Guild

Continued from page 25

able cut in the work load. The result will be to overburden remaining staffers with an unfair work load. Since RWG is the only major radio union now involved in contract negotiations with ABC, it can only view the drastic layoffs of Guild members as an act of reprisal on the parts of the company.

To this the ABC spokesman declared that "aside from the fact we are not yet in negotiations with RWG, we are negotiating at the present time with the Publicists Guild. Insofar as overburdening the staff goes we don't want that, and there are adequate provisions in the present contract to correct this if it proves staffers are overburdened. If we find the men are being overworked, we'll put men back on the staff."

While the union is protesting the two firings in N. Y., the beef is going through the usual grievance machinery. Coast unit doesn't have a similar grievance setup.

Talks with the three webs in N. Y. are currently in a state of suspended animation, although not formally broken off. Union is awaiting word from the management representatives on its demand that the New York parleys should be national in scope. RWG wants parity in pay scales between its various regions, with Chi and L. A. scripters upped to the same minimums as Gotham staffers. The webs have been maintaining that they can only deal on a local level.

### D. G. Eyes

Continued from page 27

policy because some candidates haven't the means to buy TV time. Floor On Free Time?

The big question being asked here is how legislation could be framed to guarantee that TV does not give one candidate an advantage over the other. Could such legislation, it is asked, be so written as to provide a floor on free time?

Many members of Congress believe in a legislative approach to the problem. Several bills have been introduced which come close to it. One measure would prevent broadcasters from boosting rates for political time. It's interesting to note that such a bill was offered by former Sen. J. Howard McGrath, now Attorney General.

There have also been perennial measures to give the FCC jurisdiction over networks and others amplifying the "equal opportunity" provisions of the Communications Act. Any of these might be dusted off and amended to cover the rent situation.

Washington is also watching the Westinghouse, DuMont, et al., sponsorship of party conventions as a possible forerunner to commercial sponsorship of speeches by candidates. The Corrupt Practices Act limits the contributions which may be made for campaign purposes and it would be up to the Dept. of Justice to determine whether such sponsorship involves contributions.

Albany—Edwin G. Graham has resigned as news editor of WPTZ here, to join the public information division of Albany District Office of Price Stabilization, at an annual salary of \$4,205. He entered radio as a news reporter for WOKO. Graham served with WPTZ for two and a half years.

### Katz Meet

Continued from page 23

Katz. He told the 37 station execs present:

"The FCC regulations governing option time were designed for instantaneous interconnected network relays. If networks do most of their business on film, and use option time allowed them for the purpose of selling live simultaneous hookups, for this different purpose, for the purpose of film placement, then you will have grounds for renegotiation of network option clauses, or for seeking redefinition of the FCC's regulations, or both."

A broad "suggestion" that the stations, individually, should be less liberal in granting option time was also dropped by George Brett, director of Katz sales policy. He told the execs they "are now in a position to resist network pressure and to devise an entirely new approach to renegotiation of network contracts."

The sales topper urged a "modification of TV network time clauses, to assure advertisers more free choice and protection against network unilateral rate decisions." He reminded the operators that the nine hours of daily web time permitted under present FCC rules are a maximum rather than a minimum standard.

### Full Rate Card

The rep outfit grants that video networks will continue to occupy an important place in the national picture because some programs, especially in the special events category, must be beamed simultaneously. But it's the contention that an ever-increasing proportion of shows will be filmed which can be booked on the individual spot market. This means, of course, the stations would receive full rate card for the spot billing rather than the 30% from the web feed.

With this uppermost in their minds, the reps of the 19 Katz stations agreed to the principle of a 52-week protection against preemption for their spot national accounts. They also voted to seek the broadening of the spot biz base by encouraging dual sponsorship of programs.

No on-the-record stand was taken on the Katz recommendation that the stations implement a 52-week rate guarantee for national accounts. The execs likewise took no formal position on the suggestion they keep their rates below discounted net rates, to cover film handling tolls, and to reflect the savings resulting from the absence of cable costs.

Albany—Walt Sheahan, chief announcer for WROW, has resigned to enter the insurance business here. He will continue, however, to do "Shamrock Lane," Sunday program, and to emcee the TV "Memory Lane" over WRGB, Schenectady. Alan Leifer, onetime band leader, has taken over Sheahan's "590 Club" morning show on WROW.

## Chi Engineering Confabs To Eye Freeze Changes, Small Town TV Problems

Washington, Feb. 19.

New developments in TV station operations, following lifting of the freeze, are reflected in the tentative agenda of the Engineering Conference which will precede management sessions of the National Assn. of Radio and TV Broadcasters convention, starting March 31 in Chicago.

Small-town TV stations which are expected to spring up in the next few years will be the subject of a symposium, in which representatives of WJAC-TV in Johnstown, Pa., and WGLA-TV in Lancaster, Pa., may participate.

UHF, of course, will get plenty of attention. Several prominent consulting engineers and representatives of RCA, DuMont, General Electric and Westinghouse, will join in a panel on the subject. In addition, several papers on UHF transmitters and signal characteristics will be given by RCA toppers.

Advancements in station equipment will comprise much of the subject matter of the conference. Papers will be given on improvements in cameras, film reproduction, studio lighting, audio consoles and amplifiers.

Engineers will get a glimpse of foreign TV operations through a talk being planned on the installation of the first TV station Argentina.

Conference, to be held March 31, April 1-2, being planned by a committee consisting of E. M. Johnson of Mutual; Orrin Townner, WHAS; Raymond F. Guy, NBC; A. James Ebel, WMBD, Peoria, Ill.; James McNary, consulting engineer of Washington, and Neal McNaughten, NARTB.

Little Rock—Al Dent joins KLRA, Little Rock, as early morning announcer.

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## Tele Followup Comment

Continued from page 20

factor of the downtrodden peons, is secondary to the fact that the TV version, where it could have been a good costume documentary, fell flat. Production and camera work were good and the acting, for the most part, was stand-out, but the show never pulled itself out of its talkiness.

Miss Monteleone etched a fine characterization of the willfully dominant empress, making her second-act curtain speech a zinger as she broke under the strain of Napoleon's double-cross and went insane. Leslie Nielsen was acceptable as the emperor, and Harry Andrews turned in a nice, albeit short, bit as Napoleon. Antony Eustrel, Robert Carroll, Frederick Rolf and Edmond Purdom topped the supporting cast.

CBS-TV's "Chronoscope," like most other public affairs panel shows, is dependent for its value almost solely on its guests. And, with a guest like California Gov. Earl Warren, making his first eastern TV appearance since announcing his candidacy for the Republican presidential nomination, the show Wednesday night (13) seemed much too short. It's only a 15-minute airtimer anyway, and with the interviewers asking incisive questions and Warren answering them the same way, the show seemed to race to its conclusion. From a political standpoint, Warren displayed a warm and pleasant personality, which should stand him in good stead during the upcoming campaigning.

Interviewers on this show were William Bradford Huie, editor of American Mercury, and Don Rogers, political editor of the N. Y. Herald Tribune. While they didn't try too hard to put Warren on the spot, they tossed plenty of leading questions his way, all of which he answered as fully as possible. Most interesting of these was his observation that any attempt to arm the Chinese Nationalists, in the hope that they could recapture their homeland from the Chinese Reds, could only lead to our being drawn into full-scale war with the Reds. Statement was a direct rebuttal of that made the preceding day by Sen. Robert A. Taft, also a GOP candidate.

Frank Knight, who works all the

Longines shows on radio and TV, introduced the guests and handled the Longines blurbs in his usual dignified style.

## NBC Summer

Continued from page 25

terary classics, and "Screen Directors Playhouse," which is also being brought back in 60-minute format. Web has not yet decided whether Eva Le Gallienne, who last year handled the fencee role on "Theatre," will be linked again.

Budget includes an appropriation for a new comedy series. The nod may go to Phil Foster, following the latter's favorable reception in his "Big Show" appearances with Tallulah Bankhead. Also in the humor department, the Goodman Ace and Bob Elliot-Ray Goulding stanzas will be continued.

The Douglas Fairbanks, Jr., star, "Silent Men," will move into William Gargan's 10 p.m. Wednesday time when "Barrie Craig" takes the 8:30 p.m. Tuesday slot for Tums.

Al Goodman's orch will have the 10 p.m. Monday period, replacing Mario Lanza, who moves over to Fridays at 9 p.m.

Most of the shows are modestly priced, in the \$2,000-\$3,000 bracket, and all are in the under-\$5,000 bracket, except for "Screen Directors," which has a higher nut. The pricing is based on Barry's conviction that low-cost radio is bound to pay off for the advertisers.

At the same time, Barry stresses, the lower tags on today's packages don't mean that the shows do not match the quality of AM stanzas of a few years back. Everybody is taking less coin—talent, scripters, packagers, networks, etc.—but the standards haven't been lowered, he feels. It's only in the case of the high-priced comics, Barry said, that there is strong resistance to cuts. On the other hand, in the dramatic field, tightfitting entries can be brought in very reasonably—and at prices that are ridiculously low in comparison with TV costs, Barry said.

## Alaskans' N.Y. Office

The Midnight Sun Broadcasting Co., which owns and operates stations KFAR, Fairbanks, and KENI, Anchorage, in Alaska, has opened its own New York sales office. James C. Fletcher, Jr., is head of the office.

KFAR and KENI are affiliated with NBC, ABC and Mutual-Don Lee.

Baltimore—WAAM will inaugurate a five-minute daily weather information service featuring Bill Watson, information director for the Maryland Tidewater Fisheries, at 6:55 p.m., Monday (25).

## Working Pressmen Form New York AM-TV Group

New organization, Radio & TV Working Press Assn., Inc., which will promote the welfare of radio and tele newsmen and photoogs in New York, was formed at a meeting in CBS headquarters Monday night (18). Professional group, which will not get involved in labor relations, is open only to men who cover the news directly; whether with mike, recorders or cameras, and will exclude newsroom scribes.

Panel of temporary officers was elected, headed by Chester F. X. Burger, of CBS-TV, as proxy. Other pro tem officers are Fred Dieterich, Tele-News, veepee; Jack Fern, Mutual, secretary; and David B. Tullen, CBS-TV, treasurer. Second meeting will be held at 9 p.m., March 18, in the Mutual newsroom.

## St. Louis Police Board Meeting Gets KSD-TV Airing Despite Beefs

St. Louis, Feb. 19.

For the first time in the history of the local police department, proceedings of the Board of Police Commissioners were telecast, a la the Kefauver crime hearings. Last week the board's president, Maurice C. Roberts, gave the green light to KSD-TV, the only TV station in this town, for the telecast. The occasion was the result of a hassle between the five board members over the wholesale shakeup of higherups in the department, 17 captains and lieutenants having been ordered to different districts than those in which they are now serving.

Roberts countermanded the order issued by three of the board members, Nicholas Reidy, Charles G. Ostertag and Daniel G. Church, and was supported in his stand by Mayor Joseph M. Darst, an ex-officio member.

Reports are current that politicians and gamblers are seeking to "soften up" several police districts in which dice games and the numbers racket might be set up. Before the meeting began Friday (15), the three members who voted for the transfers issued a written statement in which they declared the hassle should not be aired in public and then disappeared from police headquarters and were not in the telecast. Representatives of the Chamber of Commerce and other civic organizations attended the meeting and their oral support of Roberts and the Mayor was telecast. The 60 minute show was recorded in film and re-cast later in the evening.

## KLAC-TV, COAST INDIE, HAS 10½G SALES DAY

Hollywood, Feb. 19.

Billings amounting to \$10,500 a week were racked up by KLAC-TV in one day last week.

Liberace, who 88s for a half-hour a week, was bought by Citizens National Bank of L.A. for 13 weeks, at \$2,000 a week. Crawford's Market inked "Phantom Ranger," Gary Goodwin's juve cross-the-board slot, at \$2,000 a week for 13 weeks.

Dodge-Plymouth dealer H. J. Caruso was given a pitch to pick up half the tab on the \$5,000 Horace Heidt show, but found it too rich for his blood and bought Bob McLaughlin's "Picture Album" instead, for \$1,750 a week.

Other new deals: Mike Roy's "Banquet," Amana Home Freezer, \$1,000 weekly; Sam Balter, three five-minute strips weekly, Farmers Insurance, \$600; "Candid Camera," year's pact, Beki \$900 a week; Leo Carrillo's "Dude Ranch Varieties," half of tab, O'Keefe & Merritt, \$1,400; Timmy O'Toole cross-the-board, Outlying Dairies Assn., \$500.

In addition, 13 new participation spots were sold on the Eddie Albert show for another \$1,000 weekly. Since Al Jarvis ankled the afternoon show, KLAC-TV has lost one sponsor, according to general manager Don Feddersen.

San Antonio—"The Texas Star Playboys," currently seen on KBYL-TV for a half-hour each Wednesday night, under the sponsorship of the Frank Klein Appliances Co., will expand to a full hour Feb. 27. Last half-hour will be sponsored by General Lloyd's Fire and Casualty Insurance Co.

## CIRCLING THE KILOCYCLES

Akron, O.—C. W. Green has been appointed general manager of radio station WHKK, Akron, to replace Russell W. (Bud) Richmond. Latter has been made executive head of the United Fund Drive.

Saskatoon, Sask.—A \$40,000 building permit for construction of a studio has been issued Radio Prairie Nord, which plans to open a French-language radio station here soon. Another French-language station is being built at Gravelbourg, Sask.

Minneapolis—With two Twin Cities TV stations already in operation and applications for three more pending, still another group, the Minnesota Television Public Service Corp., has tossed its hat into the ring. The corporation is headed by St. Paul contractor Robert Butler and Minneapolis brewer Alvin Gluek and advertising agency president Quentin David. Its application filed with the FCC asks permission to operate a TV station on channel 11. Radio station KYSM, Mankato, Minn., received the Northwest Radio News Assn's first award for news and community service, "primarily for its outstanding coverage of the Minnesota river floods last spring." Second and third places went to KROX, Crookston, Minn., and KNUJ, New Ulm, Minn.

Houston—A new forum series has made its debut here on KTRH. Aired each Friday evening for a half-hour, it's known as the "University Forum." Regulars include Dr. Louis Kestenberg, Dr. Otis M. Walter and John Schwarzwald. Moderator is Schwarzwald, member of the radio department of the U. of Houston and newscaster on KTRH. The forum has been heard on the school's outlet, KUOH-FM.

Pittsburgh—Pair of guest shots on "Perfection Time" has won singer Jimmy Confer a regular berth on the local Monday night teevee show. Hilary Bogden has picked up a new sponsor, a furnace company, for his 7:15 morning news on WJAS. Westinghouse has renewed Paul Long's 6:05 news Tuesdays, Thursdays and Saturdays on KDKA for another 13 weeks. "Coffee With Carol" (Mansfield), daily morning quarter-hour on WDTV, sold solid again with peddling of the two remaining open segments to Hazel Bishop lipstick. Ray Snyder, chief announcer at WWSW, just celebrated his 18th anniversary with the station. Pittsburgh Ad Club sponsoring a series of courses in radio and TV advertising conducted by Marjorie Thoma. Jimmy Murray, manager of KQV, will be back at his desk March 1 after undergoing operation for ulcers.

Salt Lake City—J. Richard Andersen, former head of production at KALL, has given up his own agency and is now with Gillham

agency, where he handles radio and TV copy and production. Bill Rytting, husband of U. S. Olympic skier Susie Harris Rytting, has been added to the sales staff of KALL. He was formerly with J. A. Hogle Investment Co. Station has also taken on a new speller, Dean Buchanan, recently with KODY-TV.

Keene, N. H.—Rev. A. Allen MacKerron has resigned as pastor of Sturtevant Chapel in this city to become assistant to the executive secretary of the New England Fellowship of Evangelicals Boston.

In his new post, Mr. MacKerron will direct the "Fellowship Hour," a half-hour daily program broadcast over radio station WMEX in Boston and over WBZ there on Sundays. He will also supervise the booking of gospel films throughout New England.

Tempe, Tex.—A. H. Holt, Jr. has joined KTEM here as continuity writer and disk jockey.

## Webs Don't Fear

Continued from page 23

They claim that stations in all but single-state markets must rely on the nets even during the freeze to provide shows that can buck the competition. "What would happen to a station that had to buck the Milton Berle show," a top CBS exec asked, "if our network didn't provide the Frank Sinatra show in opposition? Could that station pull any kind of an audience against Berle with a local program, or with a TV film?"

An NBC exec, on the other hand, questioned whether local stations would have sufficient top-quality programming available to fill their entire day's schedule if they bumped off some network shows. For the immediate present, he pointed out, there are not enough vidpix to go around. Reason is that few indie entrepreneurs have sufficient funds to finance a complete series of vidpix. And, the NBC exec pointed out, it's extremely unlikely that the stations themselves will ever get together to finance vidfilm production to meet their programming needs.



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## Union Pacts of Sold Outlet Don't Affect WINX Sale, FCC Tells IBEW

Washington, Feb. 19.

The FCC last week ruled, in effect, that the purchaser of a radio station is not required to carry out the contractual obligations of the seller with a labor union.

The agency's decision was on a petition filed by the International Brotherhood of Electrical Workers, which asked for reconsideration of the transfer last November of station WINX (now WOOK) to United Broadcasting Co., headed by Richard Eaton. IBEW had claimed that the rights of former technicians at WINX were disregarded in the sale of the station, despite a contract with the previous owner (Banks Independent Broadcasting Co.) which carried protection in the event the station changed hands.

The union appealed to the FCC, contending that the agency had jurisdiction to withhold a station transfer in order to protect employees involved. United countered that there was no basis for FCC intervention, and that if there was a legitimate grievance, the case should be taken to the National Labor Relations Board. United also pointed out that either the employees at its WOOK station (then in suburban Silver Springs, Md.) or those at WINX would have to be displaced, and that it felt its obligation was to its employees.

(United has since moved its former Silver Springs station to Rockville, Md., where it is using the WINX call letters.)

In denying the IBEW petition, the Commission said that it considered the labor contract when it acted on the transfer of WINX and that it concluded, along with other factors, that the public interest would be served by approving sale of the station.

## KECA-TV ASSURES TIME TO REBUT REV. FIFIELD

Hollywood, Feb. 19.

KECA-TV manager Phil Hoffman said yesterday (18) that the station will grant time to anyone seeking it, to give "the other side" to questions of controversial nature which might be raised on a series of telecasts being launched by the Rev. James Fifeid, Jr., who shifted over to the channel this week after abruptly anking KTTV.

Fifeid's "non-political" telecasts have stirred considerable controversy locally, and as late as Friday he didn't know whether he was going on KECA-TV. After having okayed the deal, the station notified him it was certain it could clear time, according to Hal Conner, of the ad agency repping Fifeid. Situation was finally resolved when the station told Fifeid he could go on only under sponsorship of Freedom Clubs, not via First Congregational church of LA, as he had previously.

Fifeid must submit blunt copy to the channel, and tell it what subjects he plans to discuss each week. Hoffman, terming the affair a "misunderstanding," said he viewed several Fifeid telecasts and thought they were "pretty good," and not controversial.

## NABET Threat to RWG For Chi News Scries

Chicago, Feb. 19.

Staff news writers at NBC and ABC here will vote next Tuesday (26) on union representation. The National Labor Relations Board ordered the balloting after hearing a petition from the National Assn. of Broadcast Engineers and Technicians, claiming bargaining rights for the writers. Also on the ballot will be the Radio Writers Guild, which likewise claims jurisdiction.

With the RWG currently involved in negotiations with the networks in New York for a national pact, the Chi election is particularly important. A swing to NABET here would seriously impair RWG's hopes to maintain national bargaining rights.

NABET, which recently lost out at CBS to the International Brotherhood of Electrical Workers, reps engineers and technicians at NBC and ABC.

## AFRA Picks Maloney As New England Branch Prez

Boston, Feb. 19.

New England branch of AFRA has elected the following officers for the ensuing year: Vin Maloney, WNAC, prez; Lindy Miller, WBZ, first v.p.; Bill Hahn, Jr., WNAC, second v.p.; Joe Grant, WMEX, treasurer, and Wally O'Hara, WEEL, secretary.

Board members chosen were John Day, WHDH; Jack Chase, WCOP; Ken Mayer, WBZ; Jay McMaster, WMEX; Bob Clayton, WHDH; Bill Ryan, WORL, and Nelson Churchill, WNAC. Robert M. Segal continues executive secretary.

## Late-Nite Truck Ainer Gets Okay

Washington, Feb. 19.

A network program package, for all-night radio stations, has been brought out here by its two owners, Charles Morris and Dick Voorhis, of Phoenix, Ariz.

The new show, tested successfully for several months at station KOY, in Phoenix, is called, "Gear Jammers Jamboree." It is a combination of music, comment and advice for truck drivers and late-hour motorists, and its underlying motive is to create good will for the over-the-road truckers. The plan is to tie in with the Mutual network.

Morris and Voorhis, after winning the approval of the Arizona Motor Transport Assn., brought platters here for the consideration of the American Trucking Assn. Last weekend the association's executive committee gave the program all the blessing it felt it legitimately could, commending the public relation value of the idea as good for the trucking business. Walter Beltzen, ATA pressagent, said later "it looks like a good deal" and explained that the limited endorsement is as far as ATA can go. He said more specific approval must come from the various state trucking associations affiliated with ATA.

On the basis of the endorsements so far, and others they expect from various state organizations, Morris and Voorhis hope to sell time segments on a national and regional basis to manufacturers of tires, gasoline, trucks, trailers, etc.

## CHI BASEBALL AIRING DUE FOR EARLY START

Chicago, Feb. 19.

The baseball season is getting an early start on the two AM stations, WCFL and WIND, which will air the White Sox and Cubs games. WCFL, as the Liberty affiliate, will carry all the regular Sox contests, and has paced two bank-rollers for coverage of the complete exhibition schedule that starts March 8. WIND will air a 10-game "grape-fruit league" Cubs slate of weekend games. Indie will again cover all the regular season tilts for Chesterfield.

The week-day Sox spring-training games will be sponsored on WCFL by Allan Terman, with Robert Hall Stores picking up the tab for the weekend contests. Bob Elson will work the wire recreations.

## K.C. Newscaster Lauded By Community Centre Name

Kansas City, Feb. 19.

New community centre in Trailer City, housing refugees of the July super-flood, last week was named for Randall Jesse, program director and newscaster of WDAF-TV.

Longtime TV and radio newsmen here, Jesse pitched in with his late evening session on WDAF-TV and helped the sponsoring Soroptimists raise over \$16,000 to build the recreation centre for the more than 1,000 children living in the trailer boom-town south of Kansas City, Kan.

## Salt Lake DeeJay Runs 24-Hour Heart Marathon

Salt Lake City, Feb. 19.

Bruce Vanderhoof, KNAK deejay, set something of an ironman record here last Wednesday and Thursday (12-13), when he did a solid 24-hour stint to help the Utah Heart Assn. in its first drive for funds.

After completing his regular two-hour grind Wednesday afternoon, he moved over to the Hotel Utah, and started his pitch that ended Thursday evening. During the session, he aired about 400 records, and poured forth words by the thousands.

KNAK waived all commercials, and Vanderhoof stayed with the Heart Fund all the way. Music was broken up with interviews with local medicos. Appeal for funds was supplemented with a deal with the Ute Cab Co. which agreed to send a cab to anyone with money for the fund; about 75 university coeds who got after pedestrians, and a big barrel in the hotel lobby where guests could toss their money.

Local record distributors helped out in supplying the latest disks, and Vanderhoof had no trouble in keeping the musical ball rolling.

KDYL-TV also kicked through with a 90-minute program titled "Have a Heart," featuring local talents from 10:30 p.m. to 1 a.m., which was reported to have collected nearly \$2,000 towards the 30G fund goal.

Whether it was Vanderhoof's steady pounding of the mike or not, KNAK had technical difficulties immediately following his marathon, and was forced off the air for over an hour.

## Music Infringes on One's 'Private Liberty,' Aver Claimants to High Court

Washington, Feb. 19.

Opponents of Transit Radio will argue before the Supreme Court March 3 that music as well as commercials should be banned from the trolleys and busses in this city. In this respect, the opposition wants the high tribunal to go even further than the U. S. Court of Appeals of the District of Columbia, which held only that the announcements on music-as-you-ride were in violation of constitutional rights of passengers. The lower court made no ruling as to the music.

However, for all practical purposes, the lower court decision is regarded as the death-blow to TR if it is upheld by the Supreme Court. Sponsors of Transit Radio, including station WJDC, which holds the franchise here, have so conceded.

The opposition to TR, which is led by the Transit Riders Assn., revealed its position in its brief filed with the high court last week. The Riders asserted that "music, as well as words, infringes liberty in violation of the Fifth Amendment, by interfering with free use of a person's faculties."

Brief contended that "when these programs—words or music—infringe the freedom of attention of objecting riders, there is an unconstitutional taking of their property—their attention itself—and the free use of their time."

## DEEJAY SIMON BACK ON CHICAGO AIR VIA WENR

Chicago, Feb. 19.

Deejay Ernie Simon returns to Chi radio after an absence of several months, signing an exclusive AM pact last week with WENR. Several stations had been dicker-ing for Simon, since he ankled WJJD last November to sign a management pact with Balaban & Katz.

Starting March 3, gabber will work a nightly disk session from 10:30 to 11:30. He'll continue his nightly "Curbstone Cutup" tele show via WBKB.

Addition of Simon is expected to strengthen the Chi ABC station's late evening lineup, which includes Jackie and Eddie Hubbard's interview show from the Shangri-La restaurant from 11:30 p.m. to 12:30 a.m., and the following "Ric and Flig" windup 60-minute platter show.

## Big Chi Dept. Stores Still Shy Off TV; Watch Trend of Marshall Field 'Pace'

Chicago, Feb. 10.

## Conn. Stations Give Demos Time Vs. Eisenhower Talk

Hartford, Feb. 19.

Twenty-two Connecticut radio stations, including seven in the Hartford area, last week were forced to give a half-hour of radio time to a spokesman for the Democratic Party speaking in behalf of President Truman's renomination. Situation resulted when all the stations cleared time for a speech by Gov. John Lodge. All failed to check the reason for the speech, assuming it was a customary "fire-side chat" enjoyed by the state's top head.

Too late they learned the subject of the Governor's talk. It was an endorsement of General Eisenhower as Republican candidate for president. All the stations gave equivalent time on Tuesday and Wednesday (12-13) to the Demos, a week after the Governor's talk.

## Bushnell to Spark 1st Football Talks

Chicago, Feb. 19.

First definite steps toward the National Collegiate Athletic Assn.'s football video plans for this fall, will likely come out of a meeting with network and agency reps to be called in New York shortly by Asa S. Bushnell. Bushnell, commissioner of the Eastern College Athletic Assn., was named last week to succeed Edwin Reynolds as director of the NCAA's controlled TV package for the upcoming grid season.

Last year, the bundle of 20 games put together by the NCAA as an experimental tele package was sponsored on NBC-TV by Westinghouse. Although it's understood that Westinghouse has a tacit "first refusal" on the 1952 season, it's believed unlikely it will pick up the games, because of its spurge this summer on CBS-TV's political convention coverage.

## WFIL in Food Fair Tieup For 35-Outlet Display

Philadelphia, Feb. 19.

In a special service to advertisers, WFIL has arranged a merchandising exchange with Food Fair Stores, Inc., providing point-of-sale displays in 35 retail outlets serving more than 500,000 customers a week.

Under terms of the pact, the grocery chain agrees to furnish weekly shelf-extender displays for products of WFIL advertisers in all stores within the station's primary coverage area. Stores are located in Philadelphia, Chester, Coatesville, Bryn Mawr, Jenkintown and Norristown, Pa.; Camden, Collingswood, Trenton, Atlantic City and Vineland, N. J., and Wilmington, Del.

In addition to preparing the displays, Food Fair agrees to use wherever practicable point-of-sale material and displays, furnished by the advertisers. The merchandising services is available to all present and future time buyers using three participations a week on the station's "Mary Jones" show, for a minimum of 13 weeks. Half-hour program runs Monday through Friday at 1:30 p. m.

## WGN-TV Ties Up Both Chi Teams in Sox Deal

Chicago, Feb. 19.

As expected, WGN-TV again latched onto exclusive video rights for the White Sox day home games. The tab was not revealed, but it's understood the price for the 57-game package paid by the station was in the neighborhood of \$75,000.

The signing of the Sox gives WGN-TV for the first time an exclusive on both Chi major league ball teams. The station earlier pact with the Cubs for all home games.

After nearly four years, Windy City television stations are still seeking the way to State St. It's not a matter of geography, but of economics. The street is one of the most important retailing main stems in the country. And the quartet of video plants still are hunting ways and means for staking out a major claim on the lush advertising accounts along the thoroughfare. There are signs the search is becoming a little panicky.

There's some thinking that unless the formula is found soon, the department store lode may be closed to TV for a long time to come. It's generally conceded that radio, in the main, missed the State St. boat many years back by failing to properly sell the medium to the retailing execs. Video salesmen are admittedly fearful that their ad vehicle may be bypassed too, despite reams of evidence underscoring TV's merchandising potency.

Field Loner

Currently, there's only a single State St. store using a major bite of local television. That's Marshall Field, with its "Pace of Chicago" half-hour weekly nighttime show on WBKB. Heretofore, Goldblatts was aboard with a daily hour show on WGN-TV. That was pulled a couple of months ago. Carson Pirie Scott took a daily half-hour stip on WNBQ for a trial run last year, but bowed out. The Fair Store yanked its "Tele Shopper" off WBKB at the end of January.

That's why Field's "Pace" is being watched closely. Unfortunately, the path of the show has been anything but smooth to date. Field set up a special budget, reportedly \$500,000, for its 100th anni-hoopla. A big chunk was set aside for the video series. Because of a variety of reasons, "Pace" so far has failed to come up to the standards expected of the prestige store. Its future beyond the first 13-weeks is unclear.

Field has always served as sort of the State St. bell cow, setting the lead for its competitors. Should its current video venture end or cropper, it's recognized, the effects may have lasting reverberations.

The Chi tele masterminders wrestling with the overall department store situation admit they're faced with a two-ly problem. When a store uses the medium on a primarily institutional basis, such as Field is doing on "Pace," and has traditionally been done on radio, frequently such a venture fails to provide the specific and measurable sales data so necessary to convince the ad execs of the worth of the medium.

Participation Problems

On the other hand, when the retailers use TV for hard-selling pitches, with a low level on entertainment content, the show fails to grab off a rating, despite the concrete evidence measured in store traffic or phone calls that video can move merchandise. Such projects also oftentimes use the co-op tie-in, with name brands buying participations. It's argued that participation formula isn't necessarily bad in itself, except that it doesn't really get the store itself into video. There's a case cited of a major store dropping its show, when it had to dip into its own ad account to finance the affair when it lost a couple of co-op "accounts."

## MCCARTHY PREPS VIDEO OUTLET IN GUATEMALA

Houston, Feb. 19.

At a conference at his Shamrock Hotel here, Glenn McCarthy announced that he will build a TV outlet in Guatemala within 60 days after permission by the minister of communications. McCarthy would sink \$1,500,000 into the project. In addition to the TV outlet, on which McCarthy will sell time, he will also have a franchise for TV sets. It was understood that the tiein would be made with RCA, for the transmitter and receivers.

McCarthy also announced that he had signed Eddy Arnold and the Oklahoma Wranglers for a series of TV musical shorts to be made on the Coast.

# DIXIELAND'S NEW YORK BOOM

## Sheet Sales Consistently Strong

Despite the absence of one standout hit number on a national basis, publishers have been racking up consistently healthy sheet music sales in the last couple of weeks. Pickup has been felt across the board, with about three times as many songs showing activity than in the comparable period last year when "Tennessee Waltz" was running way out in front.

Sales from various areas indicate the existence of numerous territorial hits currently with top numbers being "Cry," "Slowpoke," "Anytime" and "Tell Me Why." None of these tunes, however, has taken a commanding lead over the rest of the field.

## Disk Pirates Scuttling Operations In Wake of Columbia Crackdown

As a result of Columbia Records' successful action against Dante Bolletino, head of Paradox Industries, other pirates in the disk field are frantically running for cover. In the last week, several bootleg operators have voluntarily approached Columbia and other major diskers with an offer to suspend their business and turn over their stock of pirated platters for destruction.

With the heat on, the bootleggers are now eager to duck out of sight as quickly as possible with a minimum of additional money damages. All indications point to Columbia's action as the harbinger of a new situation which will make further bootlegging risky and unprofitable. That was Columbia's objective in taking the industry's lead in its action against Bolletino, whose Jolly Roger label has been wiped off the market. Latter now faces a supplementary crackdown by Harry Fox, agent and trustee for the publishers, who is pressing for treble damages in royalty collections.

Another facet of the situation, also indicating Col's precedential victory, is that retailers with bootleg stocks have become frightened over their possible implication in subsequent legal actions. Some of the retailers have already moved to destroy their inventories of bootleg platters.

## Capitol Budgets 500G Annually for Flock Of Promotional Publications

With Music News, Capitol Records' latest entry into the magazine field being prepped for distribution next week, diskery's annual coin outlay for its publishing ventures is hitting the \$500,000 mark. Other of Cap's mags, which are used to hypo relations between the company and dealer-distributor-consumer outlets, are Record News, Record and Pickups.

Diskery has already lined up dealers for 140,000 copies of the new monthly Music News. Dealer shells out 2c per copy and uses it as a giveaway hypo. It's a slick-paper, pocket-size mag which includes pix and info of Cap artists as well as some of the other diskeries.

Record News, a monthly supplement for dealers, is distributed cuffo. Cap runs off about 500,000 copies monthly. Record, a weekly edition, is also given free to dealers. Company prints about 4,000 weekly. Pickups, a monthly operation, is also cuffoed to dealers at the rate of 20,000 an edition.

Publication Division is under supervision of Lloyd Dunn, Cap veepee. Mags are edited by Bud Freeman.

## Spike Jones in New RCA Hillbilly Format

Spike Jones will experiment with a new format on his next RCA Victor release, which will feature a straight instrumentation in a hillbilly vein. To distinguish this style from his zany City Slickers output, Jones' group will be labelled as the Country Cousins on the Victor disks.

Initial sides in deadpan country style will be "Down South" and "Gadabout."

## Okeh Adds Talent

Okeh Records, blues and rhythm subsid of Columbia Records, expanded its talent roster last week with the pacting of Hadda Brooks and two vocal combos, the Angelic Gospel Singers and the Dixie Humming Birds.

Danny Kessler, chief of the Okeh operation, is due to head out on another southern junket next week in search of additional talent.

## Local 802 Hits Pirated Waxings Of Jam Sessions

In face of efforts of the major wax companies and publishers to crack down on disk bootleggers, the pirates are coming up with new twists and dodges in avoiding the letter of the law. The latest tactic of the "Captain Kidd" diskers has been the unauthorized taping of legitimate jazz concerts with their subsequent release on either long-play of shellac disks.

Local 802, N. Y. wing of the American Federation of Musicians, has stepped into the picture to halt the exploitation of their members. The local has called several jazz spot operators on the carpet to explain how the tapings were made on their premises in the first place. It's known that Lou Terrassi, operator of a midtown jazz spot, and Bob Maltz, promoter of jazz concerts in the Stuyvesant Casino on the N. Y. lower eastside, have been questioned by the local's exec board about the situation.

Neither Terrassi nor Maltz has been implicated in the pirating, though the taping was done on their premises. It was pointed out that the bootleggers had misrepresented themselves as working for the "Voice of America" broadcasting agency and thus were able to bring in the portable recording equipment. The "Voice" and other musical broadcast agencies had never given their okays.

Via this ruse, however, the pirates have been able to wax some of the top jazz artists in the country. The pressings have been issued on obscure, fly-by-night labels in a way that has made the tracking down of the involved parties virtually impossible.

## PIX-INDIE TV STATIONS TO TOP ASCAP AGENDA

A rundown on the status of impending deals between film producers and indie TV stations is expected to top the agenda of the Coast annual spring meeting of the American Society of Composers, Authors and Publishers at the Beverly Hills Hotel, Beverly Hills, Feb. 27.

Also due for discussion are various proposals for amending the current payoff plan.

ASCAP prexy Otto A. Harbach, board member Jack Yellen and comptroller George Hoffman will make the trip from New York to the Coast for the convclave. The Coast meet will precede the N. Y. membership meeting by a month.

## TOP SIDEMEN IN BIG JOB UPBEAT

Paralleling the current revival of interest in jazz on disks, the Dixieland and "progressive" music spots around New York are now enjoying their biggest boom since the heyday of the swing era about 15 years ago. The flock of established and newly-opened hep joints in the Broadway and Greenwich Village areas have been once again able, as a result, to supply employment to the top jazz sidemen at higher scales.

For the first time, moreover, the jazz spots are booking their names far in advance. Heretofore, business had been too uncertain to make future commitments. With the present pickup continuing at a steady rate, the ops are gaining confidence and signing up top names with a relative degree of certainty that they'll still be around when the dates come due.

Indication of the firm ground on which the jazz spots have been building recently is that the Embers, N. Y. east side boite, is rolling into its second year with an uninterrupted jazz policy. Experimental at the outset, the policy has been paying off solidly at the Embers, with jazz now extended down to the dinner hour, a period formerly believed poison for this type of music. Teddy Wilson's quartet and Red Norvo's trio have been regulars at this spot, with Erroll Garner due to bow here Feb. 22.

The newly opened Downbeat Club, slightly north of the 52d St. nitery belt, has also been riding on the crest of the jazz wave. This spot is featuring such topflight artists as Buddy De Franco and the Billy Taylor trio. Birdland on Broadway has also been holding up and has booked such high-priced names as Sarah Vaughan.

(Continued on page 47)

## Lombardo Grosses Smash \$25,000 In 1st 3 Dates of Tour

Embarking on the first leg of his orch's 60-date concert swing across the country last week, Guy Lombardo has opened with the same pace that grossed over \$500,000 last year on a similar tour. In his first three dates, Lombardo pulled over 10,000 payees for a \$25,000 take. Lombardo, as usual, is working on heavy guarantees against 60% of the gross, which should earn about \$30,000 for the tour.

Top grossing stand was at Constitutional Hall, Washington, D. C., Saturday night (16), where 3,000 persons shelled out \$9,500. Profits of this date, which was attended by President and Mrs. Truman, were given to the United Cerebral Palsy Fund. The following night, at Richmond, Va., Lombardo played to 4,400, with a \$9,300 gross, while on Friday (15) he pulled 3,200 customers and \$6,500 in Johnstown, Pa.

Unlike last year, when he travelled with the Ames Bros. in a concert package, Lombardo is making this trip only with his orch and will work with various name singers in different locales. Don Cherry, for instance, has been pencilled in to accomp the orch on its swing through Texas.

## New New Orleans DeeJay

New Orleans, Feb. 19. Joe Delaney, who chucked a lucrative job with London Records in New York, is the newest member of the disk jockey fraternity here. Delaney, who is attending Tulane U. as a law student, conducts a daily deejay show on WJMR titled "Joe's Record Rack." He was also associated with Coral Records at one time.

## D.C. Solon Opinion Seen Swinging To Hiked Rate on Mechanicals

### DeeJay James

Hollywood, Feb. 19. Next music name to make the switch from etching platters to spinning them also will be Harry James.

NBC, for whom trumpeter now has a video show on KNBH here, is dickering with him for a half-hour weekly wax whirl spot. Format would include reminiscences about his hit platter background, general music gab and interviews with tune industry celebs.

## Griffin Appt. As Head Cues Full RIAA Operation

The recently-formed Record Industry Assn. of America is expected to start fullscale functioning shortly following the appointment last week of John W. Griffin as exec secretary. Latter is the new trade outfit's key administrative post around which a full staff will be organized.

A vet figure in the disk business, Griffin had recently been inactive following his resignation from Capitol Records' board of directors several years ago. He entered the business in 1923 when he founded the Haynes-Griffin Music Shop in New York, remaining with that company until 1933, when he joined RCA Victor and became eastern sales manager. He later joined the American Record Co. In 1938, and remained with it a year after it was taken over by the Columbia Broadcasting System and transformed into Columbia Records. Griffin, incidentally, sold his major ownership share in Haynes-Griffin in 1949 to Robert D. O'Brien.

Griffin appointment was made by the RIAA's board, comprising the chiefs of the major disk companies. In his new post he will supervise the association's research and legislative activities, as well as compiling vital statistics about the disk industry.

## BIG 3 FIRMS LEAD 'OSCAR' TUNE DERBY

The Big Three (Robbins, Felst & Miller) will be represented by four song entries at the Academy Award fest March 20. Only other tune up for an Oscar is a Paramount Music copyright. Five numbers were selected in a poll of 5,000 members of the Motion Picture Academy of Arts & Sciences.

Big Three tunes are "Kiss to Build a Dream On," from Metro's "The Strip"; "Wonder Why," from Metro's "Rich, Young and Pretty"; "Never," from 20th-Fox's "Golden Girl"; and "Too Late Now," from M-G's "Royal Wedding." Other contender is "In the Cool, Cool, Cool of the Evening," from Par's "Here Comes the Groom."

"Kiss" was penned several years ago by Oscar Hammerstein 2d, the late Bert Kalmar and Harry Ruby. Sammy Cahn and Nicholas Brodsky collaborated on "Wonder Why," while Alan Jay Lerner and Burton Lane wrote "Too Late Now." Eliot Daniel and Lionel Newman tunesmithed "Never," and "Cool" is the work of Johnny Mercer and Hoagy Carmichael.

### Dave Apollon to M-G-M

Dave Apollon, vet comedian-mandolinist, has been pacted by M-G-M Records for special disk assignments.

Washington, Feb. 19. As members of the House Judiciary subcommittee began deciding on whether to report the Kefauver-Bryson jukebox royalty bill favorably to the full committee, opinion in some Congressional circles has begun to veer towards a substitute amendment to the Copyright Act which would raise the 2c. statutory rate for mechanical usages of musical compositions.

During the recently-concluded hearings on the K-B bill to force juke ops into licensing arrangements for their use of platters, several House committee members indicated that they felt a higher statutory rate would be a more equitable solution to the problem. It was suggested that a 4c. or 6c. per side payment by diskers would provide adequate compensation to the copyright owners.

The disk industry can be expected to fight such a proposition to the bitter end. Disk spokesman opposed the jukebox licensing amendment strongly because it would cut into the coin machine market, representing 20% of their total sales, or 50,000,000 platters annually. The diskers contended that they and the juke ops contribute to the welfare of the writers and publishers by making the hit tunes.

Reps of the American Society of Composers, Authors and Publishers also are not enthusiastic about upping the statutory royalty rate as a substitution for the jukebox licensing arrangement. While their writer and publisher members would benefit by such a deal, ASCAP would derive no additional income as a collection society. Publishers, who stand to gain one way or another if any amendment is favorably acted on, are going along with ASCAP in continuing support for the Kefauver-Bryson bill.

Some observers see the switch towards an upped statutory rate as ducking an unpleasant issue in an election year. Both the coin machine operators and the composers and publishers represent fairly large numerical groups. Either side would be hurt by pro or con action on the K-B bill. As a result, the idea of hitting a relative handful of diskers with upped royalty rates is considered a safer political bet.

## Coast Musicians Locals To Vote on Merger in Move To End 'Jim Crow' Setup

Hollywood, Feb. 19. First definite steps leading toward a merger of Los Angeles American Federation of Musicians Local 47 and Negro Musicians Local 767 on the Coast have been completed and memberships of the locals will now be asked to vote on consolidation. Currently, Local 47 has approximately 13,400 members, none Negro. Local 767 has about 650 card carriers. Committee headed by vet bandleader arranger Benny Carter spearheaded the move, winning an okay from 767 execs before taking it up with Local 47, the entire board of directors of which promptly began working on the "one big union" idea. Once memberships ratify the deal, AFM boss James C. Petrillo will be asked for formal approval of the merger and dissolution of 767's charter.

## Bill Simon Named Mgr. Of Charles K. Harris Firm

In a move to cash in on the increasing number of U. S. hits of foreign origin, Southern Music is augmenting its subsid, Charles K. Harris Co., to develop firm's European properties. Bill Simon, currently Children's Record Guild publicity director, has been named manager of the Harris firm. He takes over March 1.

Meantime, Jack Carlton, Southern's Coast manager, planned into N.Y. for a series of huddles with Simon and pubbery's general manager, Ben Selvin.



**AS POLLED VIA LEADING U. S. DISK JOCKEYS**

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and record jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

[illegible]



# Jocks, Jukes and Disks

By MIKE GROSS

Jo Stafford: "A-Round the Corner," "Heaven Drops Her Curtain Down" (Columbia). "A-Round the Corner" is a chit novelty item which should get big returns. Tune has a captivating lilt and its cornball lyric fits into current market groove. Miss Stafford's lively rendition enhances its values and gives it a solid jock and juke potential. Thrush gets a spirited assist from the Paul Weston orch and the Norman Luboff choir. She changes pace on the reverse, a ballad with limited appeal.

Tommy Edwards: "The Bridge," "Forgive Me" (M-G-M). Tommy Edwards, who's been on the edge of big-league waxing since his "It's All in the Game" click, has his best hit potential in this coupling. "Bridge," an offbeat ballad of the "Nature Boy" genre, is strong enough to monopolize the jock and juke market for some time to come. Although its sentimentally philosophic lyric is a bit vague, the teenage trade'll probably uncover some hidden pertinence. "Forgive Me" is another mood number, with a more conventional lyric, which Edwards sells effectively.

Tony Martin: "Jump Through the Ring," "I Could Write a Book" (Victor). Tony Martin has two solid ballads to work with on this coupling, but his renditions lack the usual Martin spark and his doubtful if this platter will be an entity in the probable breakthrough of "Ring," a big number, or the comeback of "Book," sock item from the "Pal Joey" score. His workover of "Ring" seems too indifferent for pop consumption, while "Book" gets a casual interpretation.

Charlie Barnet Orch: "Cherokee Trail" - "These Foolish Things" (Abbey). Charlie Barnet's initial etching for the Abbey label is a hep instrumental job good for plays in the rhythm and blues strongholds. "Trail" offers some interesting moments of typical Barnet inspiration and should be an important factor in rebuilding him in the wax market. Abbey flipover is a class rendition of the standard.

Guy Lombardo Orch: "With a Song in My Heart," "I Could Write a Book" (Decca). Pair of oldies, currently hitting the comeback trail via wide diskery coverage, get a push up the revival road by the Lombardo workovers. Tunes are top examples of old-school tunesmithing (Richard Rodgers and Lorenz Hart penned both), and Lombardo treats them with proper respect but it's doubtful if the strong opposition renditions. Bill Flanagan's vocal work on "Heart" fails to come alive, while Kenny Gardner's piping on "Book" is pleasant.

Mantovani Orch: "Dancing With Tears in My Eyes," "Dear Love, My Love" (London). Although Mantovani gives "Dancing With Tears in My Eyes" the same rich orchestral rendition which skyrocketed his "Charmaine" into the top brackets, side lacks the appealing flavor of the latter entry. It's a delightful rendition, however, and should fare moderately well with the platter spinners. Bottom slice is also representative of the lush Mantovani styling but its mate will steal the play.

The Modernaires: "The Dipsy Doodle," "I'll Always Be Following You" (Coral). Modernaires' version of "Dipsy Doodle" is one of their best waxing efforts in some time and should build acceptance for a rebirth of the Larry Clinton novelty. Group belts in a first-rate vocal arrangement. "Following You," an extension of a jazz riff, is given a topflight choral workover.

Tony Bavaar: "Once I Loved You," "Lonely" (Victor). "Once I Loved You" is a good ballad which Bavaar enhances by his warm vocaling. Singer, one of Victor's newest additions, boosts his stock with this side. Tune's sentimental lyric is nicely complemented by the soft melodic line, giving it a solid commercial potential. Bavaar's workover of the flip is also topgrade but he can't seem to bring it to life. It's too slow and tedious to invade the jock and juke market successfully.

Jeanne Gayle: "A Bundle of Southern Sunshine," "All Night Long" (Capitol). Jeanne Gayle, who heretofore has been limited to some duet assignments with Bob Crosby and Clyde McCoy, steps out solo on this coupling for only moderate results. Thrush displays powerful piping in the bluesy vein and could catch on. She's hampered here, however, by undistinguished material which'll limit her impact on the market.

"Sunshine" is belted out with a brassy drive while she slows up on the flip to develop the mood quality. Miss Gayle does an interesting job on both but she should be armed with stronger material before returning to the femme disk sweeps battle.

Mills Bros.: "You're Not Worth My Tears," "High and Dry" (Decca). "Tears," a first-rate ballad entry, gets a fine sendoff via the Mills Bros. etching. Tune's charming lilt and above par lyric should skyrocket it into the top brackets. Side is importantly plussed by the effective Mills' vocal grouping. Sure bet for the platter spinners and the coinboxes. Combo's treatment of "High and Dry" make it sock juke fodder.

Don Cornell: "I'll Walk Alone," "That's the Chance You Take" (Coral). Don Cornell's initial for the Coral label since his move-over from Victor gets him off to a good start. "Walk Alone," a 10-year-old entry which is headed for a big wax coverage because of its display in the 20th-Fox film-sical, "With a Song in My Heart," gets an appealing going over via Cornell's piping. He's got a solid wax savvy and handles the lyric with care. Norman Leyden, another Victor alumnus, supplies a fine orch backing. Reverse doesn't

(Continued on page 46)

## Best British Sheet Sellers

(Week ending Feb. 9)

London, Feb. 12.  
Loveliest Night Year F.D.&H.  
Always Our House...Connolly  
Mistakes...Wright  
Why Worry...Macmellops  
Enchanted Eve...Williamson  
Longing for You...Sterling  
Domino...Leeds  
Because of You...Dash  
Down Yonder...Feldman  
Shrimp Boats...Disney  
I Love-Sunshi...New World  
At End of Day...Chappell

## Second 12

Rosaline...Reine  
Love's Roundabout...Cinephone  
If You Go...Maurice  
Allentown Jail...Bourne  
Black and White Rag F.D.&H.  
Oodles of Noodles...Cox  
Little White Cloud...Lennox  
My Liberty Belle...Dash  
Charmaine...Keith Prowse  
I Wish I Wuz...Maurice  
Too Young...Sun  
I Wanna Say Hello...Sterling

## Ray Bloch Pacted

By Coral Records

Orch leader Ray Bloch, active in radio and video on several major shows, has been inked by Coral Records to a term pact. Bloch will cut his own records as well as supply backing to other Coral artists.

Bloch was formerly in the Mercury Records stable.

## Seller's Market for Bands Develops In Wake of Current Sharp B.O. Pickup

### Cap's Newark Branch

Further strengthening its distribution setup, Capitol Records last week opened a branch in Newark, N. J. For the past three years the Newark area had been combined with Cap's N. Y. division. Irv Jerome will head the new branch office.

### Abbey Builds Stable

With Spivak, Barnet, Niven; Eyes LP Line

Abbey Records, indie label, augmented its pop roster last week with orchestras Charlie Barnet and Charlie Spivak and inked screen thesp David Niven for special disk assignments. In line for Niven are an Easter and a Christmas album. Actor will recite the seasonal children's stories to a specially composed orch backing.

Etchings by Barnet and Spivak are being prepped for early releases. Don Reid, who's been the label's artist and repertory topper for the past four months, is also currently dickering for the buyout of an LP classical catalog.

Recent b.o. upbeat in band one- niter dates around the country is changing pattern of the biz on the promoter and agency level. Top grosses being racked up by the orchs on their cross-country treks have redeveloped the seller's market which fell apart during the sluggish post-war years.

Rash of defense coin, re-establishment of army camps and revival of the dancing habit are buttressing the 1952 band biz. Tertiary operators are approaching their upcoming engagements with an optimistic attitude. In the past, the ops would brush off a date with a minimum of advertising and promotion. Despite efforts by agency men and orch leaders to get ops to hypo a date via a heavier coin outlay, most of them balked at extra expenditures. Now, however, they're ordering larger ad mats from the agencies, stressing radio spots and covering their area with posters and three-sheets, and it's paying off at the b.o.

Agency men claim that they're meeting with less resistance from the ops on price arrangements. Hassles over lowering guarantees and reducing percentages are on the wane and the ops usually buys a band at the agency quoted figure. Agencies have also noted that they can now make longrange plans for their orch properties.

The promoters are calling in far in advance for future bookings, resulting in a well-planned road tour for the orchs. The forced haphazard routing, with long, expensive hops between cities, is becoming a thing of the past. The increasing number of money-making orchs available has also eased the jam caused by the ops refusal to buy anything but the four or five top orchs around.

Stress is being placed via agency brochures and ballroom promotion on the importance of developing the dancing habit. Psychological tactics are being pushed with the importance of dancing as a personality builder, a means to meet new friends and as a help in developing social grace are coming in for a big play.

## Oswald, Ousted Head Of Austrian Society, Sues for Damages

Vienna, Feb. 14.

The split inside the Austrian Society of Authors, Composers and Publishers (AKM) reached the courts last week as Emil Oswald, ousted AKM general director, filed suit for damages arising from an alleged breach of contract. Oswald claims his pact with AKM ran to 1956. The present AKM directors asked the court for six weeks to present their case.

Oswald's ouster, the result of a battle between oldline AKM members and newcomers, has resulted, meantime, in a considerable loss of prestige for the society. Numerous vet composers, including Robert Stolz, Alois Melichar, Nico Dostal, Ludwig Schmidtseder, Aldo Von Pinelli and the heirs of Richard Strauss and Franz Lehar, have severed their tie with the AKM. Most of these composers, are now being represented by a German society, thereby causing the loss of much foreign currency to the Austrian government.

The head of the court referred to this loss and said Austria could not afford the luxury of such a disagreement. He made an attempt at reconciliation which seemed agreeable to both parties.

Oswald's ouster stemmed from charges from the AKM board that he did not confer with them on important decisions. Oswald denies the allegations, declaring that he had been directing the AKM for the past six years in a way that had previously met the board's approval.

### Merc's Carlton to Coast

Joe Carlton, Mercury Records artist and repertory topper, headed for the Coast yesterday (Tues.) for a series of waxing session dates. En route Carlton will stop over in several midwestern cities to visit key disk jockeys.

He'll be gone about two weeks.

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue  
for

WEEK ENDING FEB. 16

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS	This week.	Last week.	ARTIST AND LABEL	TUNE
1	1		Johnnie Ray (Okeh)	Cry
2	2		Four Aces (Decca)	Little White Cloud
3	3		Eddie Fisher (Victor)	Please Mr. Sun
4	5		Eddy Howard (Mercury)	Tell Me Why
5	6		Les Paul-Mary Ford (Capitol)	Garden in the Rain
6	4		Pee Wee King (Victor)	Anytime
7			Leroy Anderson (Decca)	Tell Me Why
8	9		Arthur Godfrey (Columbia)	Sin
9	10		Bell Sis-H. Rene (Victor)	Tiger Rag
10	7		Jo Stafford (Columbia)	Slow Poke
				Blue Tango
				Dance Me Loose
				Slow Poke
				Bermuda
				Shrimp Boats

### TUNES

POSITIONS	This week.	Last week.	TUNE	PUBLISHER
1	1		Cry	Mellow
2	2		Tell Me Why	Signet
3	3		Little White Cloud That Cried	Spier
4	4		Slow Poke	Ridgeway
5	5		Anytime	Hill-R
6	6		Sin	Algonquin
7	7		Shrimp Boats	Disney
8			Please Mr. Sun	Weiss-B
9	8		Dance Me Loose	Erwin-H
10			Bermuda	Goday

# A SWEETHEART of a RECORD



**Marion Morgan**  
SINGING

**"Take Me Home"**  
B/W  
**"Always"**

GENERAL ARTISTS CORPORATION  
THOMAS & MACFARLANE, PHOTODU  
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LOS ANGELES

**MGM RECORDS**

## Ellington Nipped for \$5 By Texas Liquor Curfew

San Antonio, Feb. 19.  
Duke Ellington, here on a one-night dance engagement at Club Savoy, paid a \$5 fine for liquor law violations here on Thursday.

## King Prexy Takes Over A&R Post Temporarily

In a realignment at King Records Monday (18), Sid Nathan, firm's prexy, and Henry Glover, of the diskery's rhythm and blues department, took over the pop artist and repertoire chores pending final appointment of a new topper. Meantime, Nathan will shuttle between the Cincinnati homeoffice and N. Y. to handle the a&r work with Glover.

Nathan's also planning to fill out the a&r department with two more men. Appointees, who should be named by next week, will work under Glover's supervision. The realignment was necessitated by the exiting of Eli Oberstein last week after a six-month tenure as pop a&r head. Nathan heads back to Cincinnati today (Wed.).

## Band Reviews

### ALVINO REY BAND (7) With Linn Hart Adam Hotel, Phoenix

Alvino Rey hasn't played these parts in more than two years, but absence hasn't noticeably affected his draw. Band is as strong a click in the Corinthian Room as it was during previous stand in 1950 at the Sundown Club. Leader's current unit, probably more familiar to TV viewers than nitery hepsters, is skedded to hit the road for flock of one-nighters after winding up three-week engagement here.

Rey has fronted larger and better combos, but this one has obviously been fashioned to fit into the TV pattern of compactness and economy of instrumentation.

Band adds up to four rhythm and three brass-lead, with former department pulling most of the weight, qualitatively as well as in numbers. Stock in trade is okay blend of commercial dancipation, with heavy accent on Rey's fancy guitar fingering. His virtuosity on the strings is orch's chief salient and is a definite ear-catcher.

Linn Hart, taking over for Marilyn King, will undoubtedly improve her technique with more experience. On the asset side, she's attractive and projects a warm personality.

Aggregation's arrangements are routine, but library is a full one

and offers a plentitude of American and Latin tunes. Band opened on an otherwise quiet Thursday night and did a nice job of filling the room.  
Jona.

### WILBUR DE PARIS RAMPART STREET RAMBLERS (6) Savoy Cafe, Boston

Dishing out a solid brand of jazz, Wilbur De Paris and his group are consistently pulling socko biz into this bistro and indications are that they'll be here for a lengthy stint. Reason for the group's popularity is its versatility, mixing up standard Dixieland fare, with novelty numbers, delving into the files to come up with such usually by-passed numbers as "Yacka Hula Hula," "Too Much Mustard," "Battle Hymn of Republic" and the society fave, "Just One of Those Things" played as a march. Also essay a bit of community singing via "Li'l Liza Jane."

In addition to leader-trombonist De Paris, who emcees and paces the sets for top results, are such w.k. sidemen, as his brother Sidney, trumpet; Omer Simeon, clarinet; Freddy Moore, drums; Don Kirkpatrick, piano; and Danny Barker, banjo. Use of banjo instead of bass in this type combo is a deviation from the current accepted instrumentation, but Barker's plunking fits into the pattern in okay style. In addition to latter's banjo strumming, he's spotlighted vocalizing a Creole chant, "E' La Bas" which has caught on to such an extent that majority of patrons join him in the vocalizing. While the ensemble work indicates that the unit is well-rehearsed and routinized, it does not detract from the spontaneity of individual soloing and general overall spirited performance.

Intermission pianist, Joe Battaglia, w.k. Hub jazz stylist, has returned to the spot for an indefinite stay with the current parlay, stacking as tops for this season.  
Elic.

Morty Pallitz, Decca's chief of artists and repertory, returned to N. Y. from the Coast Monday (18) after three weeks in Hollywood.

## Songs With Largest Radio Audience

Survey Week of Feb. 8-14

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Weaver Of Dreams.....	Kassner
Always.....	Berlin
Anytime.....	Hill & R
Be My Life's Companion.....	Morris
Bermuda.....	Goday
Charmaine.....	Lion
Cry.....	Mellow
Dance Me Loose.....	Erwin-H
Domino.....	Pickwick
Down Yonder.....	LaSalle
For All We Know.....	Feist
Gloria.....	Life
Grand Central Station.....	Harms
How Close.....	Life
I Could Write a Book—"Pal Joey".....	Harms
I Talk To The Trees—"Paint Your Wagon".....	Chappell
Life Is a Beautiful Thing.....	Famous
Little White Cloud That Cried.....	Spier
Manhattan—"Two Tickets to Broadway".....	Marks
My Love.....	Life
Never Before.....	Paramount
Please Mr. Sun.....	Weiss-B
Retreat.....	Porgie
(It's No) Sin.....	Algonquin
Slowpoke.....	Ridgeway
Take Me Home.....	Remick
Tell Me Why.....	Signet
Trust In Me.....	Advanced
Tulips and Heather.....	Shapiro-B
Undecided.....	Leeds
Until (Anema E Core).....	Leeds

### Second Group

A Garden In the Rai.....	Melrose
A Kiss To Build a Dream On—"The Strip".....	Miller
Blue Tango.....	Mills
Come What May.....	Shapiro-B
Green Sleeves.....	Republic
I Wanna Say Hello.....	Johnston-M
If You Go.....	Pickwick
I'll See You In My Dreams—"See You In Dreams".....	Feist
It's All In the Game.....	Witmark
Love Is Here To Stay.....	DeSylva-B-H
Neither Am I.....	Valando
Night Train To Memphis.....	Peer
Oops—"Belle of New York".....	Feist
Poor Whip-Poor-Will.....	Gallico
Silly Dreamer.....	Witmark
Shrimp Boats.....	Disney
Sweetheart Serenade.....	Duchess
Swingin' Down the Lane.....	Feist
Unforgettable.....	Bourne
Would You—"Singing In the Rai".....	Robbi

### Top 10 Songs On TV

Be My Life's Companion.....	Morris
Cry.....	Mellow
For All We Know.....	Feist
Little White Cloud That Cried.....	Spier
(The) Old Soft Shoe.....	Shapiro-B
Singin' In the Rain.....	Robbins
Slowpoke.....	Ridgeway
Tell Me Why.....	Signet
Undecided.....	Leeds
Winoweh.....	Folkways

### FIVE TOP STANDARDS

Charleston.....	Harms
I Love You.....	Feist
My Funny Valenti.....	Chappell
(The) Sheik.....	Mills
Tiger Rag.....	Feist

† Filmmusical. \* Least musical.

## A MERCURY ARTIST

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On Tour

## BOBBY WAYNE

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The Best Version of  
America's Newest Hit

## "WHEEL OF FORTUNE"

Coupled with

## "HEART OF A CLOWN"

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A GREAT  
SIDES



STOLEN LOVE - and -  
COOL COOL KISSES

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47-4510

YOUR NOT WORTH } TWO WRONGS NEVER  
MY TEARS - and - MAKE A RIGHT

20-4562

47-4562

RC1

RCA VICTOR RECORDS



## Tin Pan's Sizzling Newcomers

Continued from page 1

old members of the American Society of Composers, Authors and Publishers.

The top current hit, "Tell Me Why," is a Pittsburgh drycleaning establishment, who originally entered it in an amateur songwriting contest several years ago. The number finally broke through when another newcomer, Johnnie Ray, cut it for Columbia Records and developed into the diskery's hottest wax property. Bobby Mellin's Mellow Music, a small but aggressive firm, is publishing.

### 'Tell Me' Tells Same Story

The No. 2 song, "Tell Me Why," tells the same story. This entry was clefted by Al Alberts, lead singer of the Four Aces, singing team, and the combo's arranger, Marty Gold, unknown before their breakthrough on "Sin," the No. 6 hit-list number written by a couple of Pennsylvania tenderfoot tunesmiths, George Hoven and Chester Shull. "Why" is published by Signet, the Four Aces' own firm, while "Sin" is another Mellin property being handled through his BMI affiliate, Algonquin Music.

The No. 3 song, "Little White Cloud That Cried," is another case in point, having been written and recorded by Johnnie Ray, who previously clefted several of his compositions on Columbia's blues-and-rhythm label, Okeh Records. Larry Spier Music, reactivated last

year after Spier's exit from Bourne Music, is publishing.

The No. 4 and 5 hits are syncretic of the "country" influence of the "hill" music. "Anytime" is a hill-country backwoods ballad, written by Pee-wee King and Redd Stewart, composers of "Tennessee Waltz" in collaboration with another folk tuneester, Shelton Price. King's own firm, Ridgeway, was formed to publish this tune. "Anytime" is another backwoods ballad, written by Herbert "Happy" Lawson and clicking on the basis of young Eddie Fisher's slice for RCA Victor. Hill & Range, one of the powerhouses in the country field, is publisher.

"Shrimp Boats" No. 7 and in the synthetic folk-song groove, was written by another newcomer, Paul Mason Howard, with Columbia's Coast recording chief, Paul Weston. Disney, one of the few important firms to be represented on the hit lists, is publishing. The No. 8 tune, "Dance Me Loose," is another hokey Minnesota Dutch folk item, written by Lee Erwin and Mel Howard and published by their own firm, Erwin-Howard. Arthur Godfrey, a vet name in show business but heretofore not particularly prominent on wax, has broken through with this song for Columbia.

The No. 9 and 10 positions are held down by two oldies, "Undecided," written by Sid Robin and Charlie Shavers, and published by Leeds; and "Down Yonder," the L. Wolfe Gilbert oldie published

by LaSalle, a Southern Music subsidiary. These tail-end numbers are more typical of Tin Pan Alley's old pattern and stick out as exceptions in the current market.

The influence of the new talent has given a hit-or-miss character to current music business operations. Publishers are being forced to gamble on the new writing talent, little of which is producing the solid catalog type of material which will stand up over the years, an important property factor which typified the output of the Irving Berlins, Cole Porters, Oscar Hammersteins, Richard Rodgers, etc.

The newcomers, however, have proved to be more responsive to the ever-shifting pattern of public tastes with its current appetite for new sounds and lyric ideas. Whether a group of consistent hit-makers will develop of this new crop remains one of the keys to the music industry's future.

## Jocks, Jukes

Continued from page 43

come off too well despite Cornell's efforts.

Bob Lamm-John Maddox: "Waiting For the Robert E. Lee"—"That's My Weakness Now" (Dot). Dot Records joins the growing list of small labels to come through with strong pop entries in its release of "Waiting For the Robert E. Lee." Oldie, which is a L. Wolfe Gilbert collaboration, has a good chance to repeat the click of his other tune, "Down Yonder." It's given a brilliant honky-tonk key-boarding by John Maddox while Bob Lamm's exuberant vocal hypos appeal. Reverse lacks the excitement of the tops side but is still a good rehash of a vintage number.

Ivory Joe Hunter: "Laugh Though You Feel You Want to Cry"—"Where Shall I Go" (M-G-M). "Laugh" is another one of those left-field mood ballads that has a scoring potential. With a proper deejay jolt it could be a potent factor in sustaining the new pop vogue to blues and rhythm offshoots. Ivory Joe Hunter looms as an important exponent of the blues-pop blending trend via his convincing lyric rendition. Bottom slice is a throwback to the pure blues and rhythm groove which'll find its market in the hinterlands rather than in the urban areas.

## Platter Pointers

Ella Mae Morse has a standout cut of "Blacksmith Blues" on the Capitol label. . . Mary Mayo has a possible click in "Oh, To Be Young Again" (Capitol). . . Pair of jazz platters on the indie Monarch label ("Swinging on Central" backed by "I'll Never Be the Same" and "Laguna Leap" backed by "Black Market Stuff") is a solid bet for the hep crowd. . . Lester Young orch has a fine slice in "Thou Swell" (Mercury). . . Leroy Holmes orch does an okay job on "Would You" (M-G-M). . . Connie Haines has a cute side in "Ooh! What You Did" (Coral). . .

## VARIETY 10 Best Sellers on Coin-Machines Week of Feb. 16

- |                                    |                    |          |
|------------------------------------|--------------------|----------|
| 1. TELL ME WHY (7) (Signet)        | Four Aces          | Decca    |
| 2. CRY (8) (Mellow)                | Johnnie Ray        | Okeh     |
| 3. LITTLE WHITE CLOUD (11) (Spier) | Georgia Gibbs      | Mercury  |
| 4. ANYTIME (5) (Hill-R)            | Johnnie Ray        | Okeh     |
| 5. SLOW POKE (15) (Ridgeway)       | Eddie Fisher       | Victor   |
| 6. TIGER RAG (2) (Feist)           | Pee Wee King       | Victor   |
| 7. SIN (14) (Algonquin)            | Les Paul-Mary Ford | Capitol  |
| 8. SHRIMP BOATS (6) (Disney)       | Eddy Howard        | Mercury  |
| 9. STOLEN LOVE (1) (Parliament)    | Savannah Churchill | Victor   |
| 10. WHEEL OF FORTUNE (1) (Laurel)  | Jo Stafford        | Columbia |
|                                    | Dolores Gray       | Decca    |
|                                    | Eddy Howard        | Mercury  |
|                                    | Kay Starr          | Capitol  |

## Second Group

- |                                     |                     |          |
|-------------------------------------|---------------------|----------|
| BLUE TANGO (Mills)                  | Leroy Anderson      | Decca    |
| GARDEN IN THE RAIN (Melrose)        | Four Aces           | Decca    |
| CHARMAINE (Lion)                    | Mantovani           | London   |
| A WEAVER OF DREAMS (Kassner)        | Billy Eckstine      | MGM      |
| COME WHAT MAY (Shapiro-B)           | Patti Page          | Mercury  |
| UNDECIDED (15) (Leeds)              | Ames Bros-Les Brown | Coral    |
| AT LAST (Feist)                     | Ray Anthony         | Capitol  |
| A KISS TO BUILD A DREAM ON (Miller) | Louis Armstrong     | Decca    |
| BE MY LIFE'S COMPANION (Morris)     | Rosemary Clooney    | Columbia |
| PLEASE MR. SUN (Weiss-B)            | Johnnie Ray         | Columbia |
| BROKENHEARTED (DeSylva-B&H)         | Johnnie Ray         | Columbia |
| DANCE ME LOOSE (3) (Erwin-H)        | Arthur Godfrey      | Columbia |
| JEALOUSY (11) (Harnis)              | Frankie Laine       | Columbia |
| BERMUDA (Goday)                     | Bell Sis-H. Rene    | Victor   |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Teddy Phillips orch has a good juke bet in "I Am Sorry I Got In the Way" (King). . . Sonny Burke orch builds "Mambo On My Mind" into a solid entry for Decca. . . George Wright's organ workover of "Blue Moon" on the King label is tops. . . Fred Waring's workover of some of the tunes from the Walt Disney pic "Snow White" ("Heigh Ho," "Whistle While You Work" and "Who's Afraid of the Big Bad Wolf") are pleasant entries for Decca. . . Dick Hayman orch gets fair results on their etching of "For Sentimental Reasons" (Mercury). . . "I Hear a Rhapsody" gets an excellent casing in Ray Anthony's side for Capitol.

Standout folk, western, blues, rhythm, religious, polka, etc.: Wesley Tuttle, "Call of the Moun-

tain" (Capitol). . . Red River Dave, "Budded Roses" (M-G-M). . . Orval Prophet, "I'm Going Back to Birmingham" (Decca). . . Johnny Hodges Combo, "A Pound of Blues" (Mercury). . . Delmore Bros., "Steamboat Bill Boogie" (King). . . The Keys, "Barefoot Days" (M-G-M).

## Trionon in 60G Facelift

Regina, Sask., Feb. 19.

Trionon ballroom here, damaged extensively by fire just before New Year, is being renovated at a cost of approximately \$60,000 and is expected to open mid-March.

In addition to house storage space, dressing rooms and manager's office are being built.

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BOB MERRILL Hit!  
by  
GUY MITCHELL

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# COLUMBIA RECORDS

**BILLBOARD PICK** ✓ **THE BLACKSMITH BLUES** (Hill & Range) — Ella Mae Morse (Cap.) rates a **Billboard** "PICK" for "a soundie with a clanking anvil gimmick and a swinging reading. . . looks like it's headed for some hefty action." **Cash Box** gives a nod to Bill Darnell (Dec.) while equally strong versions by Art ("Best Bet") Mooney (MGM) and Sy Oliver (Dec.) also earn review honors.

**BIG POTENTIAL** ✓ **I HEAR A RHAPSODY** (BMI) — Frank Sinatra (Col.) captures a **Billboard** "PICK" for a "stylish performance." Revival of the tune via the Krasna-Wald flicker "Clash by Night" has "big potential," says **Variety**. **Billboard** recommends "other good waxings" by Arthur Prysock (Dec.), Dick Brown (King) Helen Humes (Dec.) and Ray Anthony (Cap.).

**HITS "BULLSEYE"** ✓ **MILK BUCKET BOOGIE** (Cherio) — **Cash Box** awards "Bullseye" honors to Red Foley (Dec.) for "a winner that should catch its share of coins." **Billboard** predicts Foley's disc has "best potential." Other strong versions by Reece Shipley (Kingsport), who introduced the ditty, Tiny Hill (Mer.) and Harry Adams (Kentucky) are contenders.

**SOCK ITEMS** ✓ **THE SWEETHEART SERENADE** (Duchess) **MONEY LIPS** (Hollis) — Freddy Martin (Vic.) with Merv Griffin on the vocals, delivers a doubled-barrelled sock item. Both tunes rate acclaim from **Cash Box**, **Billboard** and **Variety**.

**"DYNAMIC TANGO"** ✓ **MORE THAN LOVE** (Marks) — "Best Bet" from **Cash Box** goes to the Xavier Cugat-Richard Hayes (Mer.) disk of this "dynamic tango." **Billboard** likes the Ralph Flanagan (Vic.) version where Harry Prime clicks on the vocal adaptation of the great "Tango of Roses."

**"BEST BET"** ✓ **YOU'RE NOT WORTH MY TEARS** (Marks) — "Could be a sleeper," says **Cash Box** of Jack Richards' (King) warm treatment and gives disk a "BEST BET."

**BIG LEAGUE** ✓ **GIVE ME TIME** (Regent) — Jeri Southern (Dec.) rates **Billboard**'s "excellent" for deejay spinning and says, "thrush comes thru with another big-league reading of a pretty new Alec Wilder ballad."

**WATCH THIS** ✓ **SALTY DOG RAG** (Forrest) — Red Foley's (Dec.) version hits a **Cash Box** "BULLSEYE" and is **Billboard**'s selection as "C & W Record to Watch." Bill Darnell (Dec.) gives the novelty ditty his own twist with good effect.

BROADCAST MUSIC, INC.

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Feb. 16		Title and Publisher		New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music Co.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe	TOTAL POINTS
This wk.	Last wk.																	
1	2	"Slow Poke" (Ridgeway)	1	1	1	5	1	4	3	1	8	2	2	1	102			
2	1	"Cry" (Mellow)	6	2	4	3	9	5	1	2					76			
3	3	"Anytime" (Hill-R)	2	6	2	1	3	2	7						70			
4	5	"Little White Cloud" (Spier)	3	3	3	9									68			
5	4	"Tell Me Why" (Signet)	7	5	9	2	2	3	9	3	1	4	9		67			
6	8	"Shrimp Boats" (Disney)	9	4	6										49			
7	6	"Down Yonder" (Southern)	4	9	8										42			
8	7	"Sin" (Algonquin)		7	7	7	4								40			
9	9	"Dance Me Loose" (Erwin-H)	8			8	7								28			
10	14	"Please Mr. Sun" (Weiss-B)	5												25			
11	13	"Bermuda" (Godoy)		10	5										18			
12	11	"Undecided" (Leeds)		8	6										17			
13	12	"Domino" (Pickwick)				4	8								12			
14	10	"Charmaine" (Lion)													11			
15		"Wheel of Fortune" (Laurel)	10			10	6								7			

## On the Upbeat

### New York

Archie Levington, Midway Music topper, in from Chicago headquarters for a few days... Jack Carlton, Southern Music's Coast manager, headed west Sunday (17) after huddling with Ben Selvin, Southern's General manager... Eddie Heyward Trio opens at the Blue Mirror, Washington, Friday (22) for 10 days... Ella Fitzgerald into the Paramount Theatre, N. Y., March 12... Singer Anita Ellis begins engagement at Prince

George Hotel, Toronto, March 3... Fay Mirtz, M-G-M Records Buffalo distributor, in town for sales huddles... Illinois Jaquet orch into the High Hat Club, Boston, tomorrow (Thurs.)... The Modernaires, vocal combo, open at Jung Hotel, New Orleans, today (Wed.)... Donn Tibbetts, disk jockey at WKXL, Concord, N. H., inked The Harmonettes, vocal trio, to a personal management pact... Bull Moose Jackson, orch into the Apollo Theatre, N. Y., Friday (22).

### Chicago

Bobby Wayne has dropped Lou Capone as his personal manager... Florian ZaBach fiddles at the Hollenden Hotel, Cleveland, starting Feb. 25... Ivory Joe Hunter plays the Club Trocaveria, Columbus, March 24... Wyoma Winters chirps at the Colony Club, Ottumwa, Iowa, Feb. 21... Tiny Hill up to Detroit at the Four Dukes March 6 for three frames... Ray Anthony down for two weeks at the Aragon, April 12... June Christy is resigning from the vocal field to await baby... Xavier Cugat cut four sides for Mercury last week... Pee Wee Hunt held over at Chase Hotel, St. Louis... Red Ingle has bought act, the Silhouettes, and is bringing out new act with the group... Frankie Laine invades Dallas with booking at the Baker Hotel, March 21 for a week... Nellie Lutcher hurries over to Ranch Don Carlos, Winnipeg, March 1... Sophie Tucker is etching another LP for Mercury... Ken Griffin inaugurates new policy at the Ranch, Swisher, Iowa, March 17 for a week... Jeri Southern does a repeat at the Main Street, Cleveland, Feb. 29, and then goes into the Town Casino, Buffalo, March 10... April Stevens is inked for two at Houston Shamrock April 1... Pat Lombard of

GAC pacted Lola Amechee to the office... Norm Dygen has been held over at Lookout House, Covington, Ky... Ronnie Eastmen does a two-weeker at Basil's, Kokomo, Ind., Feb. 20.

Harmoncats inked for the Park Lane, Denver, March 15, for two stints and three stanzas at the Roosevelt, New Orleans starting April 3... Art Hodes switches his dixieland outfit from Helsing to Silhouette, Feb. 18... Cy-clowns go into Helsing, March 5... Dinah Washington sings at the Blue Note May 2 for two weeks.

### Pittsburgh

Wally Ginger band out of Uniontown, Pa., will make its Pittsburgh debut at West View Park's Danceland on March 1... Ziggy Bella Trio has replaced the Dave Lacy threesome at Hotel Roosevelt's Sylvan Room... Guitarist Frank Natale and Joe Skaro, accordion, are furnishing the music for Wayne Lacock's local tour to the Mardi Gras in New Orleans... Ross Hall orch has had its option picked up at the Monte Carlo... Tommy Carlyn band booked solid around here on one-nighters during March, April and May... Gardens dickering with the Patti Page-Frankie Laine unit for a one-nighter late in April,

### Dixie Boom

Continued from page 41

and the George Shearing quintet for the next couple of months. Another midtown spot which has caught on is Lou Terrassi's restaurant, which regularly features jazz by such instrumentalists as Buck Clayton, Hot Lips Page, Buster Bailey and Sol Yaged.

In Greenwich Village, Eddie Condon's still continues to roll as one of the country's leading Dixieland haunts. In certain respects, this spot is unique since it has been doing good business even when Dixieland couldn't be given away for nothing. In the same area, Nick's also has been feeling the pickup, having done standout business with the recent stand of the Muggsy Spanier combo.

On New York's east side, meantime, the Central Plaza and Stuyvesant Casino jam sessions are still drawing capacity audiences on Friday nights. Success of these ventures has cued spotting of jazz here at additional times plus the fact that outlying spots in Queens and Brooklyn are also beginning to copy this once-a-week, give-it-all-you've-got jazz riots.

### Merc Pacts Joe Thomas

Augmenting its rhythm and blues fold, Mercury Records has pacted Joe Thomas' orch to a long term pact.

Meantime, Bob Shad, diskery's r.&b. topper, heads out on a three-week tour of the grassroots areas Monday (18) in a search for talent and material.

DECCA data

She's Electrifying!

DOLORES GRAY



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VELMA MIDDLETON

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## Membership Up

### 200 In ASCAP

The membership roster of the American Society of Composers, Authors and Publishers has increased by over 200 in the last year. Recent count puts the number of ASCAP publishers at 2,500 and the publishers at 450.

The writer-members include deceased ASCAP-ers whose estates still share in the coin distribution. Among the new members is circus owner John Ringling North.

A new edition of ASCAP's "Biographical Dictionary," meantime, is being prepared for April release by Thomas Y. Crowell, book publishers. Revised edition will run over 500 pages. Dan McNamara, ASCAP director of public relations, has edited this and previous compilations.

## Paul-Ford, Pubs Split

### Tab for DeeJay Tour

Les Paul and Mary Ford head out on a two-week disk jockey trek of the south and midwest March 7. Coin for the tour, which is budgeted at \$3,000, will be shelled out by the combo and the publishers of their latest Capitol Records platter, "Tiger Rag" and "It's A Lonesome Old Town." Feist published the former while Bourne published the latter tune. It's understood that Paul-Ford footing two-thirds of the tab.

Dick Linke, Cap's eastern publicity manager, will accompany the team on the 11-city hop.

## Schillinger Expands

Schillinger, Inc., designed to promote the books and teaching methods of the late musicologist, Joseph Schillinger, is expanding its operation in all major cities. Teachers will be licensed to set up authorized Schillinger schools.

The outfit is headed by Schillinger's widow, who recently married Arnold Shaw, Duchess Music vice-prexy.

Norman Chase named managing director of Urania Records, indie N. Y. longhair diskery.

## HAVE YOU HEARD?

**BLUE TANGO**  
by **LEROY ANDERSON**  
**MILLS MUSIC, Inc.**

It's Music by

**JESSE GREER**

Program Today  
Yesterday's

**FLAPPERETTE**

**MERCURY #5756**  
**HARMONICATS**  
(Mills Music)

## RETAIL DISK BEST SELLERS

**VARIETY**  
Survey of retail disk best sellers, based on reports of 12 cities and 100 comparative sales rating for this and last week.

National  
Rating

Week Ending  
Feb. 16

This Last  
wk. wk.

Artist, Label, Title

			New York—(Davega Sales)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	1	JOHNNIE RAY (Okeh) "Cry"—6840	2	1	1	2	1	1	1	1	1	1	1	1	108
2	4	FOUR ACES (Decca) "Tell Me Why"—27860	1	3	3	3	2	5	5	2	5	9	7	7	76
3	2	JOHNNIE RAY (Okeh) "Little White Cloud"—6840	5	5	8	3	2	5	3	2	10	3	6	4	64
4	3	EDDIE FISHER (Victor) "Anytime"—20-4359	10	2	7	8	6	10	10	2	4	2	4	4	49
5	12	LEROY ANDERSON (Decca) "Blue Tango"—40220	4	4	1	3	9	10	3	9	10	8	3	8	38
6	6	LES PAUL-MARY FORD (Cap) "Tiger Rag"—1920	7	8	7	10	7	4	5	5	5	2	9	2	29
7A	9	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636	3	9	10	4	1	2	2	2	2	2	2	2	28
7B	7	BELL SIS-H. RENE (Victor) "Bermuda"—20-4422	6	8	9	5	8	9	6	9	2	2	2	2	28
8A	14	EDDY HOWARD (Mercury) "Sin"—5711	4	3	5	8	3	5	8	3	3	3	3	3	24
8B	8	ARTHUR GODFREY (Columbia) "Dance Me Loose"—39632	10	4	6	8	3	3	3	3	3	3	3	3	24
9	5	PEE WEE KING (Victor) "Slow Poke"—21-0489	9	2	2	2	2	2	2	2	2	2	2	2	23
10	13	LES COMPAGNONS (Columbia) "Three Bells"—4105F	8	6	10	2	2	2	2	2	2	2	2	2	18
11	10	EDDIE FISHER (Victor) "Tell Me Why"—20-4444	3	2	2	2	2	2	2	2	2	2	2	2	17
12	12	ARTHUR GODFREY (Columbia) "Slow Poke"—39032	6	2	2	2	2	2	2	2	2	2	2	2	12
13	12	MANTOVANI (London) "Charmaine"—1020	9	7	7	7	7	7	7	7	7	7	7	7	10
14	14	ROSEMARY CLOONEY (Col) "Be My Life's Companion"—39631	6	7	7	7	7	7	7	7	7	7	7	7	9
15A	19	BOBBY WAYNE (London) "Mother at Feet Kneel"—968	3	3	3	3	3	3	3	3	3	3	3	3	8
15B	16	FOUR ACES (Decca) "Garden in the Rain"—29860	8	6	8	6	8	6	8	6	8	6	8	6	8
16A	16	GEORGE GUETARY (M-G-M) "Stairway to Paradise"—30400	4	4	4	4	4	4	4	4	4	4	4	4	7
16B	17	LOUIS ARMSTRONG (Decca) "Kiss Build Dream On"—27720	4	4	4	4	4	4	4	4	4	4	4	4	7

## FIVE TOP ALBUMS

1  
**AMERICAN IN PARIS**  
Hollywood Cast  
M-G-M  
E-93  
K-93  
M-93

2  
**SHOWBOAT**  
Hollywood Cast  
M-G-M  
M-G-M84  
K 84  
E 559

3  
**GUYS AND DOLLS**  
Broadway Cast  
Decca  
DA-825  
9-203  
DLP-8036

4  
**GLENN MILLER CONCERT**  
Victor  
LPT-16  
WPT-25  
P-25

5  
**KING AND I**  
Broadway Cast  
Decca  
DL-9008  
9-260  
DA-876

## Inside Orchestras—Music

Johnnie Ray's current clicks on wax have earned him a prominent lobby display at the Criterion Theatre on Broadway, where he's being featured in a short subject. Two-reeler was made some time ago as part of N. Y. News columnist Danton Walker's series on New York night life, but Ray's appearance in the short cued a new promotional angle. The Columbia Records singer only does a brief number in the pic.

## Smith Concert Band Under Pat Purcell Mgt. for Tour

Detroit, Feb. 19. Leonard B. Smith Concert Band of Detroit is going out on tour under management of Pat Purcell, al fresco promotion specialist. Purcell is organizing a nationwide trek under civic, industrial and educational auspices.

Smith, formerly featured with the Edwin Franko Goldman Band and first trumpet with the Detroit Symphony Orchestra, is a cornet

soloist. He has composed several marches, and cut several disks under the Bandland label, which he owns. He also waxed his "Hail, Detroit," adopted by Common Council last week (12) as the city's official marching song, composed for Motor City's 250th birthday.

Purcell recently completed a coast to coast tour with "Skating Vanities of 1952," which is scheduled to sail on its fourth annual European tour March 6. Purcell will continue to handle some U. S. promotion work for "Vanities."

## Ousted Maestro Wins 5G In Action Vs. Texas Tooters

El Paso, Feb. 19. Robert Semon, former concert master of the El Paso Symphony Orchestra won a \$5,000 judgment against the American Federation of Musicians Local 466. The local expelled Semon five years ago because they believed he was not a United States citizen.

Semon had asked for \$8,000 in damages which represented money that he could have earned if he could have continued as a musician.

## Marvin Frank to Marks

Maryin Frank was named public relations director of E. B. Marks last week. In addition to his press duties, Frank will rep the pubby in some record contact assignments.

Frank, who recently returned from a European trek, was formerly publicity head of the now defunct Muscraft Records.

## TANGO TERP REVIVAL BY DISKERS, PUBLISHERS

With reports coming in from orch leaders and ballroom operators of a tango terp upbeat, publishing firms are dusting off their catalog items for a new push of their Latino songs. Disk companies, too, are stressing tango music in their current orch releases.

Spearheading the revival drive is Leroy Anderson's "Blue Tango," which already has been covered by several majors with Anderson's Decca click in front. Tune's published by Mills Music. According to diskery execs, the initial releases got off to a good start with top action coming from the jukebox operators. Number is also clicking on the retail disk and sheet market.

E. B. Marks is prepping a drive on "Tango du Reve," a copyright which it acquired last week from Raoul Breton, French publisher. Breton, who returned to France Friday (15), said tango music already has established itself in post-war Europe. Southern Music is also readying a push on "Usted," top Mexican hit by Gabriel Ruiz, which was given English lyrics by Bernie Green and will be released under the title of "Tonight I Am in Heaven."

Tango dance rhythms for a long time had been confined either to chi-chi hotel rooms or specialized dancehalls, but orchestras and ops are now bullish about its return on a mass level.

## dePaur's Negro Chorus Shifted to Col Pops

Leonard de Paur's Infantry Chorus, a 35-voice Negro group which has been cutting sides for Columbia Records Masterworks division, is being moved over into the pop field as a result of its longhair click. Columbia tested the group's pop response by issuing a couple of sides from one of its regular albums to disk jockeys.

Chorus, which worked together during the war as part of the 372d Infantry Division, will debut on the pop label with "Eight Days in a Week" and "The Continental Soldier."

from the M-G-M film  
SINGIN' IN THE RAIN  
**Singin' In The Rain**  
ROBBINS MUSIC CORPORATION

Soon will come Saint Patrick's Day  
When Irish songs are played.  
Here's hoping you will keep in mind

## "SAINT PATRICK'S DAY PARADE"

Recorded by  
**Bing Crosby Dennis Day**  
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By Johnny Lange and Hy Heath  
Writers of  
'Clancy Lowered the Boom'  
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# TALENT'S 'NO GAMBLING' BLUES

## AGVA Threatens Latin Quarter, N. Y., Shuttering in Insurance Hassle

Latest hassle over American Guild of Variety Artists Insurance may force the closing of the Latin Quarter, N. Y., unless some agreement is reached by Sunday (24). Union claims that in August, LQ op Lou Walters signed a deal with AGVA which specified insurance payments for the entire cast. Union alleges that insurance payments, effective last Sept. 1, have not been made and has sent a wire to Walters, now in Florida, threatening to shutter him unless the coin is forthcoming.

Union says that premiums are due on insurance from Walters' now defunct Gilded Cage as well as LQ.

No estimate of the amount to be paid up is available. However, union has told Eddie Risman, LQ managing director, that closing action can be staved off if cafe would make a payment of \$2,000 pending a full accounting.

So far, no word has come from Walters as to whether he will pony up or fight the levy. Walters' legal counsel are studying the situation and are querying the New York State Insurance Dept. on the legal-

ty of the impost, which is still to be ruled upon.

AGVA is attempting to get support from other theatrical craft unions before clamping down. International Alliance of Theatrical Stage Employees and American Federation of Musicians have been contacted in this regard.

## Cleve. Promoter Essick Burning at MCA, et al., For 'Squeeze' on Clooney

Cleveland, Feb. 19.

Jack Essick was finally squeezed out of his proposed pop concert starring Rosemary Clooney when pressure was allegedly put on the indie show promoter by singer's manager, MCA and Hotel Hollenden's Vogue Room, where she is now appearing.

Essick claimed he had a verbal contract and prior rights, for Miss Clooney's services in an all-star program at 3,000-seat Public Music Hall for Feb. 24. After he had gone to the expense of renting auditorium, signing several acts, including Russ Carlyle's orch from Hotel Cleveland's Bronze Room, he said, MCA "pulled the carpet from under my feet."

Merle Jacobs, who handles entertainment for Hollenden and affiliated chain of Epstein Hotels, was accused by the promoter of putting the heat on MCA, after he pencilled the "Come On-a My House" canary into the Vogue Room.

Jacobs openly announced he would not book her if she did a concert after her nitery date, but professed he had nothing to do with the cancellation of her scheduled appearance for Essick.

Later, whose family owns an important circuit of nabe film theatres, threatened to bring legal action against MCA at first. Agency partially pacified him by promising him some special name attractions and cooperation in staging an all-star concert in March to compensate for the one called off.

Essick is still burning over the "fast switchabout Clooney deal" and what he described as a "lack of ethics among bookers dealing with jukebox-label acts." There would not have been any conflict, he claimed, since his pop concert was designed "to draw teen-agers who could not attend the Vogue Room or afford its gate tariff."

## CASINO FOLDS CUE %ERY SCRAM

The talent agencies are preparing to chalk off Miami Beach as a major stop for next season. Feeling is that should the resort continue on its Kefauverization kick, town will be spoiled for big-league acts. Percenters theorize that as soon as gambling is forbidden, resorts that have relied on it go to seed entertainment-wise.

They point to Saratoga of last season when the major cafes failed to open and many of the spots that did couldn't continue. Atlantic City has been a deadbeat without a major nitery for many years since operators had to cover up the green felts. The Kentucky clubs in the Cincinnati area have cut down the talent budgets in the wake of clampdown on casino activity. Another example is New Orleans, where the Beverly Country Club was forced to shutter. Spots in the West End and Asbury Park, N.J., haven't bought important talent in a long time.

Curious factor in most situations (Continued on page 52)

## Chi Lake Fair Out—No Dough

Chicago, Feb. 19.

Chicago lakefront fair, which showed signs of revival after a year's hiatus, is definitely off for 1952. Although several department stores each pledged \$50,000 toward the \$1,000,000 needed for the reopening, other organizations failed to chip in and the fair committee felt that not enough time would be available for teeing off in June. Buildings from the last three annual expositions will be torn down, although utilities will be left in place.

If the fair is held in 1953, officials estimate that more than \$1,000,000 from share of racetrack special taxes will be in the kitty.

## Jack Carson's Vaudates

Jack Carson has been signed for a pair of vaude dates between his monthly tele shows. Comic will go to the Casino Theatre, Toronto, March 13, and follows with the Seville, Montreal, March 20.

Other dates will be lined up.

## British Vaude Names Find Haven In Agency Field, Other Sidelines

By HARRY REGENSBURG

London, Feb. 12.

Show biz is like a drug. Once it gets into one's system, there's no quitting it. Even those who retire from active show biz, still hold on to it in some other capacity in Great Britain. An example is Jack Hylton, formerly one of the ace band leaders here, who is now one of the top show producers in the West End, with his agency biz (full partner in Reeves & Lam-

port agency) as a part-time occupation.

But generally, former British vaudevillians favor the agency biz probably because they have been paying their 10% for so many years they want to try and get some of it back. Maurice Winnick, another topper among band leaders, favors the agency biz as well as producing radio shows for the British Broadcasting Corp. Others who rely on the 10% touch are Jack Payne and Ambrose although the former is shortly embarking on West End show producing for additional gravy.

Acts which have quit the acting side for agency work are Lew Grade, former dancer; Bernard Delfont, his brother, also a former hooper; Leon Kimberly (Kimberly and Page); Charles L. Tucker, Burton Brown (Derrickson and Brown), and Billy Reid, who besides agenting also composes songs and publishes music.

Among current vaude stars, who have other biz interests, are Bud Flanagan, who has vaudeville agency, specializing in circus acts; (Continued on page 52)

## Stanley Melba Would Book Top Longhairs In Cafe Talent Dearth

Because of the great dearth of name cafe performers, Stanley Melba, entertainment director of the Hotel Pierre, N. Y., is seriously considering a departure for hotel cafe rooms. In line with his idea of booking "different" types of performers, he's giving thought to one or two-week bookings of top longhair attractions of the Lauritz Melchior and Jascha Heifetz stamp, though he admits he would first have to create a \$3-4 cover charge to take care of the \$5,000-8,000 weekly salaries that he would probably have to dish out for these name attractions.

Of course, the big stumbling block, Melba admits, would be the Office of Price Stabilization's unlikely prospect of allowing the boost. Melba has already spoken to a number of name longhairs who have agreed that they would be amenable to working a class hotel room like the Cotillion Room of the Pierre, the idea being that hotel nightclub audiences would go for longhair attractions on short-term deals. Mimi Benzell, for one, played the Cotillion Room for eight weeks her last trip there after doing six weeks on her first date.

The Cotillion Room is currently doing near-sellout business with Hildegard after more than two months. The chantoosey closes there March 9. The trouble is, says Melba, there aren't enough hotel-type performers around of her type to warrant a year-round hotel-room operation unless they go in for the "different" type of booking.

Blackburn Twins & Pam Cavan, Robert Maxwell and Henry King orch are current at Shamrock Hotel, Houston.

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Closing  
CIRO'S  
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**PATRICE JAN HELENE and HOWARD**  
Currently  
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Dir.: M.C.A.  
Per. Mgt. TOM SHELIS

# LEO DE LYON

Opening **FEBRUARY 26th** - **PALACE THEATRE, NEW YORK**  
Just Concluded **3 WEEKS** - **BROWN HOTEL, Louisville, Ky.**

### RECENT ENGAGEMENTS

**BELLEVUE CASINO, Montreal**  
**TOWN CASINO, Buffalo (3rd Time)**  
**CAPITOL THEATRE, Wash., D. C.**  
**PARAMOUNT THEATRE, Buffalo**  
**PRINCE GEORGE HOTEL, Toronto**  
(Return Engagement)

### RECENT TV GUEST APPEARANCES

**JAMES MELTON'S "Ford Festival"**  
**KEN MURRAY SHOW**  
**THIS IS SHOWBUSINESS**  
**MEL TORME SHOW**  
**CAVALCADE OF STARS (3rd Time)**

Direction—GENERAL ARTIST CORPORATION



## Judy's Palace Records

Continued from page 1

in. All this came at a time when vaudeville was at its nadir, its prestige and boxoffice. Even Miss Garland was a dubious box-office factor in the U. S. despite her smash at the Palladium, London. The impact that Miss Garland made at her opening last Oct. 16 was probably the most decisive in vaude history. It proved that two-day vaudeville can be sold at \$4.80.

At the same time, Miss Garland also rehabilitated herself in pix. Last week, the nearby Loew's State opened a twin bill of Judy Garland oldies, "Meet Me in St. Louis" and "Babes in Arms." Business there has been better than it has been in months.

Miss Garland established herself as one of the top attractions in the talent field at a time when she was sick physically and ailing mentally. Several times during her engagement she dropped out for a few performances at a time. She started out playing 12 performances weekly and wound up with eight—Saturday and Sunday matinees but no Monday performance. However, this week, she'll be doing 11 shows.

Artistically, Miss Garland had little room upon which to progress.

Quality wise, another look at her performance this week discloses that it is virtually the same as the opening night when she got top critical acclaim. Repertoire hasn't changed materially and the reception is of maximum pitch.

In fact the house is sufficiently hot to make it forbidding to most other topliners. The bill coming in Tuesday (26) is designed to cool off the house somewhat. It's a top vaude bill, but Stern opinion holds that, comparatively, it's "just a good show." Besides Melchior the running order comprises Five Fays (ex-Billy Wells & Four Fays), Leo De Lyon, Andre, Andree & Bonnie, Jean Carroll, Compagnons de la Chanson; after intermission, Chan-

dra-Kaly "Dancers, Ben Blue and Melchior closing the show. The former Metopera tenor is regarded as one of the leading Wagnerian singers. This will mark his first N. Y. vaude appearance.

This bill was cooked up in New York after a nationwide talent search. Sol A. Schwartz, RKO Theatres prexy, went to the Coast where he sought b.o. toppers. Talks were initiated with Betty Hutton, but she has expressed herself as "afraid" of coming into New York. There's talk of installing two-day in Palace, Chicago, for her, but nothing has been set as yet. The theatre currently is experiencing labor trouble with the operators union.

There had also been some talk that Dean Martin & Jerry Lewis might do a short stint at the N. Y. house, but under their present schedule it's cold at this time. Schwartz also talked with Danny Kaye, Jimmy Durante, Jack Benny as well as others.

The most successful engagement in Palace history will wind up in a gala Sunday, predicted to provide one of the most colorful closings. However, nothing special is planned because of the opening the following Tuesday.

The Garland run of 19 weeks is almost twice the length of the previous record holder; Kate Smith went 10 weeks in 1931. A few weeks after that, the bill with Eddie Cantor and George Jessel started on Oct. 31 and went until Jan. 3 for a nine-week run. Others on latter layout included Burns & Allen, Benny Meroff, Janet Reade, Three Rhythm Dancers and Serge Flash.

Miss Garland's amazing run at this theatre gave impetus to the new exhibitor stance that if money can be made away from pix, then so be it. There's hardly a pix house that will not run special attractions. In these days of video competition, new rules have to be written—or old show biz dusted off as was proved in the case of Judy Garland's two-day.

## London's Harry Morris Due in N.Y. for Act O.O.

Harry Morris, operator of the Colony and Astor theatres in London, is planning to New York shortly for a talent-buying trip.

Morris, who spent some time in the U.S. latter part of last year, will go after moderate-priced acts.

## 'Tough' AGVA

Continued from page 1

featuring deejay originations as an implied cuffs personal.

However, another facet of this situation lies in the fact that boniface Lou Walters of the Latin Quarter, N. Y., long has been campaigning with the union to do something about the late deejays operating from cafes, Walters, especially since it was evident that his other cafe operation, the Gilded Cage, would fold, has been fulminating against late hour disk jocks. He claimed that acts who appeared on these shows are keeping customers out of cafes which give employment to acts. Late business in many clubs has diminished since the deejays caught on as a late hour diversissement. The AGVA resolution is aimed to protect niteries, it's claimed.

The other development was the stoppage of a show last Friday (15) of the Press Photographers Ball at the Hotel Waldorf-Astoria, N. Y. AGVA organizers appeared after the show started and insisted that all those appearing be paid. Among those who had already worked gratis were Milton Berle, Harry Hersfield, Marguerite Piazza and Dave Garraway, Victor Borge and cast members of "Guys and Dolls" were waiting to go on when it was announced that the show couldn't continue because of union's demands. Photos ponied up \$3,075 for talent that had been used, at benefit rates of one-seventh of an act's weekly salary.

Kayo to NVA Benefit Too Also stopped from getting a benefit was the National Variety Artists, which had been running a benefit for the past 16 years to aid the organization's needy. An AGVA spokesman declared that the NVA now admits laymen from all fields to membership and it's no longer purely a theatrical charity. Fact that NVA would also have a promoter working on a percentage arrangement militated against granting permission for the show unless acts were paid one-seventh of their usual weekly salary.

There's considerable feeling around that the union is embarking on the "get tough" policy as one means of forcing its own tele show back on the air. Television Authority at its recent convention ruled that all performers had to be paid usual salaries, thus the AGVA show, part of the Sunday night Colgate-Palmolive-Peet series, had to be cancelled. Strategy, it's figured, will be to get tough with all organizations which will possibly ask the Associated Actors & Artists to look into the situation. Then, it's expected that AGVA will ask for a reciprocal deal which would allow AGVA performers to participate in benefits in which all 4A union welfare funds can profit in return for allowing AGVA's teevee show to resume.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 19. Saranac Lake held its first Winter Carnival in over 20 years, five big days of hilarious celebration. It was one of the biggest blowouts that the Actors Colony has witnessed in years.

Eugenia (RKO) Meo took her observation period seriously and rated an ace clinic that upped her for meals.

Frank Walters, Atlantic City manager, rated his first good clinic since his major operation, which now ups him twice weekly for pictures.

The Rotary Club held its annual "Variety Revue" at the Pontiac Theatre here. Eddie Vogt directed and emceed and Walter McGorven produced.

William Butler shot in from Long Island to chat with his wife, Hattie, whose progress is good.

Joe Fennessy, oldtimer and former straight man with Johnny Dooley, was floored with a stomach ailment and is now under care. Ditto your columnist who is strictly in bed during an observation period and awaiting results of special treatment.

## Unit Review

### Tommy Trinder's Varieties

(ROYAL ALEXANDRA TORONTO)

Toronto, Feb. 13. Toronto Tent 28, Variety Clubs International, presents cross-Canada tour of British vaude unit starring Tommy Trinder; with Josef Locke, Alan & Blanche Lund, Rey Overbury & Suzette, The Three Hellos, Elkins Sisters, Jose Moreno. At Royal Alexandra, Toronto, Feb. 11, '52; \$3.50 top.

On his first visit to Canada, Tommy Trinder, the cockney comic, scored a rousing audience reception as prelude to his cross-country tour of more than a score of Canadian cities with his "Royal Command Music Hall Varieties." Though his advance reputation was known only to World War vets and Britishers now making a new home over here, Trinder is established as a comedian who has long been a favorite of the royal family, with several private command performances to his credit in addition to those London Palladium and Coliseum headline appearances.

Walking on cold and ribbing latecomers, the comic does a hefty m.c. stint throughout, this lacking in obtrusive interference with the other acts on the bill. When the initial lengthy stanza of his banter and songs closed the first half—this rating a bellylaugh begoff—it was easy to see why this comedian is one of the U.K.'s toppers.

He has a refreshing cheekiness, takes delight in deflating political stuffed shirts, and exhibits exquisite timing in his ad-libbing. That the house was sold out opening night, with the rest of the week big, establishes him as a fine comedian and a trans-Atlantic import who can come back any time. Winning the approval of the first-night audience was his discarding of the stage mike as something unnecessary. From there on, with his patter and songs, some of the lyrics of which were verging on the indigo but just stopping this side of offense, Trinder was in for swift begoff approval.

In his revue, throughout which he works as compere in the West End tradition, Trinder has surrounded himself with a number of acts that all got over to tumultuous applause in an opening-night session that was notable for audience cordiality. Alan & Blanche Lund, dance stars of Trinder's recent London production of "Fancy Free," received a terrific reception for their opening ballroom number, their novelty square dance routine and their gay '90s dance medley, complete with graceful leaps and spins. This is a dance act that shows fresh choreography by a team obviously enjoying their work. The Lunds too had to beg off.

Also up on the applause decibels is Josef Locke, the Irish tenor whose Columbia records are such a success in Britain. Lad opens with "Violetta," his top-selling platter across the pond, and then into "Take A Pair of Sparkling Eyes," "Christopher Robin Saying His Prayers" and "Come Back to Sorrento"; a couple of marching songs and a smash "Galway Bay," complete with professional charm.

Rey Overbury also over neatly on his musical novelty act, but stays on too long and can cut out his dance bit. Over oke are the Elkins Sisters for their opening acrobatics; Three Hellos, two men and a girl, for their trick cycling act, topping with triple headstands.

Whole show requires greater production value, particularly staging, lighting and pit musicianship. Lew & Leslie Grade assembled and booked the unit, with former planning over to catch opening night. McStay.

## 'Or' to 'And' Amendment To N.Y. Liquor Law Would 'Ease' Sales to Minors

Albany, Feb. 10. Places selling liquor would have greater maneuverability in defending themselves against loss of license for selling to minors, under a bill introduced by Assemblyman J. Lewis Fox, Queens Democrat. It would change one word in the state's ABC law, making the prohibition against such sales to minors read, "actually and apparently" under 18 years of age, instead of the present "actually or apparently."

The change would permit licensees to argue before the State Liquor Authority that the boy or girl "looked" older than 18. Currently, the Authority has only to prove the person was "actually or apparently" under age, to penalize the license holder.

The new bill might prevent recurrence of the recent situation in which, for instance, the Latin Quarter, New York, temporarily lost the right to sell liquor because three 15-16-year-old girls, looking older, had been served.

## Cotillion Hypos N.O. Scene With Names; \$20 Cover

New Orleans, Feb. 19.

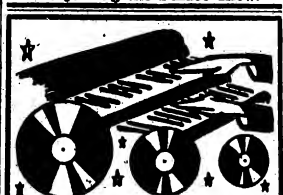
The swank Cotillion Room of the enlarged Jung Hotel on city's main stem opens tomorrow (Wed.) with name acts and orch policy. Featured on preem will be the Modernaires, Eddie Peabody, the King & His Ladies, and Tony Pastor orch.

Jung recently completed 400-room annex for total of 1,200 rooms, and adds a class entry to the local niterie scene. Spot will change shows every two weeks. Cover charge for opening is \$20, including tax.

## Szonys to Roxy, N.Y.

Szonys, current at the Palace, N. Y., have been signed for the Roxy Theatre following their Judy Garland-Palace run which ends Feb. 24.

The ballet duo will rejoin Miss Garland April 15 in Los Angeles. Tapers cut their run at the Roxy before joining the Palace show.



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—CHICAGO THEATRE, Chicago

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NEW YORK



## A.C. Charts 750G For '52 Buildup; Radio Sliced 2/3

Atlantic City, Feb. 19.  
Commissioner Phil Gravatt, whose department supervises this resort's publicity and public relations departments, estimates that approximately \$750,000 will be expended here this year for promotion. The city will spend nearly \$232,000 and hotelmen will shell out the rest — approximately \$100,000 to boost winter business and some \$400,000 for individual hotel advertising and promotion throughout the year.

An appropriation for special features and promotions is increased from \$5,500 to \$8,000 which will be used for research on the 1954 centennial, two or three AAU events, an antique auto parade and fishing and other prizes.

The promotion bill is the big bite, taking \$179,150 of taxpayer money. Of this sum \$120,000, same as last year, goes for newspaper and magazine space and promotional advertising.

Radio shows, including line charges, will cost \$3,500 as against \$11,000 last year. Mall Dodson, in charge of the press advertising bureau, said his survey shows the larger appropriation will not be needed.

The resort will expend \$8,200 on orchestral concerts this year as against \$7,500 last. The city's convention bureau, operated by local hotelmen, is again allotted \$5,000. Final action on the budget will be taken by city rulers next Thursday (28).

Hoosier Hot Shots set as top attraction at Seattle Auto Show, March 29-April 6.

## Vaude, Cafe Dates

### New York

Olsen & Johnson signed for Riverside, Reno, June 26. . . . Warren into Chubby's Camden, March 24. . . . Billy Williams Quartet set for the Paramount Feb. 27. . . . Carl Ravazza packed for Coconut Grove, Los Angeles, March 13. . . . Rose Murphy tapped for Seville Theatre, Montreal, Feb. 28. . . . Frankie Laine inked for Coconut Grove, L. A., June 10. . . . Singer Lily Cavell and songwriter Phil Charig teamed for a cafe-vaude act. Ray Golden is routing them. . . . Singer Luciano Tajoli, Italian import, doing a series of one-nighters in Canada and will make his N. Y. bow at the Brooklyn Academy of Music, March 7. . . . Ruth Austin to Castle Harbor Hotel, Bermuda, as special guest for Washington's Birthday costume ball. Proceeds go to sending Bermuda athletes to the Olympics.

## Toronto Ex-Mayor Gets CNE Job Vs. Mayor's Ire; Groomed for G.M. Berth

Toronto, Feb. 19.  
Over the objections of newly-elected Mayor Allan Lamport, who charges that the post is a "political plum," ex-Mayor Hiram McCallum, whom Lamport defeated in the last civic election, has been appointed to the new job of assistant manager of the city-owned Canadian National Exhibition. He will be groomed to succeed Elwood Hughes, present CNE g.m.

Others mentioned for the newly-created post had been O. J. Silverthorne, film censor board chairman; Lambert Powell, head of the CNE publicity department, and Ivan Brodie, CNE space manager.

No salary has been set for McCallum, but Hughes receives \$18,000 a year plus a liberal expense allowance. Said Mayor Lamport: "This appointment is payment of political debts by other members of the CNE board of directors."

## Lena Horne's Israeli Concerts, Then Europe

Lena Horne has been signed to do a series of concerts in Israel starting May 1. Singer will concertize with the Israeli Symphony Orchestra and will return to Paris after the tour there.

Miss Horne will open at the London Palladium June 2.

## Sumac for Pierre, N. Y.; London Mulls Hildegard

Yma Sumac, who will follow Hildegard into the Cotillion Room of the Pierre Hotel, N. Y., March 11, establishes a rarity if not a first—returning to the same spot within the same season. Miss Sumac opened the room last fall.

Deal is on for Hildegard to play the Casino de Paris, London, May 19.

## McMahon's P. A.'s

On the strength of his featured performance in the legit and screen versions of "Detective Story," Horace McMahon is getting a flock of TV, vaude and cafe dates, some in connection with the picture and some on his own.

Current vauders lined are the Comerford Capitol, Scranton, Feb. 28-29, and the Comerford house in Wilkes-Barre, March 6-8. He's doing a comedy single.

## Mont'l Montmartre Fire

Montreal, Feb. 19.  
A flash fire in dressing rooms did about \$5,000 damage to Montmartre Club Sunday night (17) but failed to stop the last show. Emcee and comic Jean Raffa, dressed as fireman, did impromptu show following the incident.

Quick job readied spot for opening of French chirper Anny Flore last night (Mon.) to okay reception.

## Cogert Heads N. E. Agents

Boston, Feb. 19.  
Henry M. Cogert was elected president of the Theatrical Agents, Inc., of New England at the annual balloting. Harry Drake was named veepee, Jacy Collier, treasurer, and Peg Norton, secretary.

Board of directors are Billy Waldron, Jack Ford and Danny White, together with the officers. James Kennedy the retiring proxy.

## 'Skating Vanities' Loses Injunction Plea to Henie In Toledo Court Tiff

Toledo, Feb. 19.  
Temporary injunction sought by Skating Vanities, Inc., New York, to bar presentation of the Sonja Henie ice show in the Sports Arena, Toledo, scheduled to begin Friday (22), has been denied by Common Pleas Judge John Q. Carey.

"Vanities" charged that Sports Arena violated a 1951 contract which set aside Feb. 12-17 for its show and which allegedly banned the booking of any other skating performance in the Arena during six weeks before and four weeks after those dates. "Vanities" is a roller revue.

However, Virgil Gladieux, prez of Sports Arena, said he had no written contract with "Vanities" for the dates involved. He said when the Henie show was booked, "Vanities" was notified and attempts to arrange other bookings for the show were rejected by the roller outfit.

In denying the request for a temporary injunction, Judge Carey said "Skating Vanities" was not entitled to such relief but could sue the Sports Arena for damages of their contract with the Toledo firm had been breached.

## Chi Blackhawk Preps Revue With B'way Cast

Chicago, Feb. 19.  
Blackhawk Restaurant here, which has had two longrun book revues during the past two years, is preparing another for April 9. Original book and score will be written by team of Dick Adler & Jerry Ross. Choreography will be by Herbert Ross.

CASTING has been practically completed with most of the youngsters from Broadway shows. Kenny Bowers, last seen in "Best Foot Forward"; Barbara Cook, from "Flahooley"; Grant Eastham; Pat Carroll, Ruban Bleu, songstress; Vicki Barrett, Ed Bagley, formerly of Jack Cole dancers, and Franca Baldwin and David Le Grant.

Show breaks in for two weeks at the Lake Club, Springfield, Ill.

## Branower's Acts to MCA

Chicago, Feb. 19.  
David Branower, attorney, who also has been active in the agency field here, is confining his efforts to personal management. Branower is turning over his acts to Music Corp. of America.

## Jack Ruby Takes Over Bob Wills' Dallas Spot

Dallas, Feb. 19.  
Jack Ruby, owner-operator of the Silver Spur, local niter, has purchased the Bob Wills Ranch House, Wills' film, recording and stage dates forced him to quit the club. Ranch House has a capacity of 3,000. Ruby said he plans to operate both spots and book top bands. He will continue at present with his two-band feature at the Silver Spur—western style and Dixieland.

## Blackstone Returns Vaude To Loew's in Canton, O., In 25th Anni Nostalgia

Canton, O., Feb. 19.  
Blackstone the Magician brought vaude back to Loew's this week for a four-day stint beginning Sunday (17), to help the theatre observe its 25th anniversary.

Opened in 1927, the house cost \$1,000,000 and was the first Loew theatre in Ohio outside of Cleveland. Its initial bill combined Art Landry's Victor Recording Orchestra with blues singer Peggy English and dancer Rita Owen as the stage attraction, Harry LaRos at the organ (long since silent) and "The Waning Sex," with Norma Shearer and Conrad Nagel, on the screen.

It was the 358th theatre built by Marcus Loew, and was opened by Col. E. A. Schiller, then Loew's, Inc., veepee, and his then-assistant Joe Vogel, now Loew's g.m. and vice-president. First manager was Russell Bovin, now heading Loew's in St. Louis. Present manager is Harry Klotz, aided by John Maurieri.

Still with the theatre are chief projectionist Charles Swain, stagehand Harry Lane, and night superintendent Margaret Geisinger.

## Mpls. License Tiff Seen Endangering Hidden Ownership

Minneapolis, Feb. 19.  
The Minneapolis city council's health and hospitals committee has delayed until Feb. 27 a decision on whether or not to recommend revocation of the licenses of Curly's, one of the largest local niteries. It held a hearing on the matter after Meyer (Makey) Gordon, in whose wife's name the liquor and other permits are held, pleaded guilty in municipal court of keeping the place open after hours and was fined \$100.

Police had charged he was selling liquor 50 minutes after the 1 a.m. closing hour when they made their raid following complaints. A city ordinance provides mandatory liquor license revocation for willful violation, but if it is non-willful, the license may be suspended at the council's discretion.

The outgrowth has been a city council move to force disclosure of any hidden multiple ownership or interest in niteries and bars in violation of state law. The proposed ordinance would put a number of large niteries and their reputed owners in hot water with possible license revocations. Because of a liquor law violation when he owned another spot, Gordon isn't eligible to hold Curly's license himself or be connected with it.

## Danny Vs. Jerry Lewis

Boston, Feb. 19.  
Danny Lewis, father of Jerry, has been inked to appear in Copley Square Hotel's Music Box during the week of March 6. It coincides with stage appearance of Martin & Lewis at Metropolitan Theatre.

## SAY LA VIE!

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From (Joey) Adams to Eve (Block & Sully), from (Mitzi) Green to (George) White, from the Fat Man (Jack E. Leonard) to the Thin Man, John Carra-dine, from Phil ("Top Banana") Silvers to Ted ("Bottoms Up") Saucier, from 'Hollywood to Broadway, from Maine to California, from London to Paris, the guys are coming by train, plane and Shrimp Boats to get a gander at the TIME, LIFE and LOOK gal, Dorothy Dandridge, and the gals to get a LOOK at Carl Ravazza, who's been giving females the TIME of their LIFE. . . . Eddie Cantor, Milton Berle, Ed Sullivan, Leonard Lyons, Earl Wilson, Louis Sobol, Jose Ferrer, Jimmie Stewart, Franchot Tone, Barbara Payton, Dana Andrews, Bob Weitman, Johnny Johnston, Lee J. Cobb, Lex Barker, Arlene Dahl, Dolores Gray and Barry Gray, Mike Todd, Vivian Blaine, Robert Alda, Olga San Juan, Jackie Miles have all made La Vie—the Place to Be. . . . Curtain at 9, 12 and 2. . . . Cast: Dorothy Dandridge, Carl Ravazza and Robert Clary. . . . Producer: Monte Proser. . . . Music: Phil Moore and Van Smith. . . . Seats: Reservations Suggested, Please. . . . Title: "THERE'S NO BUSINESS LIKE SHOWBUSINESS BUSINESS!"

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ROBERT W. DANA  
New York World-Telegram and Sun

In the many years I've covered night-club shows, I've never seen a comedy pantomime act with the element of suspense and surprise of Fedi and Fedi.

Fedi and Fedi had folks pondering which member of the puppet-like act was real, the man or woman, as they went through the jerky motions of dance patterns. I warrant there'll be some betting on this score and winners will come out about even. A wonderful visual act in the Lou Walters tradition!

## The Current Sensational Smash

## LATIN QUARTER

NEW YORK

After 26 Months at CASINO DE PARIS, Paris

Personal Mgr.: EDDIE SMITH 1697 Broadway, New York City



## British Vaude Names

Continued from page 49

Max Bacon, who does bookmaking as sideline; Forsythe and Seamon, who have music publishing biz; and Al Burnett, one of the top literary owners. There also is Peter Bragg, ventriloquist, who is one of the top-notchers on BBC. He could quit tomorrow and have a comfortable living on his textile business left him by his father. Others are Kenneth Horne, also a radio name, who has a soap selling biz; and Al Read, country comic, who was unknown a year ago, now asks \$2,800 per week and doesn't care if he works or not, since he has a big sausage factory.

### Trinder Has Aussie Properties

Tommy Trinder doesn't care whether he gets another week's work or not because of his income from his extensive properties in Australia and income from big shareholding in football club. Trinder maintains he only keeps working so his agent Sydney Burns can have a regular income. Another top English comic, Max Miller, also has

enough money coming in from his property in Brighton to make his life easy. Frankie Howard, now as much of a hit on TV as radio, could quit and rely on his script writing and income from his several picture theatres. Ronnie Ronald, who played the Radio City in New York several seasons ago, could stop modelling and still do okay from his market produce biz.

### Gracie Fields Has Hotel Stake

Gracie Fields only works because she loves it because her hotel and club business in Italy reputedly could provide her with all the comforts necessary. Occasional commercial broadcasts mean extra coin. Nat Mills and Bobby, who make enough during their pantomime season every year to keep them happy, can now rely on their vaude agency.

Of the smaller name folks, Jack Daly, who has been raking in his vaude income for years, is now a realtor. Leon Cortez, who has been murdering the English language for years, could settle down and enjoy his farm but he can add to his income via Doreen Harris's intake from her gown shop. A big money maker for his wife.

Gladys Hay does not have to broadcast because her guest house is now profitable while Stanelli (standard in America years ago as Stanelli and Douglas) finds his niter a better proposition than his occasional broadcasting.

Payne & Hillyard, English standard vaude act, which toured the U.S. in the Keith-Albee days, have a sideline in the manufacturing of popcorn, having two factories, one here and another in the provinces.

## Autry, Burnette Fat 11½G In Two Richmond Shows

Richmond, Feb. 19. A hefty \$11,600 gross was rolled up by Gene Autry, Smiley Burnette & Co. for two matinees on Saturday (16) in the 4,865-seat Mosque. House, scaled at \$2.50 top (half-price for children), was near-sellout for both performances, at 2:30 and 6:30 p. m.

## Elizabeth Crash May K.O. Miss Smith for a Year

Mildred Joanne Smith may not be able to work for a year because of spinal injuries sustained in last week's plane crash tragedy in Elizabeth, N. J. The singer is still in St. Elizabeth's Hospital there. She was on her way to open at the Casino Nacional, Havana. Monica Boyar was hurriedly substituted.

Filmster Rhonda Fleming being submitted for vaude by General Artists Corp.

## Karson Plans to Stay In London; Mulls Revue, Taking Units on Tour

London, Feb. 19.

Nat Karson, whose stageworks at Metro's Empire, Leicester Square, will fold at the end of this month, proposes to remain indefinitely in London and plans to launch a new revue later in the year. The producer, who was vacationing in Spain when the decision was made to halt the Empire shows, returned here last week, several days ahead of schedule.

As currently envisaged by Karson, the project is to stage an American revue with an Anglo-American cast. In the next two months he will return for a quickie visit to New York to view subjects and talent before finally determining the scope of the production which will be dependent on theatre availability.

Meantime, Karson is endeavoring to keep together the basic elements of the company that he has developed at the Empire during the last two years. He is currently negotiating a European tour for the Empire dancing line and other members of the cast. Continental dates might be followed by vaudeville engagements on provincial circuits.

## Circus Review

### Polack Bros. Circus

Louisville, Feb. 17.

Polack Bros. Shrine Circus ended a seven-day run at Jefferson County Armory Sunday (17), playing to an estimated \$90,000 which may rise to \$100,000 when all returns are in. Show this year has several outstanding imports, and local Kosar Temple will share in the take to the tune of from \$35,000 to \$40,000, funds to be used for charitable activities. Circus opened four weeks ago in Flint, Mich., and went from here to Chicago for a 17-day stand under the Medinah Temple.

Opening Aerialvolies, performing in unison on Spanish webs, are members of the Ward-Bell Flyers and the Wallenda-produced Karrel Troupe. Peterson's Jockey Dogs are paced through a smooth routine on horseback. Followed by the Myron Duo, a unique double-deck risley act, in a skilled exhibition.

Francis Brunn, German juggler, is sock with his ball juggling. With the litheness and speed of a ballet dancer, Brunn garners salvos by skipping rope while juggling a ball with his feet.

Other acts on the show are Spiller's penguin and seals; Theron Family, a real array of talent on wheels, hit being Esmeralda, child cyclist; and the Wallendas, high-wire performers, who thrill with seven-people pyramid as closer of first half.

Second half opens with the Hermanos Ibarra across on horizontal bars, an outstanding turn which draws hefty mits. Turn is followed by Joyce's Camels, reputedly the only trained camels extant. Karrel Troupe, ladder performers, register with the customers. Pack's Elephants score, as do the Gautiers with trained pooches. Les Garalados, barefoot adagio aerialists, working without a net, are again in the lineup after a long layoff due to a fall. They smash over with their barefoot coordination aloft, delivering a terrific exhibition of high trapeze work and drops.

Four Whirlwinds, roller skating act, make use of luminous costumes, and their speedy whirls and spins has the crowd gasping. Closer, Ward-Bell Flyers, are graceful in rhythmic and split-second flying returns. Clown alley is headed by "Bobo" Barnett.

Bee Carsey's musical director; Wally Newbury, organist; Rex Ronstrom, drummer, and Arthur Springer, equestrian director, with latter also the announcer.

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## JAY SEALER

5th Week

MERIEL ABBOTT REVUE  
CONRAD HILTON HOTEL

New York—Max Noville-McConkey  
Chicago—Sidney Page Agency

## 'No Gambling' Blues

Continued from page 49

is that many who would never enter a gambling hall automatically stay away from resorts once there's a crackdown on gaming. It's felt that the casinos bring a lot of color and colorful characters to a town. It's a more interesting place to be in when the fast-money boys are around.

### More Crowds, Less B.O.

The flow of visitors doesn't stop with gaming crackdowns. In fact, there are many more hitting the resorts, but it's not a spending crowd. There are enough people in Atlantic City during the summer to support a tremendous amount of cafes and theatres. But it's axiomatic that a niter using names cannot flourish there when gambling is inoperative. The same is true of Miami Beach, where most cafes are on the financial ropes.

Las Vegas, Reno, Havana, and many stops in the Caribbean would fail to lure were it not for the gambling. A resort can provide scenery, health-giving waters, sports and a Burton Holmes recommendation, but when word is passed around that there's no gaming, the Chamber of Commerce can't do too much.

## Mpls. Ups to \$1.50 For Martin-Lewis, See 65-75G Gross

Minneapolis, Feb. 19.

The highest scale ever charged for a vaudfilm show in Minneapolis has been set for the Martin & Lewis engagement at 4,000-seat Radio City here starting Friday (22). For the first time in local pic theatre annals there'll be no price concession for children and the teen-ager reduced admission also will be eliminated.

Scale will be 85c. from 10:30 a.m. opening until 1 p.m., \$1.20 to 5 p.m. and \$1.50 to closing, including tax. There'll be six stage shows on Friday, Saturday and Sunday and five on the other days. Minnesota Amusement Co. envisions a gross of from \$65,000 to \$75,000 for the stanza.

It'll be the comedy team's first Minneapolis appearance. Previously scheduled to appear at Radio City, they cancelled out with only three days' notice last year, due to Lewis' illness. The current appearance is to make amends for that cancellation.

It's reported they're to receive 50% of the gross from the first dollar, supplying the entire show, which will include Helen O'Connell, Barr & Estes, Mayo Bros. and the Dick Stable orch. The pic will be "Reunion in Vienna."

### Whittemore P.M.'ing

Jack Whittemore, who recently resigned from the band department of General Artists Corp., has opened a personal management office in N. Y. He's signed fiddler Florian ZaBach.

## RUSSELL PULLING OUT OF HIS CHICAGO AGENCY

Chicago, Feb. 19.

Jack Russell, veepee and partner of the Mutual Entertainment Agency, Chicago's largest independent booking office, is resigning.


He's going to devote his time exclusively to video and will sell his stock in the organization, which he helped form eight years ago, to Bookie Levin and Milo Stelt, other toppers in the firm.

## Globe, A.C., to Be Rebuilt For Summer Burlesque

Atlantic City, Feb. 19.

The Globe Theatre, which plays burlesque during the season, will be rebuilt and ready for operation this summer. The house was one of many structures badly hit by the \$4,000,000 fire of Jan. 7.

Hirsch Enterprises, of Philadelphia, owners of the theatre, informed Mayor Joseph Altman over the weekend of their intentions to rebuild.



**BEN YOST**

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Variety, PALLADIUM, LONDON—"The Trampoloonies, American acrobatic duo making their debut here, get big laughs with a boisterous springboard act... builds in impressive way."

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10 WEEK  
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12 SMASH WEEKS

Latin Quarter

New York

### Hotel Plaza, N. Y. (PERSIAN ROOM)

Jean Sablon, Andrea Dancers  
(3); Dick LaSalle and Mark Monte  
orch.; \$2-\$50 cover.

In VARIETY June 11, 1941 this reviewer's New Act comment on Jean Sablon observed that he had "more or less gumshoed into the Versailles (N. Y.)" but that "despite the French Bing Crosby" billing Sablon clears all the jumps with plenty to spare.

The chanteur has come a long way since. As he throws away in his small-talk where, but as a singer, could he spend November in Athens, December in Cairo, and winter in New York. A fave in South America, as well as in the States, his Persian Room date is now an annual thrush knows how to mix up his French versions of "Yankee Doodle" and introduce Martinique rhythm songs along with his Gallic ballads.

He runs the gamut from Rodgers & Hammerstein (in French) and "Of Old Smoky" in a Gallic hillbilly conception to "Mome de Mon Coeur" (his own composition) and standards like "Le Fiacre," "J'Attendrai" and other surefires. He is an authoritative performer, trim and slim and best described as "debonair" in dinner jacket, clipped black mustache and the works. He doesn't overdo turning-on-the-personality stuff; if anything, he plays it in reverse.

Opening Andrea Dancers, two males and a slim chick whom they throw and twist in entrancing manner are an effective entrance. Hand-some gents are distinguished by one looking more like a legit than a terper—distinguished gray hair and all. They know how to handle the babe, and she combines the daring throws with effective repose. It's a tiptop turn for any class or mass nitery, vaude or video—and that just about omits nothing.

Per usual the Dick LaSalle and Mark Monte orchestras do their stuff with éclat. Both are now Hotel Plaza staples. LaSalle is a musically accompanist for the show, a plus on the accordion for the atmospheric French chansons, besides dispensing the main dance program. Monte's Continentals make much music despite their few numbers (3) in the relief groove. Abel.

### Bagatelle, London

London, Feb. 13.  
Beverly Sisters (3), with Bob Dixon; Edmundo Ros Rumba Band, Arnold Bailey's Swingtet; \$5 minimum.

Beneath a veneer of sweet simplicity, the Beverly Sisters are dishing out more and more sophisticated tunes. Last season, when playing in vaude and cabaret, they garnered national publicity after a Sunday paper columnist had attacked their routine. If the same standard of criticism is to be applied, their current stint would qualify for banner headlines.

Trio open the act innocuously with a current pop number, "I Wish I Wuz," done in a pleasing and refreshing way. That standard holds for the second number, "It's A Cruel, Cruel World," which they popularized some time back. One of their accepted hits has been their specialty song, "It's So Nice," but this time they put it across with a new, topical and provocative lyric. In the same vein are other songs, including "What Are You Gonna Do?" "I Like To Do Things Like That," and "She Ought To Have An Oscar."

The lyrics are often loaded with timely cracks, and their full measure of wit and humor is at the command of the customers to enjoy the humor. Notwithstanding this, however, some of them seem to be a little out of place for this competent vocal trio who developed an ingenious harmony technique during their protracted American tour a couple of years back.

The Arnold Bailey aggregation, with Bob Dixon at the keyboard, provide first-rate accompaniment, and the Edmundo Ros outfit is on hand for the rhythm music. Myro.

### Clover Club, Miami

Miami, Feb. 18.  
Frankie Laine, with Carl Fischer; Jackie Miles, Maurice Rocco, Arden Fletcher Line, with Joy Skelly; Ton Lopez Orch (10); \$3.50 and \$5 minimums.

Following run of Lena Horne in this oldest mainland spot was a tough assignment, with the competition around adding to the question—how will the Miles and Laine combo draw? Answer came from opening night on: the premiere crowds were in major portion lured by Jackie Miles, with his considerable following hereabouts. Plus factor came on the weekend with the Frankie Laine fan contingent

adding to what amounts to a solid cash-register for Jack Goldman, who, this season, seems to be the boniface with the bookings that pay off, thanks to his combos.

Addition of Maurice Rocco helps plenty. The talented 88'er, in the teeoff solo spot, belts them with his rhythm and rock vocal accomps. Keeps the mits mounting with his succession of tunes familiar to the heaviest attendees.

Miles' make for a new comedian in a town where he's been seen so much before, and in a club where he's been featured plenty often. As owner Goldman put it, "He's my luck piece." Miles earned that with a melange of new gags anent his wife's minks, influence of TV on the household, a screwy and yock-raising elephant routine, and a weird twist on the standard golf story that winds up in howls. The demanded racetrack story and hotel bits also contain some new twists that keep the howls coming even from the jaded types who've seen him many times. Works in smooth, easy and deliberately timed fashion for a wrapup.

Laine, his spot, belts them with array of tunes he's made recording hits, and introduces some new patterning, via patter between numbers that sets well. Reprises his "That's My Desire"; a newie, "What Did I Do?"; "I Can Dream, Can't I?"; and the pounded-for "Lucky Old Sun." Return has "Cry Of The Wild Goose." "Jealousy" and "Shine"—all called for and all adding up to another begoff.

Production by Arden Fletcher is a sprightly one, with an orb appealing line and top terp interps by Joy Skelly to make for bright interludes between feature spots. Tony Lopez and his orch bring in top manner. Carl Fischer, Laine's accomp, earns a tribute from the songster on his assists. Lary.

### Hotel Radisson, Mpls. (FLAME ROOM)

Minneapolis, Feb. 16.  
Jack Cathcart's Continentals  
(5), Arthur Ravel Orch (8); \$2.50-\$3.50 minimum.

The Continentals impress even more than they did a year ago when they played this plushy room for the first time and scored a smash. They work smoother and deliver more finished entertainment. The customers gobble up their strenuous and brilliant efforts.

Quintet are more than a male singing group. They qualify as top-drawer performers whose diversified routines sparkle with originality. Embellishing their vocal numbers with novel pieces of cleverly conceived business and interlarding the proceedings with interpretive dancing and clowning which lend satiric touches to the songs, they set a consistently fast entertainment pace.

After an intro, they're off to the races with a comedic conception of "Fiddle Faddle." A medley of Gershwin numbers show them at their singing best. They inject some foreign language shenanigans to "Birds Tree" and Ukrainian folk song to the audience's delight.

Zany mugging and funmaking with whistling interludes and flings at French lyrics highly acceptable during their astonishing renditions of "Persian Market," alma mater football songs and "Jattendria." A salute to the Lone Star State, "Eyes of Texas," makes an energetic and effective finale.

The Arthur Ravel orch accomps the Continentals and plays for customer dancing in pleasing manner. Rees.

### Leon & Eddie's, N. Y.

Eddie Davis, Al Dellay, Penny Copper, Roma Prima, Argo & Faye, Joe Oliver Line (6), Warner Orch, Spotlighters; \$3.50 minimum.

Eddie Davis, who has been bonifacé and entertaining at this stand for nearly a quarter century, remains one of the creative nitery owners in the business. When there's promising fledgling talent around, he's one to spend many hours teaching them how to walk on stage, take bows, what to eliminate and what to accentuate. Consequently, most acts get better breaks in this spot than could usually be obtained elsewhere.

But no matter who's on the show, the major entertainment is still Davis. His catalog is freshened up periodically and there's something new for each visit. Davis still expends a terrific amount of energy in getting across and his efforts are always appreciated in this spot.

The current exhibit has a batch of new performers who include Penny Copper, Roma Prima, Argo & Faye, reviewed under New Acts. Al Dellay does a pleasant job in the emcee slot and belts out a tune acceptably.

The Joe Oliver line (6) has some picturesque routines and costumes, are good. Joe.

### Hotel St. Regis, N. Y. (MAISONNETTE)

Juliana Larson with Bud Gregg; Milt Shaw and Horace Diaz orchs; \$1.50 and \$2.50 cover.

In another era there was a vogue of "blue blood blues singers," as VARIETY dubbed them, which was only a slight misnomer in that the husky socialites did go in for the jazzlike stuff along with their "sophisticated" lyrics. Juliana Larson is in that idiom. She has background, a good voice, a classy chassis, a knockout wardrobe (with jewels to match) and, in singing for her supper at this nitery, she contributes a multiple impact.

Miss Larson evidences that she is no dilettante, despite a laryngitis condition opening night. She seems of operetta background but her transition into the more popular medium has been done with intelligence and showmanship. She sings French songs in English, and Gershwin in French. She sings native pops in English but also mixes in enough German, Italian and Gallic stuff to give her entire repertoire pace and distinction. She has good special accomp in Bud Gregg at the ivories, and in the main Milt Shaw band, with its sprightly conception of "society" dansapiano values, she also has a savvy orchestral backup.

Miss Larson is no name now but should fast become known in the slick saloon circuit as an authoritative personality.

Perhaps her strong socialite draw was best evidenced at her opening in face of Jean Sablon opening at the Persian Room and Odette Myrtil at the Sherry-Netherland's Carnival Room; for the supper show, anyway, Miss Larson pulled the strongest turnout.

Along with the Shaw dansapianos, Horace Diaz's orchestra continues as an equally slick alternate combo. Abel.

### Le Carroll's, Paris

Paris, Feb. 13.  
Josephine Premice, Jacques Baudoin, Annabel, Benny Bennett Orch (10); no cover.

This small chi-chi club, though no longer the hot where the smart set meets, gets a big play from the tourist and French nitery crowd. Set an intine atmosphere, it has one headliner and two fillers, plus an orch for dancing.

Josephine Premice tops the bill with a verve and energy that controls the crowd. Her linguistic know-how helps her get across as she kids them in English, French and Spanish. She uses her small stage space to good advantage. Her dancing experience aids her in reaching down to the audience in an eye-catching, lithe manner.

Chantoozy is well coiffed and gowned and sells her songs on a bombast and dynamism. Though not a looker, she has a good, expressive face that readily adapts itself to song moods. As yet she does not seem to have reached the timing, interpretation and depth which mark the top artist. But gal is well on her way and looks like she'll fall into her stride soon as a personality. Her best numbers are her Calypsos, which she socks across vocally and bodily. Tops are "Pull Down Your Shade, Marie" and "Man's Smart, Woman's Smarter." She does two good French numbers in fine diction for the Gallic love.

Well-headed and "C'est Si Bon" and "Pourquoi." She finishes with good rendition of standards "Ain't Necessarily So," "Man I Love" and "Begin the Beguine."

Next comes Jacques Baudoin, an ingratiating comedian, who gives timely parodies, politics, radio programs, etc. His stuff is extremely Gallic in humor and nuance, but even those who don't dig the lingo can get something from his skill. Annabel, ex-model, rounds out the show with some typical French ballading. She lacks color and delivery but gets by here with her following and rep. Voice is passable, with looks way above average.

Benny Bennett orch provides good dansapiano. Champagne is not obligatory and drinks run the general cabaret price of 700 francs (\$2). Biz SRO when caught. Mosk.

### One Fifth Ave., N. Y.

Patricia Bright, Ray Hysen, Bob Downey, Harold Fonville, Hazel Webster; no cover or minimum.

Bob Downey, who's been operating this lower Fifth Ave. hospice for many years, has a roster of performers to call upon for insurance of both entertainment and boxoffice. Combination of an accepted turn plus one new act has been paying off at this spot.

Headliner for current display is Patricia Bright, making her eighth

appearance in this room. Miss Bright has been fortified with some fresh writing along with her staples, for top returns. The new material is as laugh-provoking as anything Miss Bright has done previously. Her Miss Rheingold, Edith Piaf satire, and a Russian ballerina are top-echelon stuff. Miss Bright has a warm projection and a knowledge of her characters that give her offerings top showing.

This date marks Miss Bright's first stand since a recent storking. Her opening was postponed several days because of the death of her father-in-law, Abram Blumberg, of the Brooks Costume firm. Her preem, however, went off without a hitch and she made her strongest impact at the spot since she started working there.

New Act on the layout is Ray Hysen. Downey and Harold Fonville beat out some excellent twin pianolops. Hazel Webster does the full ivorying. Jose.

### Southern Mansion, K. C.

Kansas City, Feb. 14.  
Pat Hutto, Billy Raye, Billy Williams Orch (8); \$2 minimum.

Entertainment in this lineup is good against moderate marquee values. It's a combo of song and comedy with lively pacing and holds customer interest throughout most of the 40 minutes.

Pair of acts is not the usual policy in the Mansion, but songstress Pat Hutto and comedian Billy Raye make a coupling of capable performers. They work hard throughout, and pretty well maintain a balance between vocals and fun.

Raye leads off with a li of chatter with both jokes and accent in the English manner, the while he natively twirls and manipulates a derby. Shortly brings on Miss Hutto, attractive brunet, who gets right into warbling "Sometimes I'm Happy" in full-voiced fashion, "Stormy Weather" on torchy side, and "Bad Girl" in standard presentation.

There's some kidding with Rayes, and Miss Hutto resui to do a throaty "Wonder Why," a snappy "Sing Went the Strings of My Heart" and a torchy "Don't Take Your Love from Me," all well received.

In his own session, Rayes mixes chatter, juggling and impressions. Bette Davis, a fan dancer, and tosses in a terp while he manipulates three balls. Final bit is "Last of the Disk Jockeys," a routine of blowing whistles, twirling hoops, juggling plates, hoofing and varied chatter and antics to satirize a frustrated record-spinner. Closes to a good hand. Qui.

### Hotel Roosevelt, N. Y.

Freddy Martin Orch (17), with Merv Griffin, Murray Arnold; Hank D'Amico Orch; \$1.50, \$2 covers.

With Guy Lombardo pulling out of this spot for his annual one-ter, swing around the country, Freddy Martin's band will blvour here for eight weeks, offering the strongest possible replacement for Lombardo this room could supply. This booking, incidentally, marks the first time Martin has played this hotel since 1935, a couple of years after forming his band. Since then, Martin has been mostly on the Coast, although during the last year he has been active in the east both in hotel locations and teevee work. He will return to the Coast during the summer.

Why this orch is one of the few vet organizations to remain in the first part of the band business is made amply clear in this room. This is a well-drilled outfit with a versatile attack and plenty of reserve power. For this spot, Martin is accenting the sweet and lucid dance beats with a setup of six reeds, five brass, three fiddles and three rhythms in smartly tailored arrangements that cover a full book of standards, current pops, novelties and special material averages.

The end result is a topflight show band that can deliver entertainment values beyond its excellent dansapiano sounds. Besides a complement of first-rate sidemen, this crew features two standout vocalists in Merv Griffin and Murray Arnold, latter doubling from the piano. Together they carry any type of song with occasional backing from the Martin Men, a vocal combo recruited from the instrumentalists. It's the unusually strong library and the ace quality of the vocalists that give this orch its flexibility and strong commercial impact.

If anybody can draw biz here besides Lombardo, the Martin band combo serves adequately in the relief assignments during the late hours. Her...

### Blue Angel, N. Y.

Elsa Lancaster, Harry Belafonte (2), Wally Cox, Marti Stevens, Ellis Larkin Trio, Stuart Ross; \$4.50 minimum.

The Herbert Jacoby-Max Gordon emporium looks like it's in for another slice of healthy business. The spot is now showcasing Elsa Lancaster, film character actress and wife of Charles Laughton. Belafonte, Harry Belafonte, songstress Marti Stevens and comedian Wally Cox provide other assists in one of the more ambitious Blue Angel undertakings.

Miss Lancaster, who essays periodic nitery stands, is a warm and intelligent personality. She has aimed her appeal to literates and has attempted to fuse her longish turn with a degree of variety.

She doesn't succeed entirely. Her attempts at variety seem hardly adequate. Much of her material is English music-hall stuff. Her song portraits have a ameness of delineation and characterization. She rises considerably above the mediocrity of her material, but it's evident that wholesale rewrite is necessary.

Miss Lancaster essays a mor dramatic piece with her bit on a lonely gal in the Texas moonlight. Writing-wise it has much commercial appeal, but the work is out of her mouth. Despite some inherent faults, she is warmly received.

The strongest point on the bill is Belafonte, accompanied by a guitarist, who has progressed considerably since he bowed as a balladist at the downtown Village Vanguard a few months ago. He's in position to develop into an up-town draw. His ballads have style, class and feeling. The tunes are mixed and include American and Calypso items. With a widening catalog, he'll be able to assu concert stands.

Another entertaining item is Marti Stevens with her sophisticated delivery. She's a singer who can compete with other tunesters since her catalog generally comprises entries that do not conflict with others on the bill.

Wally Cox, who, like Belafonte and others, was developed at the Vanguard before moving uptown, scores with his shy comedies. This trip he doesn't come up with much new material, but what it shows still holds up nicely. Jose.

### Colony & Astor, London

London, Feb. 13.  
Susan Miller, Felix King Orch, Santiago Lopez Rumba Band; Colony: \$5 minimum; Astor: \$3 minimum before 11 p.m., \$3 cover thereafter.

One of the problems facing first-timers in London cabaret is the suitability for West End audiences of material that may have been clicheo on the other side of the Atlantic. Question arises: how fresh are Susan Miller, opened at these two Berkeley Sq. spots in which some of her standard hits failed to get the same customer reaction. A revamp of the act after the opening should rectify this fault and insure a healthy season.

An attractive, sophisticated gal, tastefully gowned and with a coyly captivating style, chanteuse has a clear and pleasing voice which she uses with good effect. Weaknesses in the act, as stated, are in choice of songs. Throwing a beam by a mirror is an outmoded gimmick and, although her table-hopping number is done with a good enough vehicle in "Whispering," it is put over too archly.

Miss Miller is at her best with the light comedy stuff, clicking particularly with an amusing parody of "Just One of Those Things" and a hearty rendition of "Vamp of Savannah." Also registers with "It's So Much Fun To Be Bad." Contrasting tunes provide balance to the program, but there is a decided public inattention for more of the lighter stuff.

On opening night at the Colony, cafe was doing good average biz in the circumstances, bearing in mind that many regular patrons may consider it improper to attend public places of entertainment in view of the national mourning. Myro.

### Copa City, Miami Beach

Miami Beach, Feb. 18.  
Jane Powell; Billy Daniels, with Benny Payne; Jackie Kannon, 4 Step Bros.; Walter Long, Benny Davis-Marilyn Taylor production, David Tyler Orch; \$3.50 and \$5 minimums.

Jane Powell is playing a return engagement (10-day limit) in this biggest nitery in the area and clicking again, as she did around end of '51 with her charm and easy technique in selling the songs she essays.

The Metro songst... her

(Continued on page 54)







## Paramount, N. Y.

Gene Krupa Orch (13), Edwards Bros. (3), Polly Bergen, Phil Foster, "Four Aces," "Girl in Every Port" (RKO), reviewed in VARIETY Dec. 26, '51.

New Paramount stage layout is one of the sharpest and best-paced bills to play the house in some time. With considerable name value in the Four Aces, Gene Krupa orch and, to a lesser degree, Polly Bergen and Phil Foster, it should help draw the customers who might not otherwise be lured by the film, which wasn't treated too kindly by the daily critics.

Four Aces get top billing with Krupa. They probably rate that on their disk clicks. A quartet of young, fresh-looking harmonizers, they score solidly with a diversified group of tunes, emphasizing, of course, their trio of best-selling recordings, "Sin," "Garden in the Rain" and "Tell Me Why."

They're well-rounded, showing plenty of animation and stage savvy. They tee off here with a rhythmic "All of Me," follow it with "Garden" and then swing into a pace-changing "Begin the Beguine." After their other two best-sellers, they wind with a neat rendition of "My Hero" from "Chocolate Soldier." Acts could be trimmed one tune, which would leave the audience wanting more. On this show, the time saved this time could be turned over to Krupa, who does only two numbers. (Decca rexy.) Milton Rackmil, incidentally, appeared onstage at the show caught (13) to present the Aces with a gold disk, signifying their membership in the 1,000,000-seller class for their "Tell Me.")

Krupa and orch get the show rolling at a fast pace with a sock rendition of one of his oldies, "Lover." Band, comprising five brass, five reed and three rhythm (including the leader on drums), features the oldtime swing arrangements and, judging from the front-row enthusiasm, can still get the bobby-soxers jumping. Band does "Dum Boogie" for its second solo midway, this one featuring that light atop the drum which throws a dual image of Krupa on the dark curtain behind. It's good staging and gets the right response. Band backs the other acts excellently.

Miss Bergen, who came to notice in a couple of Dean Martin-Jerry Lewis films, already has played some of the plushier supper clubs around the country. She shows in this booking that she can handle the big houses just as easily. Attractively gowned in black, she displays a sexy husky voice and plenty of stage knowledge to score with her diversified tunes. She sounds best on the ballads, like "And So to Sleep Again," but also registers with a novelty, "Honky-Tonki." Topper is a socko "Black Magic," on which Krupa and his crew give her a weird, modernistic backing.

Foster takes care of the comedy assignment by himself and whams across his nostalgic routines about his boyhood Brooklyn gang. Much of the humor is reminiscent of Sam Levenson but, where Levenson might come from the more refined Flatbush, Foster is right out of Greenpoint. His characterizations are roughly caricatured, but they're also easily recognizable. That closing bit on a Brooklyn Dodger fan can become a classic. Edwards Bros., acro-balancers, are reviewed under New Acts. Stat.

## Capitol, Wash.

Washington, Feb. 17.

Cy Reeves, Sylvia Froos, Ray Malone, Wells & 4 Fays; "Lone Star" (M-G).

This is an animated, lineup, plenty varied and swiftly paced. With Capitol currently doing socko biz, packed house responds throughout the show.

Cy Reeves, bean pole comic, whams his deadpan drooleries across to headline enthusiasm. Tees off with a succession of medical anecdotes, some above the heads of the moppets in house, but they laugh along with their elders. His Stephen Foster medley—Brooklyn version—is a little rough in spots for a family audience; but, again, there's sock reaction. Walks off to resounding mit after his zany version of "Old Man River."

Chantoesy Sylvia Froos garners more moderate response with her routine of pop and novelty tunes. Despite a warm personality and a good set of pipes, Miss Froos is apparently not the fashion with the jukebox crowd, who prefer their tunes in a more stylized version. She starts slowly, with such ditties as "Stand in My Heart" and "Be My Life's Companion." Builds along cogic apex: "I'd Promised to Marry Me," and finally gets the

galleries with a stepped-up arrangement of "If I Could Be With You One Hour Tonight," tossed off in varying tempos and dressed up with patter.

Terper Ray Malone has a bright act which clicks throughout. Nimble footed and personable, with the same type of horn-rimmed specs appeal as Russell Noye, lad works hard for good results. Besides straight tap, he has some bellingering anecdotal numbers which set a new style. His letter-writing routine, tapped out on a chair, is smooth. Though customers like the "Dr. Jekyll" finale, it impresses as overdrawn, with too much accent on novelty and too little on terper. Malone is a welcome newcomer here who rates the all-out response he gets.

Rounding out a disk bill are the Four Fays, femme acros, with Wells their male partner. This is an unusually bright act, fact and flashy and a topdrawer pace-setter.

## Apollo, N. Y.

"Smart Affairs of 1952," with Larry Steele, Jimmy Tyler Orch (Cap), Fontaine Bros. (2), 3 Chocolaters, Marian Bruce, Butterbeans & Susie, "The Monogamy," Rose Hardaway, Conrad Pringle, Hortense Allen, Beige Beasts (12); "A Yank in Korea" (Col).

Change of pace for the Apollo this sesh offers an okay lure for the uptown trade. It's a nitery revue trimmed to vaude house limitations. Most of the "Smart Affairs" company appeared in town here at the now-defunct Sugar Hill. Show is a well-paced mixture of song, comedy and dance that's kept in high gear throughout the 78 minutes. It's a generally young troupe that projects plenty of spirit.

Larry Steele hosts in an amiable manner, interspersing his gab with an occasional song. Piping is used to back the production numbers, so it's comparatively unimportant that he doesn't sell too strongly. The dance numbers are staged with imagination and the 12 Beige Beasts display good hoofing technique. Flick Montgomery, Conrad Pringle and Rose Hardaway handle their featured solo terp stints with class. Big production number, "Rhythm of the Drums," is colorfully staged with erotic overtones. Ballet-terping of shapely Hortense Allen gets plenty of whistles.

Jimmy Tyler's orch cuts the show sharply and comes in for two solid instrumental assignments. Orch's comprised of six rhythm, three brass and three reed. Maestro's saxy sparks the band in a stand-out rendition of "The Tyler Boogie."

Fontaine Bros., pair of terppers, are effective in their highly stylized dance turn. Boys move with grace and get good mit. Marian Bruce, slim songstress, offers a pleasant songalor for fair results. Thrush projects an intimate style in "I Get A Kick Out Of You," "My Foolish Heart" and "Glorie of Love," but it seems more suited to a nitery than a presentation house.

Three Chocolaters click in a slapstick turn, making up for the dearth of good material with lots of noise and wild antics. Butterbeans & Susie, vet vaude turn who recently celebrated their 35th year on the boards, win house with their hokey guy-gal bickering. It's routine patter, but team knows how to get the most out of it. Show winds spectacularly as entire company joins in a frenetic orch-terp jam session.

## Casino, Toronto

Toronto, Feb. 15.

Ink Spots (5), Bud & Cece Robinson, Eddie Heywood Trio, Buddy Lewis, Cycling Kirks (2), Jimmie Cameron, Archie Stone House Orch; "Mr. Peek-a-boo" (UA).

Frank Kirk (Cycling Kirks) took a tumble from his unicycle on opening day here and broke his right wrist. He's now back in his team's regular place, night's concluding performance with wrist in cast, but was warned by his doctor of danger and decided to bow out for rest of engagement. No replacement of act.

Neat package has the Ink Spots jamming the customers in for standard pops, including their new "Please, Mr. Sun" and the inevitable "If I Didn't Care," all over to begoff returns.

Also over big are Bud & Cece Robinson for nifty taps; Buddy Lewis in his screen star imitations; and the Eddie Heywood Trio (piano, drums, bass) for relaxed approach and performance that, despite tricky variations, never obscures the identity of the melody. [Jimmie Cameron's] saxy, expertly.

## Auditorium, K. C.

(SONJA HENIE ICE REVUE)

Kansas City, Feb. 14.

Sonja Henie's presents her "Ice Revue of 1952." Stars Sonja Henie; features Ken Lamb, Bob Miller & Rusty Rogers, Buddy LaLonde, Narena & Norris, Betty Atkinson, Jean & Joan DeWitt, Tuffy & Gil McKellen; with Charles Hain & Boys (24), Janet Van Sickle & Girls (24), Ken Stevens, Four Hits & a Miss; Hawaiian Unit, Eddie Bush, George Ku, Dan Stewart, Sam Laupunt, Sam Koki.

In the pattern of established ice shows, Sonja Henie has a lavish, colorful and talent-filled revue in her current edition. Now past midway of its tour, throughout its more than two hours the show reveals a roster of accomplished specialists, a well-knit ensemble, and Miss Henie in half a dozen routines. It's done with a fine hand all the way, makes the most of its handsome accoutrements and big cast, and generally keeps customer interest high. Opening night the pace showed some spottiness, but could be expected to smooth out for balance of the week's engagement.

Henie troupe, the biggest to come in here with its own rink, operating on 80x160 layout. Since the town no longer has a ready-made ice rink, this unit more or less replaces "Ice Capades" and others which formerly made an annual stand here. It's a fair trade for the citizenry, and the Henie company should be a welcome presentation here each year if it so chooses. This one was Miss Henie's first appearance here in many years, but she proves a good draw, as per the 6,000 who turned out at opening. In its nine performances, at a \$3.66 top, the show likely will top a \$90,000 gross.

Opening number is taken by the big line, boys and girls working their choreography to a series of pop dance tunes. Some comic atmosphere is added by Rogers & Lamb & Miller as clowns in a semi-acro turn. "Jewel Ball" is production number bowing in Miss Henie, and in this one she literally fell in her first trip across the ice. A bad slip in the 30 years ago is still a shaky performer, as indicated by her one e-show-nightly performance. She's the lone act on the bill.

With her son, Roger Adams, as her piano accompanist, Miss Myrtle is probably confounding those who would witness her performance as the sloven, ribald native of "South Pacific," and then catch her here keeps the laughs building via his impresses, plus plenty of new one-line howls. Had them all the way and took solid reception for several bows.

Co-topliners, the DeCastro Sisters, are familiar here who click with their mixture of Latino and special-material harmony. Former tendency to overclown has been eliminated to make for better effect. They're slickly gowned and coiffed and stay with the fast tempo set by preceding acts to make for roundup of one of the best balanced bills since house returned stage shows some weeks ago. Les Rhode and house orch handle the show-backs adeptly.

Second act begins with "White Elegance" ballet by the line, followed by Jean & Joan DeWitt in a precision-acro combo. "Hawaiian Paradise" mid-act proves a terp workout for Miss Henie displaying her now famous "Hilo Hattie Hula" with the musical backing of the Hawaiian quintet and set off by fluorescent lighting. Number wins her a smash hand. "College Capers" is a colorful display for the line, and the McKellens (Tuffy and Gil) follow in their standard turn of pantomime, slow motion and acro flips, drawing a solid mit.

## Olympia, Miami

Miami, Feb. 15.

DeCastro Sisters (3), Florian ZaBach, The Dunhills (3), Rudy Cardenas, Jack Durant, Les Rhode House Orch; "This Woman Is Dangerous" (WB).

There's lively lineup on tap here this week, with accent on acts that have been working the local bistro belt.

First brace of acts sets matters, with the Dunhills wrapping up vitapology, topped by their acro twists for sock finish. Rudy Cardenas' fast juggling keeps the mits mounting as he works his spheroids and other items standard with the field. His display, however, is far above standard, plussed by showmanly approach.

Violin ideas of Florian ZaBach set well. Handsome string-finger mixes the straight with the tick to keep them interested all the way. Jack adds to overall and enthusiasm.

Jack Durant, in the comedy slot, gets them from first with his first, falls after straight intro, and

## Night Club Reviews

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**Copa City, Miami Beach** simplicity approach, wins them quickly. Assortment of tunes keeps the attention, with the build in reaction coming from the full ranging lyric soprano encompassed in the tiny, albeit lovely, figure.

Miss Powell tees off with "It's a Great Day," follows with "Tenderly" for adept change of pace, continues build with "Falling in Love With Love," "Maid of Cadiz" to reveal the high range attained easily. Then in warm patter dedicates "Curly Headed Baby" to her recent heir. Tableholders bring her back for versions of "Mr. Snow," from "Carousel," and "Love Is Where You Find It" for the wrapup.

Young Jackie Kannon makes for a pleasant laughmaker, though in a tough spot in opening the proceedings. Guy has a good bit of newies, plussed by twists on familiar. Looks to keep hitting up via an assured approach, and top ad reaction to his styling. Lad works like a vet and knows his milking on the gags. Topper with a lush blonde adds to overall impact, to make him a slow-starting but solidly finishing comic here.

Daniels, held over, sets his song ideas with the listeners in the delivery they love; the cupped ear, groans the interweaving harmonies from accompanist Benny Payne. And as per usual he walks off with sock mits.

## Sherry-Netherlands, N.Y.

(CARNAVAL ROOM)

Odette Myrtle (with Roger Adams), Hugo Pedell's Band, Jan Brunasco's Tzigane Orch; \$1.50-2.50 cover after 9:30.

Doubling from her role as Bloody Mary in Broadway's "South Pacific," Odette Myrtle points up that three decades on the American scene continue to see her grow in stature. The comedienne, whom Ziegfeld brought over from Paris more than 30 years ago, is still a sock performer as indicated by her one e-show-nightly performance. She's the lone act on the bill.

With her son, Roger Adams, as her piano accompanist, Miss Myrtle is probably confounding those who would witness her performance as the sloven, ribald native of "South Pacific," and then catch her here

keeps the laughs building via his impresses, plus plenty of new one-line howls. Had them all the way and took solid reception for several bows.

Co-topliners, the DeCastro Sisters, are familiar here who click with their mixture of Latino and special-material harmony. Former tendency to overclown has been eliminated to make for better effect. They're slickly gowned and coiffed and stay with the fast tempo set by preceding acts to make for roundup of one of the best balanced bills since house returned stage shows some weeks ago. Les Rhode and house orch handle the show-backs adeptly.

## Fox, Detroit

Detroit, Feb. 18.

Nat (King) Cole, Georgia Gibbs, Calgary Bros., Marino Sisters (3), Roxanne Giles; "Return of Texan" (20th).

Two diametrically opposite schools of song—that practiced by Nat (King) Cole and the one supported by Georgia Gibbs—give this stage presentation life and interest. The old saying that opposites attract certainly is true in this case as both performers receive equal appreciation.

Cole, flanked by guitar, bongo drums and bass fiddle, and with himself at piano, sings "Unforgettable," "Route 66," "Walkin' My Baby Back Home," "Calypso Blues," and a medley of "Nature Boy," "Mona Lisa" and "Too Young." Response is solid.

Miss Gibbs, working with tremendous energy and a surety of rhythm, chants "I'm Gonna Live Till I Die," "Cry," and "Manhattan Towers" for a parallel click.

The Calgary Bros., expected in pantomime comedy, do an extraordinarily funny drunk rout involving perfect timing and coordination, complete with slow motion. It brings down the house.

The Marino Sisters are a lively acro-dance trio whose tumbling gets show off to a fast start. Bill is encoed by a Detroit model, brunet Roxanne Giles, winner of a Jeanne Crain model contest. For each appearance she wears a costume duplicated from Miss Crain's wardrobe in "Model and the Mar" stage breaker. She does okay.

in an act that is notable for her soigne appearance and captivating charm. Miss Myrtle's material needs a little discipline here and there on routing and choice, but there's no denying that she can get an audience with her walkon and then hold them for the duration.

The comedienne, of course, leans toward her native France in her songs. Her voice, despite her advancing years, can measure up to most of the younger singers around today on breadth, phrasing and salesmanship. She does special material, straight numbers, rhythms and ballads, all with equal facility, and she does comedy numbers best of all.

A turn with the fiddle is inevitable, and towards the close of her 40-minute she trots it out for a vocal-instrumental of "Play, Gypsy," which she did in "Countess Maritza" on Broadway in the '20s.

With some sage advice, some better material and a little re-routing, Miss Myrtle is a good bet for any intimate spot. She certainly has the showmanship, elegance and, at the same time, earthiness to please all tastes.

These all tell's tiny small outfit handles the straight dancap, with Jan Brunasco's Tzigane unit as the supplement.

## Le Ruban Bleu, N. Y.

Ellen Hanley, Ronnie Graham, Bibi Osterwald, Rino Sentieri, Th McCormicks (3) & Bill Jacoby, Norman Paris Trio; \$3.75 minimum.

This eastside room has one of its biggest layouts with a sock five-act party that should spark hefty returns. Although a trifle heavy vocally, singers offer enough styling variety to sustain lively pace. Julius Monk emcees neatly.

Bibi Osterwald, a Ruban Bleu perennial, sells a flock of tunes in a rousing, boisterous manner that wins the tablers. Opens with standard "Casey Jones" and moves into "A Baby's Best Friend" and "One Stinking Magnolia" for smash impact. Vamps to "Hard-Hearted Hannah" and winds with "There Must Be Someone for Me," a fair item which she builds for a big mit.

Ronnie Graham, comedian who's also done several dates here, scores in his solo patter bit. Graham's a fey guy whose impish charm gets the femmes as well as their escorts. He works his gab and patter songs for top results. Impresses of pic previews nab yocks as does his "and then I wrote" bit, which is a song satire on current pic titles. He dissipates effect of closing monolog by dragging it on far past its climax.

Also subject matter, a discourse on benzedrine users, seems a poor choice for any sort of wry banter. Ellen Hanley clicks with her show-oldies songalor. Clear, melodious piping enhances each offering. Best of the lot are "Speak Low," "I Could Write a Book," "This Year's Crop of Kisses" and "Fascinating Rhythm." Brunet is slim, attractive and tastefully clad.

## Boulevard, Elm St., N.Y.

Mark Stevens, with The Four of Us; George Hopkins, Wendy Waye, Marilyn & Ashour, 1 cover.

The Boulevard is an unusual operation inasmuch, spotting talent three days weekly and on those days this barnlike structure is generally well filled. It plays some top names, during the season its talent roster looking as impressive as that of the key Manhattan niteries.

The Boulevard is an unusual operation in other respects as well. On night caught, the house was loaded because of the banquet by the county Democratic organization. The performers were cooling their heels and tempers in the bar in front of the house while the politicians orated. Show was to have gone on about 10 p.m., but teed off closer to midnight. It's a wonder most of the cast hung around.

Net result was that the show went on to an audience that had been sitting for about four hours. Another item that put performers at disadvantage was that the politicians were unconsciously funnier than some top comics. Had any comedians cared to listen, he would have come away with more satiric material than he could use.

The lineup for this occasion was headed by flimite Mark Stevens, who asserted himself despite the audience and walked off the winner. More of him under New Acts. Others on the session included Wendy Waye and Marilyn & Ashour, both of whom also ar under New Acts, and George Hopkins, a promising young act, whose major need is material.

## Legit Bits

Presence of Harold Clurman in Hartford last week as an "interested spectator" at the tryout of the ANTA production of *Mary Chase's "Mrs. McThing"* is understood to have been a euphemism to explain his virtual replacement of Joseph Buloff, whose relations with the cast, headed by Helen Hayes, had reportedly reached a breaking point. . . . Sterling Holloway, Lou Gilbert and Lenka Peterson have joined the cast, already including Mildred Natwick, Johnny Stewart, Russell Collins, Georgia Burke, Ruth Nelson and Alice Pearce, of "Grass Harp" . . . A second payment, amounting to \$43,750, was made last week to backers of "Top Banana," bringing the total return to \$78,750 thus far on the \$210,000 production. . . . "One Bright Day," the new Howard Lindsay-Russell Crouse production, has bought participating sponsored on disk-jockey shows on WMCA, New York.

Playwright Padraic Colum, formerly of the Abbey Theatre, Dublin, won the 1952 fellowship of the Academy of American Poets, carrying a grant of \$5,000. . . . "Red Two," drama by James E. Michael, about a carrier-based aircraft division in the Pacific in World War II, will be presented by the Masquers of Amherst College Thursday night (21) through Feb. 26 at the Kirby Memorial Theatre, Amherst, Mass. . . . The touring "Darkness at Noon," earned an operating profit of \$7,784 (plus \$205 adjustment for payroll taxes) for five weeks ending Feb. 2, reducing to \$26,413 the amount still to be recouped on the \$100,000 production, which has thus far repaid \$60,000 to the backers. . . . Bob Ganshaw, recently admitted to membership in the Assn. of Theatrical Pressagents & Managers, will be associate to Barry Hyams, p.a. for the ANTA productions of "Mrs. McThing" and "Golden Boy" . . . Anthony Buttila, who has been out ahead of the La Jolla touring edition of "Cocktail Party," has been shifted by Lewis & Young to pressagent their "Happy Time" road production, starring Reginald Gardner, with Helen Hester taking over the former stint.

Dorothy Stickney will star, with Jean Dixon, in Margalo Gilmore featured in William Marchant's "To Be Continued," which Guthrie McClintic will produce and direct. . . . Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls," recently forced the Thunderbird, Las Vegas, to cancel a "miniature" version of the musical which was to have been featured in connection with Martha Stewart's appearance at the niter. . . . Miss Stewart, who played a lead in "Guys" on Broadway last fall during Vivian's Blaine's absence from the picture, assignment went ahead with her singing of songs from the show, but any use of plot, situation, production, etc., was forbidden by the producers' attorneys. . . . Producer Alexander H. Cohen and costume designer Jocelyn (Mrs. Cohen) left over the weekend on a motor vacation-tour of Florida, to be gone about three weeks. . . . Leblang's ticket agency sold tonight's (Wed.) preview of "Dear Barbarians" at a \$3.95 top (including all tax, fees, etc.) repeating its precedent-setting, pre-opening performance sale for "The Shrike."

Julie Styne was asked to write the score of a musical for Rita Allen and Archie Thompson. He'll decide soon whether to use one of several plays they've suggested, or one of several show ideas of his own. . . . Lewis Harmon, recently the associate of pressagent Sol Jacobson on the N. Y. City Center drama season, switched this week to become James Proctor's associate on "Shrike," "The Chase" and "Brass Ring." Jacobson, meanwhile, continues as p.a. for "Constant Wife." . . . Scott Merrill has taken over the male dancing lead in "Paint Your Wagon," succeeding James Mitchell, who withdrew because of a broken bone in his foot. Olga San Juan, featured femme lead in the show, is reportedly seeking a release from her contract, in order to return to her family on the Coast. A successor is being sought.

Judith Anderson, reportedly burning at the critics who panned the recent revival of "Come of Age," is quoted as being especially incensed at Walter F. Kerr, whose notice in the N. Y. Herald Tribune was the worst given the show. . . . In his review of "Venus Observed," Richard Watts, Jr., of the N. Y. Post, specifically stated that his notice contained no definite yes or no opinion, but it seemed preponderantly negative and is so rated in VARIETY's records. There have been numerous cases of the critics insisting that no opinion reviews actually expressed a clear

verdict, but this is believed to be the first instance of an aisle-sitter doing the reverse switch. . . . Arthur Schwartz trained Sunday (17) for the Coast to write the music for Metro's new *Freddie Astaire* picture. Howard Dietz, who'll do the lyrics, went a few days earlier. They'll be gone about four weeks.

Between TV appearances Celeste Holm is reading scripts for a possible Broadway show next season and is discussing a proposed picture deal, but she has no plans for and no interest in a strawhat tour next summer. . . . Russell Dennis is planning a production next season of "Mardi Gras," by Norman Roston. The play requires a femme star. . . . Arthur Lesser, producer of "Two on the Aisle," has acquired the musical rights to "Seventh Heaven," the Austin Strong hit of 1922-23, and hopes to get Cole Porter to supply the songs for a production next season.

Efforts are again being made by ANTA to arrange a U. S. tour next fall for the Jean-Louis Barrault-Madeleine Renaud company from the Marigny Theatre, Paris. . . . Edward Choate is business manager of "Venus Observed," with David Kentish moving over from the Olivier-Leigh "Cleopatra" revivals to be production stage manager. . . . Brooks Atkinson, trapped in a center-section seat Friday night (15) at the "Pygmalion" opening of the Equity Community Theatre project at the Bryant High School, Queens, N. Y., had to remain with the rest of the audience through the onstage meet-the-actors session after the performance.

Jose Greco Ballet, in middle of a Chicago run, is lowering top price from \$4.50 to \$3.80. . . . Eddie Scanlan, company manager of Greco group, ill from touch of Chicago flu. . . . Mr. and Mrs. Oscar Hammerstein, 2d, Mr. and Mrs. Joseph Logan, Dick Rodgers, John Fernley, all in for final lookover of the Chicago "South Pacific" company before it tours again after 67-week Chi run.

Bob Ryan, stage manager of the touring "Cocktail Party," was backstage at the Shubert, Chicago, one afternoon recently to observe the handling of a matinee performance of "South Pacific" . . . Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls," have acquired the musical rights to the French film, "The Baker's Wife," and plan a Broadway production next season, with Bert Lahr as star. . . . Abe Burrows will adapt the book and Frank Loesser is being sought to supply the music and lyrics. The same producers are also still readying a musical comedy with a French locale, to be titled "Can-Can," Irving songs by "The Three Kings," Irving Jacobs, already planning a fall production of *Mary Chase's "Bernadine"*, has also optioned Edward Chodorov's "Monsieur Lauree" and William McDowell Stucky's "Preacher Boy" for next season.

John Hodiak and Kim Hunter will be in the Jose Ferrer-Milton Baron production of Horton Foote's "The Chase" . . . Alice Halee, 7, daughter of Rebekah Caudle, legit-radio actress, and Roy Halee, TV actor-writer, has been appearing as the child in "Madame Butterfly" performances at the Metropolitan Opera, N. Y. She's also in the Met ballet corps.

John Chapman, N. Y. Daily News drama critic, who lectures for the Clark H. Gettis office, will speak at the U. of Miami (Fla.) during special ceremonies at the college in April. . . . Brenda Lewis, last on Broadway in "Regina," will make her Metropolitan Opera debut in N. Y. next Tuesday (26) in "La Boheme," as Musetta. She toured for the Met earlier this season as lead in its special "Fledermaus" troupe.

Tom Rosquil, juvenile in the touring "Rocquill Party," has been drafted, and leaves at the end of the Chicago run this week. . . . Chicago company of "Moon Is Blue" starts "early-bird" performances on Tuesday, March 18, at 7:30 p.m.

Harold Lang, title player in "Pal Joey," will be guest soloist Sunday night (24) with the N. Y. City Ballet, of which he is a former member. He'll appear in the Balanchine ballet, "Symphony in C."

Voytek Dolinski, an 11-year-old Polish boy who arrived in the U. S. a month ago, will play a leading role in "Flight into Egypt," his first stage appearance. . . . Bill Butler, who directed the recent Princeton Triangle Club show, "Never Say Horses," goes to Montreal this weekend to stage the Opera Minute productions of Menotti's "The Medium" and "The Telephone" . . . Laurence Olivier reveals that Christopher Fry is writing a play, "Curt Mantle," for him, based on the life of Henry II.

## Heilwell Preps Stock At Off-Broadway House

David Heilwell has leased the 299-seat Stock Theatre, N. Y., for a series of stock tryouts starting March 17. Initial production at the off-Broadway house will be "Dark Legend."

With a reported bankroll of \$30,000, Heilwell figures on being able to put on at least three shows. He has received concessions from various unions.

## Greco, Shuberts Part Company

Chicago, Feb. 19.

Jose Greco parted company with the Shubert management last week here over booking hassle, which has the Spanish dance artist starting to set his own tour. Shuberts wanted the tour to end in the Windy City last week, but the dancer felt that in view of the excellent take here, that dates should be extended. Producers felt that Greco should go out early next fall and hit the western and midwestern towns. Dancer said the Blackstone grosses here of \$32,000 the second week, and \$22,000 the first, were an indication of what he could do in other spots. He set himself in the Selwyn, a smaller house, with one week definite and two weeks on options, and is waiting word from his attorney, Arnold Weissberger, before setting other midwest stops. Terper would like to play westward and possibly land in Hollywood for some film work early in June.

Move to the Selwyn was necessitated by the moving in of another Shubert property, "Student Prince," at the Blackstone. Selwyn is also a Shubert house.

## Final 'Tidings' Loss Hits \$36,107 Instead of 25G; \$12,500 Return to Angels

"Glad Tidings," Harold Bromley's production of the Edward Mabley comedy, involved a loss of \$36,107. According to a closing statement just issued to the backers, there has been a return of \$12,500 on the \$50,000 investment. The deficit on the show had previously been estimated at \$25,000.

Although the play had a number of weeks of profitable business, presumably with numerous theatre party bookings a factor, the last five weeks at the Lyceum, N. Y., involved an operating loss of \$16,570, plus \$1,244 closing expense. The house guarantee was reduced from \$4,000 to \$3,500 and then to \$3,000 for one week. However, for the latter frame the gross came to only \$2,782, and there was an operating deficit of \$5,216. Receipts picked up a bit the ensuing, final two weeks, but nowhere near the break-even point.

Although the statement indicates a return of \$12,500 capital, it's understood that not all this amount was actually paid, since at least some of the backers agreed to invest their share in Bromley's presentation of "Anna Christie" at the Lyceum after its takeover from the N. Y. City Center. With the commercial run of "Anna" a failure for more than its budget, this alternate venture was a total loss.

The "Tidings" backers have been informed, however, that there may be a London production of the play and that there is film interest in it. Also, Bromley is reportedly trying to arrange a second season's strawhat tour for the comedy.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Flight Into Egypt" (D) — Irene M. Selznick, prod.; Ella Kazan, dir.

"Golden Boy" (D) — ANTA, prod.; Clifford Odets, dir.; John Garfield, star.

"Grass Harp" (D) — Arnold Saint Subber, prod.; Robert Lewis, dir.

"One Bright Day" (D) — Howard Lindsay-Russell, Crouse, prods.; Michael Gordon, dir.

"Salt Of The Earth" (C) — George Nichols III, prod.; Alfred Drake, dir.; Teresa Wright, Kent Smith, stars.

## Inside Stuff—Legit

Lawrence Langner, co-director of the Theatre Guild, figures that one advantage of a multiple-production setup such as that of his organization, is that it keeps him too busy with new shows to allow him time to brood over the failure of past ones. In the case of the recent "Legend of Lovers," he explains, the critical pans and the play's quick fold were a keen disappointment, particularly since the production had been more or less a personal project for him. Instead of taking the severe notices to heart, however, he had to throw himself immediately into preparations for the upcoming productions of "Jane" and "Venus Observed."

With those two shows now running and the Guild's 1951-52 season completed, Langner is already starting preparations for the summer season at the Westport (Conn.) Country Playhouse and making preliminary plans for the 1952-53 production lineup for the Guild. Largely on the latter account, he goes to London in a few weeks to look over the current legit crop. Meanwhile, he's busy with the Guild radio series for U. S. Steel, the subscription drives of the Guild-American Theatre Society and Council of the Living Theatre, as well as with his private law practice and the affairs of the National Inventors' Council, plus occasional playwrighting stints. He's not concentrating particularly on his proposed Shakespeare Memorial Theatre at Westport at the moment. But he's working closely with United Paramount Theatres on a proposed full-scale entertainment project for big-screen theatre television.

Failure of the Olivier-Leigh repertory of "Cleopatra" revivals to sell out last week at the Ziegfeld, N.Y., apparently has a complex background, with the involved theatre party setup a factor. . . . Because some of the organizations which had booked benefits failed to dispose of their ticket allotments, mostly at prices considerably above the regular \$7.20 top, many seats were returned to the theatre with the plea that they be sold at the b.o. at scale. . . . Although it was not obligated to do so, the management has been selling the tickets over the window rather than have the charity organizations stuck with them. This resale of seats for imminent performances is figured to have supplied some of the demand from late applicants and thus has reduced the pressure for tickets for the latter part of the engagement. . . . So, despite the fact that the management has recently been taking display ads announcing available seats, the sale has suffered. . . . Last week was the first time the show has had actual unsold tickets, but for the previous week there were some empty seats representing locations the party organizations had taken but been unable to dispose of, even at regular b.o. scale at the window. . . . In Monday's (18) dailies the management began placing shallow two-column ads to provide an extra boxoffice hypo.

Leland Hayward, on a recent vacation trip to Nassau, Bahamas, met Yul Brynner, who was recuperating there from a cold before returning to his leading part in "King and I." The actor, who keeps his head closely clipped for his role of the Siamese monarch in the Rodgers-Hammerstein musical, persuaded the producer to submit to a similar barbering job, with Brynner handling the clippers. Hayward, who had already been sporting a crew cut, was so pleased with the close trim, that when he returned to New York he decided to keep his hair that way. He sent a member of his office staff out to buy clippers, and after an intensive search a pair of the proper kind was finally located in a dog shop. The producer is now clipping his own hair, but he figures he'll have to do some dumbbell and Indian club work before he's ready to understudy Brynner.

"Dear Barbarians," Lefxord Richards comedy opening tomorrow night (Thurs.) at the Royale, N.Y., was tried out under the title of "Alexander" two years ago at the Playhouse, Albany. Donald Murphy, who has the male lead in the Broadway production, played the same part in the original stock edition, while other cast members included Reginald Mason, Gloria Hoyer, Leatrice Joy and Grace Kelly. Gant Gaither, producer-director of the present version, staged the tryout and co-produced with Malcolm Atterbury, operator of the Playhouse.

An oddity in name coincidence cropped up in production of "The Long Watch," which premiered in New Haven last week. Script carried a character called Wolf Blankenship (spelled with an s). Technical assignments found sets, lighting and costumes in hands of John Blankenship (spelled with a c). Asked if use of the unusual name was some kind of gag (along the George Spelvin line), author Morrie Ryskind stated it was just one of those quirks that sometimes happen.

## PHOENIX BREAK-IN FOR 'HAPPY TIME' TOURER

Phoenix, Feb. 19.

The Lewis & Young touring edition of "Happy Time" will be produced and play a break-in engagement next week at the Sombroero Playhouse here, with Reginald Gardner, Frances Dee and Maria Palmer co-starred. The company is rehearsing here this week under the direction of George Sommes, and will continue tuneup sessions in the setting next week between performances. This is the first Sombroero production to go on a subsequent tour.

The local stock spot, operated by Ann Lee and Richard Charlton, is currently presenting Una Merkel in "Come Back, Little Sheba," with John O'Connor, John Dutra and William White featured. For the week of March 4 the bill will be "Lady in the Dark," starring Norma Terris, with Walter Coy, Miss Lee and possibly Willard Parker in the parts they played in the original Broadway production. Music for the show will be supplied by two pianos.

Nancy Kelly starred last week in her original part in "Season in the Sun," with a cast including Coy, O'Connor, Don Porter, Peggy Converse, Jacqueline Paige, Cora Witherspoon and former niterly chorine Pat Wray.

Ballet Theatre will give three performances in the metropolitan N. Y. area during week of March 3, with one performance at Brooklyn's Academy of Music March 6, and two performances at Newark's Mosque Theatre March 8.

## Starlight Musicals Give Up Indpls. Season Plans; Will Seek Own Location

Indianapolis, Feb. 19.

Indianapolis Theatre Assn. has dropped plans for a starlight musicals series at the state fairgrounds this summer with view to finding a permanent location and building an outdoor theatre here in time for operation in 1953.

Group has eye on several locations in city parks, president Mel Ross said. Idea is to get the city to go along with the project, at least to the extent of providing a site, he explained. Both Mayor Alex Clark and the park board have expressed willingness to help, according to Ross, but so far have made no definite commitments.

Professional summer operetta started here in 1947 under park board auspices in another administration, to celebrate the 100th anniversary of municipal charter. When it gave up after a political change two years later, Starlight Musicals was organized on a co-operative basis to carry on, musicians, stagehands and other local participants working for 50% guarantee of their regular wages. Last of a small guarantee fund left over from 1948 was used to cover the 1951 deficit, which Ross attributed to cost of moving in and out of temporary quarters at the fairgrounds. This, plus fact that Starlight didn't control concessions at the fairgrounds, led to the decision to get set on plans for a permanent location before seeking more funds, Ross declared. Starlight Musicals gave six weeks of operettas and musical comedies last summer.



## Philly Summer Tent Idea in Snarl Despite Kelly Win; Threat to Dell?

Philadelphia, Feb. 19.

A summer tent theatre won approval of the city's Recreation Coordination Board after long wrangling between factions headed by Recreation Commissioner Fredric R. Mann and John B. Kelly, vice chairman of the Fairmount Park Commission.

Success of move, after concessions and dickering, is problematical. The board stipulated that top admission for the tent shows, to be situated on Belmont Plateau, in Fairmount Park, should not exceed \$2.

The Park Commission will weigh four proposals for a summer season in making a final selection. Behind the fight against the tent theatre is Mann, president of the Robin Hood Dell Assn., which last summer enjoyed its first season in the black in years. Mann fears the tent shows, especially the operetta variety, would cut heavily into the Dell concert series, also held in Fairmount Park. Backing the theatre plan is Kelly, father of actress Grace Kelly, and head of Philly's leading theatrical household.

Feeling over the Dell's classical music stranglehold on Fairmount Park became so acute that the new Democratic administration was forced to hold the discussions behind closed doors, with the press barred.

Charles L. Thompson, president of the Park Commission, would not express himself on the various proposals, nor would Kelly or Mann. Pro-Mann board members felt that the tent shows should not be allowed to start until after the end of the Dell season, which winds up July 31. This point was left undecided at the meeting. Another

(Continued on page 60)

## Chi Audiences Giving Brush to Their Critics; 'Cocktail,' 'Candida' Okay

Chicago, Feb. 19.

Local playgoers appear to be making a habit of ignoring the critics. After reversing the aisle-sitters by making a boxoffice hit of the Olivia de Havilland "Candida" here recently, the public is now repeating the procedure with "Cocktail Party." Significantly, perhaps, both shows were scheduled for limited runs.

In the case of "Cocktail" the cross-up of the reviewers has not been as extreme as with "Candida," but it's definite enough. Although the La Jolla Playhouse edition of the T. S. Eliot play took a critical shellacking, with most complaints stressing the alleged inferiority of the performance to that of the original Broadway cast, the show drew a profitable \$17,600 for its first week, climbed to \$17,900 on the second and reached \$18,400 last week. It's expected to do even better on the current closer.

In the case of Miss de Havilland, having read the almost personal tone of abuse in the reviews of the film star's performance in the Shaw revival, the public flocked to the show and, subsequent developments indicated, gave it favorable word-of-mouth comment.

It was figured that the grosses for the first two weeks, \$19,900 and \$21,100, respectively, probably reflected the fact that the production was on Theatre Guild subscription. But the \$21,600 take for the final week, when the show was on its own, was rated a clear decision for the actress over the critics. "Cocktail" was not on subscription at all, and had a relatively small advance sale as "insurance."

The local aisle-sitters were notably effective a couple of seasons ago in closing the touring "Anne of the Thousand Days" and "Lost in the Stars," both Broadway successes, after abortive Chi engagements.

## Leonard Exits Morris

Julie Leonard has resigned from the William Morris agency legit department. Duties will be assumed by Charlie Baker.

In another resignation, Esther Mrus left the agency's literary department, where she was in charge of magazine submissions.

## Pitt Outdoor Operetta Season Still in Doubt

Pittsburgh, Feb. 19.

Status of the outdoor operetta company here this year is still in doubt, although a definite decision will be reached March 1. By that time, sponsors expect to have back a comprehensive report from three top committees now pushing to a 1952 season in different directions.

One group is trying to line up a list of patrons; a second is going after guarantors and another is contacting big industrial firms in an effort to sell them blocks of tickets for their employees. Success of these three committees will mean musicals again at the Pitt Stadium.

Otherwise, the project is likely to be dropped until the Civic Light Opera Assn. can build its own amphitheatre, which is currently blocked by Government regulations.

## Shubert's \$6,118 Rap Vs. Siegler

Sylvia Siegler, who as president of the Show-of-the-Month Club has recently been tangling legally with the Shuberts, was last week slapped by them with a \$6,118 judgment in N.Y. Supreme Court. The award represents unpaid theatre rental, plus interest, for the short engagement of "Let's Make an Opera" last season at the Shubert-operated Golden Theatre, N.Y. The show was co-produced by Miss Siegler and Peter Lawrence, who recently filed a \$75,000 petition in bankruptcy.

Suit by Miss Siegler alleging the Shuberts had violated an agreement to give her tickets to "Top Banana" was recently dismissed, but will probably be appealed. Meanwhile, Show-of-the-Month Club has been unable to obtain tickets for other shows at Shubert houses.

Another suit, this one against Miss Siegler, charging breach of agreement for the purchase of tickets to last season's "Make a Wish," will also be appealed after being tossed out of court. This was brought by Julie Styne, Harry Rigby and Alexander H. Cohen, producers of "Wish," based on Miss Siegler's alleged stop-payment on a \$17,500 check covering tickets for the musical.

## San Antonio Opera Fest Boff With \$73,800 Take

San Antonio, Feb. 19.

The San Antonio Grand Opera Festival wound up Sunday (17) with an overflow audience for "Bartered Bride." Eighth annual festival comprised four presentations, "Tosca" (Feb. 9), "Faust" (10), "Cavalleria Rusticana" and "Pagliacci" (16), and "Bride" for the finale. Attendance for the series hit 18,800, for a b.o. take of \$73,800, which was just \$800 over the 73G budget set for the festival. Last year's take was \$73,000.

Fest was given with imported stars, most from the N. Y. Met, a local chorus and ballet, and the San Antonio Symphony, with the orch's director, Victor Alessandro, conducting the series for his opera debut. The Symphony Society of San Antonio sponsored the two-weekend event. Anthony L. Stivanello was stage director. Dorothy Kirsten, Walter Cassel and Mario Del Monaco sang "Tosca" leads; Eugene Conley, Frances Yeend and George London did "Faust"; Ramon Vinay and Frank Guarrera headed "Pagliacci"; Herva Neill and Robert Rounseville were "Cavalleria" leads, and Jarmila Novotna and Salvatore Baccaloni starred in "Bride."

Dino Yannopoulos has rejoined the Metropolitan Opera. His first assignment will be "Die Meistersinger," due later this season.

## Gerson to Retire As Chicago Shubert Head

Chicago, Feb. 19.

Sam Gerson, in charge of Shubert operations here, is reportedly planning to retire at the end of the current season. After 30 years on the job, Gerson has told friends that he intends to quit work and just sit around enjoying the sensation of having nothing to do. Before going to work for the Shuberts, he was a newspaper man.

It's not known who, if anyone, is in line to succeed Gerson.

## Filene's, Ballet Theatre Tieup Cues Dept. Store Promotions Elsewhere

Boston, Feb. 19.

Tieup worked out in Boston this week (18-23) between Ballet Theatre, at the Opera House, and Filene's, top Hub department store, not only opens up other valuable tieups with that store for shows, in similar department-store cooperation with show busi everywhere.

Arrangement was made by Bernard Simon and Nathan Schenker, advance agents for Ballet Theatre, and Stacy Holmes, promotion head of the store, and involved the store's High School Fashion Council. Latter consists of one bobby-soxer from each high school in greater Boston, 20 in all, elected by her classmates and regarded as an honor, like being chosen Miss Rheingold.

Promotion consisted of a 360-line ad in Sunday papers, paid for by Filene's, to say how the Fashion Council was on its toes with excitement because they were all going to see the ballet opening Monday night (18), and special publicity photos taken of the kids meeting Ballet Theatre stars Monday afternoon these photos getting big play as publicity in papers, coming from the store's publicity department.

## CHICAGO 'MOON' TROUPE FIGHTING OFF FLU BOUTS

Chicago, Feb. 19.

Company of "Moon Is Blue," playing an extended engagement at the Harris here, has been standing off a wholesale onslaught of illness lately. Thus far, however, there's been only one substitution.

Biff McGuire, who regularly plays the young architect-hero, was out last week because of flu. His understudy has been subbing and getting favorable audience comment. Maggie McNamara, ingenue lead, has also been under the weather, but has been going on every night, while understudy Jacqueline Holt has been standing by. Leon Ames, playing the interfering neighbor from upstairs, has also been on the verge of flu, but has been able to keep playing.

Miss McNamara is understood to have asked for a week's vacation so she could fly to Florida or the Coast for a warm weather rest. However, the management nixed the idea, although it offered to let the actress take the week off to rest at her hotel here. Idea was that with McGuire already out of the cast, it would be too risky to have Miss McNamara away, in case her understudy might suddenly become ill.

## Maynor Breaks DAR Tabu In Constitution Hall Bow

Washington, Feb. 19.

For the first time in more than a decade, a Negro artist performed on the stage of Constitution Hall last Sunday (17), when soprano Dorothy Maynor sang here with the National Symphony Orchestra. Daughters of the American Revolution own the hall.

Her appearance backs up the informal promise made several months ago by the DAR, that it was quietly lifting its ban on the appearance of Negroes at Constitution Hall. In 1939 the DAR refused to permit a concert by Marian Anderson. Both Miss Maynor and Miss Anderson have sung with the National Symphony away from Constitution Hall.

Oddly enough, although Negro artists were not permitted to perform in the big auditorium, the DAR has always permitted tickets for every part of the house to be sold to Negroes for any affair at Constitution Hall.

## Equity Seeks Barn Welfare Fund; To Revive 5-Day Rehearsal Rule?

## Philip Barry, Jr., Maps B'way Production Bow

Palm Beach, Feb. 19.

Philip Barry, Jr., manager of the Playhouse here, is planning to enter the Broadway production field next season, and is mulling two scripts with that idea. He also intends to operate the John Drew Theatre, East Hampton, L. I., again this summer, possibly in partnership with someone else. Son of the late playwright recently obtained a corporate charter at Albany to conduct a theatrical business in New York. Capital stock is 200 shares, no par value.

The local Playhouse is offering a winter-stock policy with guest stars.

## Wire-B.O. Setup For 'Guys' in Chi.

Chicago, Feb. 19.

Novel ticket distribution setup, using 200 local Western Union offices in the greater Chicago area, has been arranged by producers Cy Feuer and Ernest H. Martin for the engagement of "Guys and Dolls," opening Feb. 28 at the Shubert here. The system has been approved by the Shuberts, who operate the theatre.

Under the new arrangement, which will be announced in display ads in the dailies in Chicago and nearby towns this weekend, any prospective theatregoer can go into a local telegraph office, use a special form wire for "Guys" ticket orders, and get a return message giving conformation and seat locations for the performance sought. Cost for the two messages will be about \$1-\$1.50, payable by the playgoer.

According to Monty Shaff, general manager for the producers, it will be possible to get good locations through the wire setup. It's planned to allot 50 pair of tickets for each price range (except second balcony) per performance, which means a total of 300, or 15% of capacity. However, the setup won't be suitable for last-minute orders, which are generally figured to be from out-of-town visitors and normally go through the brokers.

Victor Leighton, who has been a company manager in New York and on the Coast, is in active charge of the system for Feuer and Martin.

## Cincy Drive Zooms Guild Subs on 4-Play Package

Cincinnati, Feb. 19.

Cincy zoomed Theatre Guild subscriptions from 2,900 to 6,000 in a spirited drive last week on a four-play package. Accomplishment is a standout and erases the "worst roadshow town in the country" dubbing attributed to J. J. Shubert.

Sam McDowell supervised the Theatre Guild and Council of the Living Theatre subscription series campaign. Committee of 400 women volunteers lined up 1,600 subscribers and 800 more responded via advertising blanks in the dailies. Eight women who sold most subscriptions will be presented prizes this week on the Cox stage, where Cornelia Otis Skinner is starring in "Paris 90."

Shows in subscription series are "Moon Is Blue," week of Feb. 25; "Member of the Wedding," March 10; "South Pacific," April 7; and "Darkness at Noon," April 21. Scale, including federal and city tax, was from \$8.55 for last seven rows of balcony to \$16 for orchestra.

## Davidson Inks Sullivan

Metropolitan Opera tenor Brian Sullivan, who went from Broadway ("Street Scene" and "Show Boat") to the Met, will be managed by James A. Davidson Mgt. for 1952-53.

Plans call for a coast-to-coast concert tour, Met appearances, and radio-TV guests shots next season.

Extension of the Equity welfare fund setup to summer theatres is reportedly about to be demanded by the union. It's expected that the idea, involving either benefit straw hat performances or a straight percentage of payrolls, will be proposed at the next meeting between Equity representatives and the Stock Managers Assn. committee.

Thus far, Equity has kept the plan carefully under wraps, apparently with the intention of springing it on the barn operators without giving them an opportunity to stir up a protest campaign against it. However, the rural theatre men have learned of the move, and a violent reaction was spreading through managerial ranks this week. There will unquestionably be bitter opposition to such a proposal.

At a preliminary meeting last week, Equity revived its demand for the controversial five-day rehearsal requirement. This proposal, which was originally approved by Equity, was subsequently opposed and was then dropped by the union. Managerial opposition to it is now believed virtually unanimous.

The proposal, which is aimed to improve the quality of barn performances by eliminating last-minute appearances by stars for local engagements, would likely cut in half the number of dates any name player could take. Thus, because he would have to rehearse at least five days for each appearance (unless he travelled

(Continued on page 60)

## Real Swimming Pool And a Basketball Court Headline Kober Musical

Fact that a swimming pool and basketball court will be used as part of the show will prevent a tryout tour for "Wish You Were Here," the new Arthur Kober-Joshua Logan-Harold Rome musical. Instead, the production will have three weeks of paid previews and then open in late June or early July at the Imperial, N. Y.

The swimming pool, which will be in center stage, but when not in actual use will be covered by a floor on which the regular show will be played, will be 22 feet long, eight feet wide and six feet deep. It will cost approximately \$4,800, exclusive of setting up charges, etc. Fact that the swimming pool and to a lesser extent the basketball court will play a key part in the show, will probably involve some casting difficulties.

Another notable angle on "Wish You Were Here" is that the title song may be given intensive plugging in the show, as has been done successfully in many cases in films. The entire score will be published by Chappell, but no deal has been set for the original-cast album rights.

Logan will stage the show, which is based on "Having Wonderful Time," Kober's straight-play click of 1936-37. Leland Hayward will produce. The production is budgeted at \$250,000, probably with no provision for overcall.

## LANGNERS PREP LONDON VISIT ON SHOW HUNT

Lawrence Langner, co-director of the Theatre Guild, left Sunday (17) to attend a meeting of the Inventors' Council in Key West. Following the two-day meeting he and Armina Marshall (Mrs. Langner, Guild associate director) head for Nassau, Bahamas, for a 10-day vacation and a visit with their son, Philip, co-producer of the Bahama Playhouse there.

Some time in April, the Langners are slated to go to London to look over the West End shows, some of which are figured possibilities for Guild presentation on Broadway next season. While there, Langner will also discuss a possible West End production of his, "The Importance of Wearing Clothes," which was tried out recently at the New Bolton's, a small subscription club playhouse.



## Plays Out of Town

## Pirandello 'Characters' Get Opera Treatment

Hugo Weisgall, whose short opera, "The Tenor," was tried out last week at the Peabody Music Institute, Baltimore, is working on a full-length operatic treatment of Pirandello's "Six Characters in Search of an Author." He's doing the stint on a grant from the Ditson Fund of Columbia U.

"The Tenor" drew respectful notices in the Baltimore dailies.

## Cronyns May Tour Road 'Fourposter'

## Equity's Queens Project Well Launched by Click 'Pygmalion': 3 to Follow

With valuable time passing, little progress has been made toward getting together a company to play the road. Arrangements have been made to withhold release of Stanley Kramer's film version of the Jan de Hartog two-character marital yarn until early in 1953, and the Playwrights Co., as well as the author and the Cronyns, are anxious to send out a touring edition as quickly as possible.

Bette Davis and her husband, Gary Merrill, were reportedly interested in starring in the play, either on the road or Broadway, but the actor is understood to have been unable to rearrange his film assignments, so the project fell through. It's said that most major names have asked prohibitive monetary terms, and are generally reluctant to commit themselves for a long enough period to justify the cost of sending out a new production.

Although Cronyn and his wife would prefer to play out the "Fourposter" run on Broadway, they'd be willing to go on tour with a second edition, while replacements took over the original production. Since they get a sixth of the profits from the show (plus their salary of 15% of the gross) it might be to their financial advantage to make possible a touring company while there is still time. Also it might help establish them as an acting team in films as well as with the road public.

Even if a second company cannot be cast in time for a spring tour, the idea is to get one together for a summer run in Chicago, after which the comedy would play key city stands until release of the screen version.

## Robbins' 'Ballade' Pales At N.Y. City Ballet Bow

The N. Y. City Ballet opened an imposing five-week winter-spring season at City Center, N. Y., rather inauspiciously last week (12). Five new works by noted choreographers are to be premiered during the season. First, one, Jerome Robbins' "Ballade" set to Debussy music, premiered last Thursday night (14). Score ("Six Epigraphs Antiques") is mood music, and the ballet is a mood piece, but idea is incomplete in execution. Built around the Harlequin-Colombine duo, the ballet is elusive, fragmentary and unsatisfying. One bit, with Janet Reed playing doll with sawdust heart, has some meaning.

Ballet did have unusual interest, however, in the fact that one of the seven principals was Louis Johnson, a Negro. This was his first appearance with the troupe. The N. Y. City Ballet has already had a Negro in the company, in Arthur Bell, who danced in "Illuminations" in the 1950 spring season. This troupe, as far as is known, is the only U. S. ballet company to use Negro dancers, in line with the liberal policy of the parent City Center of Music and Drama. The adjunct N. Y. City Opera Co., for several seasons, has had two Negroes in its cast as principals, in Camilla Williams and Lawrence Winters.

too long, but final curtain fell at approximately 11:03 which indicates that the problem before producer Mervyn Nelson is not so much one of cutting, as getting new material and rearrangement of some of the present batch.

A couple of solid song hits wouldn't hurt this one, as well as more comedy material, both for the talented Larry Storch and for those who try so valiantly to carry on when he's not around.

*Waters.*

## The Long Watch

New Haven, Feb. 14.

Charles Coburn) production with  
drama in two acts (12 scenes) by Morris  
Ryskind and Harvey Hanip. Features  
the play's original cast and original  
settings, lighting, costumes, John Blane-  
chip, Al Shubert. New Haven, Feb. 14.

Commander Harrison..... Albert Bergh  
Blanche Kelley..... Gloria Evans  
Susie Blake..... Christine White  
Patricia Englund  
Wolf Blankenship..... Patricia Englund  
Rick Spencer..... Peggy Nelson  
Ensign Jane Hutton..... Anne Meacham  
Lieut. Dick Bennett..... Carl Letz  
Lt. Lennox..... Sonia Sore  
Lt. Tex Connolly..... James Wyler  
Lieut. David Morgan..... Robert Abel  
Joe Davis..... Harry Holm  
Catering Officer..... Peg Menefee  
Ann Suttow..... Arthur Oshlag

Somewhere in the annals of World War II there is a distaff equivalent of "Mister Roberts," but "The Long Watch" is not it by a substantial margin. What the former was to the gobs; the latter attempts to be to the Waves, but the material in its present state merely scratches the surface in a somewhat routine manner.

There is little likelihood of this one's being a solid click, but it can become fair enough entertainment if properly expanded. Its main hope along that line is a possible buildup of dialog and situations, as its premise is too familiar to cause much of a stir per se. It's the tale of the stern commanding officer (in this case a femme), supposedly a pill to the enlisted personnel, who turns out to be a great guy after all.

Told in terms of the woman's angle, story has Wave Lit. Lennox in charge of an all-girl, air-sea rescue communications outfit in the Pacific area. Annoyed because she thinks someone in the ranks is trying to frame her by stealing a code book for which she is responsible, she restricts all liberty. One day a girl who has just married a radioman about to go out on a rescue mission, slips out to spend a night with him and returns to duty so weary, she falls asleep on watch. Episode results in failure of an important message to go out. Rescue crew is responsible for saving 15 men floating on a raft but their own plane conks out, killing all on board. Girl who slips off watch is responsible for her husband's death and in a fit of remorse, leaps to her death from the dormitory.

Series of tragedies and a feeling of guilt unnerves Lt. Lennox, who tries to bow out of the post, but a hard-boiled Navy captain who has taken over the station snaps her out of it, and curtain finds her morale restored, and she decides to carry on.

Play is generally well written as far as it goes, its present status being too brief. There are a number of good comedy lines, and an act one that sets a favorable pace which, however, is not matched in the followup stanza.

Setup affords opportunity for some competent performances, with an overall good cast carrying the ball well. Walter Abel scores handsily as Capt. Mike Dorgan, battle-scarred seadog whose initial aversion to having a flock of emmes under his wing gradually melts. Sonia Sorel plays Lt. Lennox efficiently but, in striving for stern authenticity, has a tendency to become mechanical. Lloyd Knight impresses as a good comedy prospect. Balance of roles, equally distributed as to importance, get generally okay interpre-

Production is a bit intricate as to light and sound effects, which are utilized to good dramatic advantage. Major setting, combination of communications room and lieutenant's office, is well designed and offers good interplaying of scenes. Staging makes good use of available material. Bone.

**Jimmy Nederlander**, manager of the Lyceum, Minneapolis, is the latest to quit sniping. In its place Nederlander is using eight-sheet boards. He feels this will prove more effective advertising... **Bernard Simon** has two more weeks to go for Ballet Theatre— all near N. Y. now— and then will settle down again in his Gotham office.

## Equity Shows

(Feb. 18-March 2)

**"Blithe Spirit—DeWitt Clinton H.S., Bronx, N.Y. (22-23); Bryant Youth & Adult Center, Queens, N.Y. (29-1)**

"Lady In The Dark"—Lenox Hill Playhouse, N.Y. (27-2).

## Venus Observed

Theatre Guild production (by arrangement with Laurence Olivier Productions, Ltd.) of comedy in three acts (four scenes) by Christopher Fry. Stars Rex Harrison, Patricia Hayes, features John Williams, Claude Rains, Morgan Wallace, and John Thorne; John Merivale, James Westfield, Stuart, George, Rudolph Hatfield, Patricia Hay, and John Thorne. Produced by John Thorne. Roger Furse; scenery supervised by Eldon Elder; music, Herbert Menges; Miss Palmer's costumes, Valentine; other costumes, Miss Dill. Tickets: \$1.00, \$2.00, \$3.00, \$4.00, \$5.00, \$6.00, \$7.00, \$8.00, \$9.00, \$10.00, \$12.00, \$14.00, \$16.00, \$18.00, \$20.00, \$22.00, \$24.00, \$26.00, \$28.00, \$30.00, \$32.00, \$34.00, \$36.00, \$38.00, \$40.00, \$42.00, \$44.00, \$46.00, \$48.00, \$50.00, \$52.00, \$54.00, \$56.00, \$58.00, \$60.00, \$62.00, \$64.00, \$66.00, \$68.00, \$70.00, \$72.00, \$74.00, \$76.00, \$78.00, \$80.00, \$82.00, \$84.00, \$86.00, \$88.00, \$90.00, \$92.00, \$94.00, \$96.00, \$98.00, \$100.00. Saturday nights; \$7.20 opening).

Duke of Aithair.....	Rex Harrison
John Thorne.....	John Thorne
Merivale.....	John Merivale
Redbeck.....	John Williams
Butler.....	James Westfield
Robert's Son.....	Rudolph Hatfield
Footman.....	Stuart Burke
Rossal Fleming.....	Joan Haythorne
Jessie Dill.....	Claudia Morgan
Hilda Taylor-Snell.....	Miss Palmer
Perpetua.....	Miss Palmer

Christopher Fry is on another rhetorical spree with his newest Broadway entry, "Venus Observed." As usual, the British theatre's esteemed word pyrotechnician is language-happy, expressing his pixie imagination and darting wit in a deluge of words.

This time, however, the author of "Lady's Not for Burning," "Sleep of Prisoners," etc., is writing in a more general frame of reference and, thanks to an adroit and generally direct performance, the play seems the most intelligible and entertaining he has had in the U. S. It's still a somewhat specialized dish of caviar, of course, but with the help of the Rex Harrison-Lilli Palmer boxoffice draw, should have a satisfactory run. It's limited to 16 weeks.

Even more than with his previous works, Fry's infectious gaiety, droll humor and essential compassion tend to overcome the almost incredible wordiness and the obscurities of "Venus." Although the author repeatedly takes off into ornate and frequently elusive verse, the general sense of the story is fairly simple and reasonably clear.

Nearly always it is saved by Harrison's magnetic, elucidating performance in the principal role. So "Venus" comes across as an interesting and enjoyable, if not always completely comprehensible, evening.

According to the author, "Lady's Not for Burning" was a play about spring and "Venus" is about autumn. No doubt. In any case, "Venus" deals with a middleaged Duke who, after a life devoted to dalliance and astronomy, in that order, determines to marry one of his former loves, to be selected by his son. At the critical moment, however, a pretty girl arrives on the scene, whereupon the Duke is off to the chase, only to have her choose the son.

Some of the twists and angles to the yarn are, to put it conservatively, a bit puzzling. For instance, for a not sufficiently apparent reason, the girl is presented as having served a prison term in the U. S., for having tried to destroy any object that displeased her. Then she pulls a small pocket revolver and shoots to bits a symbolic apple the Duke is about to present her.

Also, perhaps by way of parable, the action takes place on All Hallow's Eve, and the Duke's guests are invited to his observatory to observe a total eclipse of the sun. Finally, the Duke decides to marry the ex-sweetie who, after moping about the premises like a muddled Lady Macbeth, burns down the observatory wing of his mansion and nearly roasts him and the girl alive.

But Harrison's performance somehow makes these points relatively inconsequential and, fortunately, he's onstage most of the evening. Whether or not he fully understands everything Fry's getting at, he gives the impression of doing so. And, what's more important, he gives a playgoer the illusion, however temporary, that he too grasps what it's all about. In this instance Harrison even tops the virtuoso romantic comedy playing of last season's "Bell, Book and Candle."

As the girl, Miss Palmer is stunning looking, charming and resolutely good-amored, although her intensity misses the comedy in the part and, except for her scenes with Harrison she gives the impression of having her mind on something else. Although possibly not ideally suited by temperament for the role of the Duke's fuzzy-minded, philosophically laconous estate manager, John Williams gives an engaging comedy portrayal.

Claudia Morgan is at least cheerful as the amiable one of the Duke's three ex-mistresses, but of the others, Eileen Peel seems to have ice-water in her veins and Joan Haythorne is somnambulant-seeming as the love-smitten arsonist. None of them appears calculated to arouse a placid man's passion.

Stuart Burge, making his U. S. stage debut, italicizes the juicy

# Chi Perky; 'S.P.' \$51,100 Semi-Final, 'Cocktail' Big \$18,400, 'Student' 16G

Chicago, Feb. 19. "South Pacific," ending its 67-week run here this week is sparkling fine Chicago legit grosses. "Moon Is Blue," Jose Greco, dance group, "Cocktail Party" and the revival of "Student Prince" are all doing nicely.

The incoming lineup includes "Bell Book and Candle," next Monday (25) at the Great Northern; "Guys and Dolls," Feb. 29, at the Shubert, and "Merry Widow," about March 1 at the Blackstone.

**Estimates for Last Week**  
"Cocktail Party," Erlanger (3d wk) (\$3.80, 1,334). Continues with excellent \$18,400.

Jose Greco Ballet, Selwyn (3d wk) (\$4.50, 1,000). Moved over to smaller house Tuesday (12) and had bright \$10,000 for six performances.

"Moon Is Blue," Harris (42d wk) (\$4.40, 1,000). Still sock with \$21,600.

"South Pacific," Shubert (66th wk) (\$5, 2,100). Great at over \$51,100 for next-to-last week. Closes this Saturday (23).

"Student Prince," Blackstone (1st wk) (\$4.20, 1,354). Nix notices and stiff scale aren't helping; \$16,000.

# Blondes' \$40,400, Paris' 12G, Det.

Detroit, Feb. 19. "Gentlemen Prefer Blondes" did a strong \$40,400 in its first of three weeks at the 2,025-seat Shubert. Capacity at the \$5.40 top is \$55,000, with standees.

Cornelia Otis Skinner's solo "Paris '90" production picked up a pallid \$12,000 at the 1,482-seat Cass. Current at the house is "Candida," in for a week.

# ROBERTS' \$36,500 FOR 9 IN FIVE-STAND SPLIT

San Diego, Feb. 19. "Mister Roberts," playing nine performances in five stands last week, piled up a gross of almost \$36,500. The stanza opened with a take of \$2,300 for a single performance Sunday night (10) at the Biltmore, Los Angeles, ending a three-week run there. Monday night (11) at the Auditorium, Santa Barbara, drew \$5,000; three performances Tuesday (12-13) at the Auditorium, Pasadena, added \$11,000; a single show Thursday night (14) at the California, San Bernardino, picked up \$4,600 more; and three showings Friday-Saturday (15-16) at the Auditorium here, brought an additional \$13,600.

The Leland Hayward production is splitting the current week between Phoenix, Tucson, El Paso and San Angelo, Tex.

# 'Darkness' Mild \$14,500 On First 5 Days in L.A.

Los Angeles, Feb. 19. Only mild biz was achieved by "Darkness at Noon" last week on the first stanza of its three-frame stand at the 1,836-seat Biltmore. Tally was over \$14,500 for the five days, Edward G. Robinson starrer having opened Tuesday (12).

Bulk of the take came from Theatre Guild season subscribers. Current frame also is on the Theatre Guild subscription season.

# Ballet Theatre \$28,500, Montreal-Ottawa Week

Montreal, Feb. 19. Ballet Theatre did more than \$20,000 for six performances at His Majesty's last week at \$4 top. One performance at the Capitol, in Ottawa, last Monday (11) drew near \$8,500.

# Hayes \$6,500, Hartford

Hartford, Feb. 19. In a three day (four performance) holdover, Thursday-through-Saturday (14-16), "Mrs. McThing" did a weak \$6,500 at the New Parsons here. Previous week, in eight performances the Helen Hayes starrer operated at near capacity for the entire week for a gross of over \$23,800. Top was \$4.20 for the show.

Dark this week, the New Parsons lights next Wednesday (27) with the Ballet Theatre for four performances.

# 'GUYS' \$48,483, CLEVE.; NEW THEATRE RECORD

Cleveland, Feb. 19. Two weeks of "Guys and Dolls" piled up about \$95,500 for the Hanna, with second stanza stacking \$48,483 into its till last week, marking the top gross for its current season. With Allan Jones and Pamela Britton topping the company, tuneshow did virtually capacity trade throughout engagement, almost selling out 10 days in advance. Second round was stronger than first, which knocked off around \$46,500.

Following current "Moon Is Blue," Hanna has inked Olivia de Havilland's "Candida" and then Ethel Waters' "Member of the Wedding."

# \$36,000 Due in Canton

Canton, Feb. 19. More than \$36,000 is the expected gross for "Guys and Dolls" in a four-day stay ending tomorrow (Wed.) at new Memorial Auditorium here. Over 50% of sales before opening were to out-of-town fans, including mail orders from Clevelanders unable to get ducats for two-week stand at Hanna. Booking was by LCL presentations, owned by Harry Laschinsky, Myron Chase and Stanton Luntz, with Lew Platt manager.

Next auditorium booking, also LCL import, is six-day stand for "Roller Skating Vanities," Nelson Eddy will sing one-nighter Mar. 24.

# 'Jamie' \$35,800, 'Evil' 7G, Hub

Boston, Feb. 19. Hub legit fare this frame consists of "Three Wishes for Jamie" in second staunch week at Shubert, and the newcomer "Long Watch," in for two-weeker at Plymouth. Also current is Ballet Theatre, for a week at the Opera House. Later two bowed in last night (Mon.).

**Estimates for Last Week**  
"Little Evil," Plymouth (1st wk) (1,200; \$3.60). Tryout took a shellacking from crix and wound single week engagement with meager \$7,000. Folded here Saturday night (16).

"Three Wishes for Jamie," Shubert (1st wk) (1,700; \$4.80-\$6). Nice reaction to new musical, with slick \$35,800, for first week.

# 'Wedding' \$16,400, Mpls., Despite Tough Sked

Minneapolis, Feb. 19. "Member of the Wedding," third Theatre Guild subscription offering of the season, was handicapped here last week by being spotted in between "Gentlemen Prefer Blondes" and "Oklahoma" on the one hand and a return engagement of "South Pacific" with a \$50,000 mail order advance sale on the other. Nevertheless, the Ethel Waters starring opus came through with a good \$16,400 for six nights and two matinees in the 1,900-seat Lyceum at \$3.60 top. The Saturday matinee topped the engagement. There were raves for Miss Waters.

"South Pacific" is due Feb. 27 for 11 nights and three matinees after playing 10 nights and two matinees here last season. It'll be followed by a week of Ballet Russe de Monte Carlo. On the horizon are "Rose Tattoo" and "Darkness at Noon."

# Treacher \$3,200, Richm'd

Richmond, Va., Feb. 19. Arthur Treacher, guest-starring in "Clutterbuck," brought in a gross of \$3,200 in seven performances at the WRVA Theatre last week, playing Monday night (11) through Saturday matinee (16). Play is the first of six, given as the Playgoers' Guild Series, and inaugurated the first winter stock to play here in a decade.

House, scaled at a \$2.50 top, has 1,276 seats.

# BALLET RUSSE \$5,700, PROV.

Providence, Feb. 19. Ballet Russe de Monte Carlo grossed a nice \$5,700 in a one-nighter Wednesday (13) in the 2,200-seater RKO Albee.

# 'Tattoo' Sad \$8,500, St. L.; Blondell 'Birthday' 13G

St. Louis, Feb. 19. Tennessee Williams' "Rose Tattoo" wound up second of two-week stand at American Theatre here with poor \$8,500. First stanza had grossed \$13,500. Top was \$4.27. Piece and cast copped plaudits from the crix.

At the Empress, offering a stock policy at \$2 top, Joan Blondell drew a fine \$13,000 in "Happy Birthday."

"Bell Book and Candle," with Rosalind Russell and Dennis Price, opened a one-week stand at the American last night (Mon.) with house scaled to \$4.27. Good advance was reported. "Castles in the Air," with Edward Everett Horton, opens one-week engagement tonight (Tues.) at Empress.

# 'Barbarians' 12 1/2 G, 'Curtain' 10G, Phila.

Philadelphia, Feb. 19. Cancellation of "A Little Evil," due to script troubles, leaves town with only one opening this week, "Merry Widow" at the Shubert, for a fortnight. One other production is on the boards this week, "Curtain Going Up," at the Forrest, which bowed in Friday (15) and got better critical reception than expected. "Dear Barbarians" picked up in its second frame at Walnut, thanks to word of mouth and critical praise.

The future lineup includes three openings for March 3, including "Three Wishes for Jamie," at the Shubert; "One Bright Day," at the Walnut, and the Olivia de Havilland "Candida" at the Locust. The following night, March 4, "Long Watch" is due at the Forrest.

**Estimates for Last Week**  
"Curtain Going Up" — Forrest (1st wk) (\$4.55, 1,760). Preemed Friday night to capacity house and drew generally mild notices, which played up good features of show while disapproving as a whole. Got nice \$10,000 for three performances.

"Dear Barbarians" — Walnut (2d wk) (\$3.99, 1,340). Comedy bettered its initial week's take, but lack of name hurt despite generally favorable audience reaction. Okay \$12,500 for final stanza.

# 'MOON' 17 1/2 G SPLIT-WK. IN DAYTON-COLUMBUS

Columbus, O., Feb. 19. Third company of "Moon Is Blue" with Hiram Sherman, Marcia Henderson and James Young, grossed over \$17,500 last week in a split between the Victoria, Dayton, and the Hartman here. The F. Hugh Herbert comedy drew \$8,800 in four performances Monday-Wednesday (11-13) in Dayton, and added \$8,700 in four more times Thursday-Saturday (14-16) locally. Top was \$3.75.

Robert F. Boda, manager of the Hartman, announced last week that he had leased RKO Palace, downtown first-run house, for the week of March 31 for "South Pacific." Musical comes here ahead of its appearance in Cincinnati. "Oklahoma" is playing this week at the Hartman, with "Member of the Wedding" booked for four performances starting Feb. 28.

# Trinder \$25,100, Toronto, Opening Canada Tour

Toronto, Feb. 19. British comic Tommy Trinder and his "Royal Command Music Hall Varieties," making a first Canadian visit, were a complete sellout for \$25,100 last week at the Royal Alexandra House, seating 1,525, was scaled at \$3.50 with tax. This was the start of the star's six-weeks' charity tour.

Lew Grade, who assembled and booked the troupe, flew over from London for the opening, accompanied by Dave Martin. Australian theatre-chain owner signed Trinder here to a six-months' tour of that country, starting May 2 in Melbourne.

# 'Widow' Not So Merry In \$6,500 Balto Split

Baltimore, Feb. 19. Three-day booking of the Shubert's "Merry Widow" into Ford's here last week drew a mild \$6,500 estimate for the four performances. Nothing on deck currently, but "Cocktail Party" is due March 10, with "Candida" and "A Member of the Wedding" following on successive weeks. All will be on Guild subscription.

# B'way Down Again, But Upturn Due; 'Venus' \$27,700 (6), Oliviers \$58,200, 'Jane' 18 1/2 G, Emlyn Williams \$11,300

Grosses took another skid last week on Broadway. Nearly all shows felt the slow-down, only three going clean at all performance and one other topping capacity with the help of standees. The slump was sharp in some instances and the general attendance level decreased, but the fact that two low-grossing productions of the previous week's list had bowed out tended to hold the percentage of capacity approximately even.

The total gross for all 33 shows last week was \$670,900, or 82% of capacity (for the corresponding frame last year the total gross for all 28 current shows was \$662,100, or 72%, a drop of 3% from the week before).

Week before last the corrected total for all 24 shows was \$682,800, or 82% of capacity, a drop of 5%.

Receipts looked better Monday night (18) than the previous Monday (11) and the improvement is expected to continue all this week. As usual, trade should be good at the Washington's Birthday matinees, and since the holiday falls on a Friday, there may not be the customary letdown at that night's performances.

Indications for the next few weeks aren't clear. There's some expectation that imminence of the income tax deadline, March 15, may be a negative factor. However, the records show that for the corresponding period of 1950, business held about even. Last year, trade actually increased a bit. So far this year, the boxoffice is following a similar pattern, except that the level is higher.

Of the new openings, "Venus Observed" drew a split press and made a fast b.o. start, with the large advance sale a factor. "Jane" eased off a bit despite Theatre Guild subscription. The Emlyn Williams readings also wavered slightly.

**Estimates for Last Week**  
Keys (C Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top price; (\*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (73d wk) (C-\$4.80, 1,012; \$26,874) (June Havoc). Over \$13,000 (previous week, \$14,000).

"Call Me Madam," Imperial (70th wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Slightly under \$43,000 (previous week, \$48,400).

"Cleopatra," Ziegfeld (9th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Repertory of Shaw's "Caesar and Cleopatra" and Shakespeare's "Antony and Cleopatra" had some unsold tickets at the midweek matinee and at one evening performance, grossing nearly \$58,200 (previous week, \$59,500).

"Constant Wife," National (11th wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Approached \$20,200 (previous week, \$22,000).

"Desire Under the Elms," ANTA Playhouse (5th wk) (D-\$4.50; 925; \$27,000). Almost \$7,200 (previous week, \$10,900); closing, Sunday night (24).

"Dickens Readings," Golden (2d wk) (D-\$4.80; 776; \$19,195) (Emlyn Williams). Nearly \$11,300 (previous week, \$11,600).

"Fourposter," Barrymore (17th wk) (C-\$4.80; 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Almost \$23,600 (previous week, \$24,700).

"Gigi," Fulton (13th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Just topped \$19,100 (previous week, \$20,900).

"Guys and Dolls," 46th St. (65th wk) (MC-\$6.60; 1,319; \$43,804). As always, \$44,400.

"I Am a Camera," Empire (12th wk) (CD-\$4.80-\$6; 1,062; \$24,908) (Julie Harris). Approached \$22,970 (previous week, incorrectly reported; actual gross was just under \$23,600).

"Jane," Coronet (3d wk) (C-\$4.80-\$5.40; 1,027; \$30,000) (Edna Best, Basil Rathbone). Bettered \$18,500 (previous week, \$20,200).

"King and I," St. James (47th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Back to absolute capacity, over \$51,700 (previous week, with the two leads out ill, \$51,500).

"Moon Is Blue," Miller (50th wk) (C-\$4.80; 920; \$21,586) (Bar-

bara, Bel Geddes, Donald Cook, Barry Nelson). Just a whisker under \$17,400 (previous week, \$19,300).

"Paint Your Wagon," Shubert (14th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Almost \$36,500 (previous week, \$41,000).

"Pal Joey," Broadhurst (7th wk) (MC-\$6.60; 1,160; \$39,602). Clean at all times again, with a party commission limiting the take to \$39,700 (previous week, \$38,300).

"Point of No Return," Alvin (10 wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Bond). Over capacity again at \$38,000 (previous week, \$38,200).

"Remains to Be Seen," Morosco (19th wk) (D-\$4.80-\$6; 912; \$25,700). Trifle under \$14,900 (previous week, \$16,800).

"Shrike," Cort (5th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Nearly \$26,000 (previous week, \$26,200).

"South Pacific," Majestic (148th wk) (MD-\$6; 1,659; \$50,180) (Martha Wright, George Britton). Slightly under \$43,200 (previous week, \$44,800).

"Stalag 17," 48th Street (41st wk) (C-\$4.80; 912; \$21,547). Nearly \$14,300 (previous week, \$14,600).

"Top Banana," Winter Garden (16th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Almost \$45,800 (previous week, \$47,600).

"Two on the Aisle," Hellinger (31st wk) (R-\$6; 1,527; \$49,563) (Bert Lahr, Dolores Gray). Topped \$23,000 (previous week, \$25,500); closing March 15, to tour.

"Venus Observed," Century (15 wk) (CD-\$4.80-\$6; 1,645; \$42,000) (Rex Harrison, Lilli Palmer). Opened Wednesday night (13) to four favorable notices (Chapman, News; Coleman, Mirror; McClain, Journal-American; Pollock, Compass) and four unfavorable (Atkinson, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Watts, Post); first six performances approached \$27,700, plus about \$9,000 for two previews.

**OPENING THIS WEEK**  
"Dear Barbarians," Royale (C-\$4.80; 1,035; \$27,000). Gant Gailther production of play by Lexford Richards; capitalized at \$50,000, cost about \$24,000 (excluding a small tryout deficit and \$8,000 in bonds and deposits) and can break even at around \$11,000 gross; tryout reviewed in VARIETY, Feb. 13, '52; opens tomorrow night (Thurs.).

"Mrs. McThing," Beck (CD-\$4-\$5.50; 1,214; \$32,000) (Helen Hayes). American National Theatre & Academy production of play by Mary Chase; cost about \$18,000 and can break even at around \$10,000; engagement limited to two weeks; tryout reviewed in VARIETY, Feb. 6, '52; opens tonight (Wed.).

# 'Bell' Wow \$28,009, Cincy B.O. Record

Cincinnati, Feb. 19. Rosalind Russell and Dennis Price, co-starring in Shepard Traub's touring edition of "Bell, Book and Candle," cracked the straight-play record at the Cox Theatre here last week, chalking up a \$28,009 gross for eight performances at \$4.31 top. Previous straight-play mark for the 1,370-seat house was \$26,136, set by "Harvey." Cornelia Otis Skinner with her one-woman show, "Paris '90," is current at the Cox.

# Olivia 'Candida' 18 1/2 G In Rising Pitt Week

Pittsburgh, Feb. 19. Olivia de Havilland in "Candida" did a fairly good \$18,500 last week at the Nixon, mostly on the star's personal draw. Show got mixed notices and started slowly, but built with each performance and ended with enough to show a satisfactory profit on the engagement.

Berry Kroeger opened in the role of Burgess but was replaced Tuesday night (12) by Bramwell Fletcher, and reports on the latter's performance as the heroine's father were excellent. Kroeger had turned in his notice some time ago in order to undergo a throat operation.

Nixon is currently dark and will probably stay that way until "Member of the Wedding" arrives March 17.



## Plays Abroad

### Here's to Us

London, Feb. 12.

Neville and Peggy Armstrong production of comedy in three acts by Shirley Quinn. Directed by Basil Ashmore. Setting, Kenneth Lawson. At New Bolton's Theatre Club, London. \$150. Cast: Bruce McAllister, Archie Duncan, Howard Todd, Orla Pooley, Kit Tremaine, Helen Horton, Philipa Root, Anna Turner, Francis Drinkwater, Robert Beatty, "Chick" Crouse, Lionel Merton, A. Stranger, David Hutchison.

This easy-going comedy, with Jennings toward farce, is enlivened by bright dialog, somewhat forced but amusing situations and some very good acting. It is an encouraging start for the new management at this club theatre. Although it will do well for its limited season, this may not be strong enough to overcome the opposition if it moves to the West End. Shirland Quinn has brought together a bunch of rather unlikely people and put them into an equally unlikely situation. That matters little as she succeeds in keeping the run moving and the interest sustained.

Jelen Horton, an unbusinesslike business agent for authors and writers, is heavily in debt and having "temporarily borrowed" some of her client's royalties. She is persuaded by her lawyer to take a lodger. At that moment Robert Beatty appears, having been thrown out of his club. A deal is made whereby he has the apartment by night and the girl has it by day. Inevitably, romantic complications follow, but it doesn't end in the conventional way.

Basil Ashmore's slick direction gives the production pace and gets the lively and boisterous as the lodger while Miss Horton combines charm and vivacity as the femme agent. David Hutchison, who doesn't appear until the third act, comes across with a rollicking contribution. Orla Pooley is appropriately staid as the lawyer while Archie Duncan raises a few chuckles as a very Scottish janitor. Anna Turner clicks in a smaller role as the other girl. Lionel Merton is suitably voluble as the agent's erring husband. *Myro.*

### Das Verlorene Lied

(Lady in the Dark)

Berlin, Feb. 8.

Ralph Lothar production of musical comedy in two acts by Moss Hart. Music by Kurt Weill. Lyrics by Walter Kasper. At Theatre Am Nollendorf Platz, Berlin, Feb. 7, 52; \$3 top. Cast: Brooks, Kurt Weillmann, Lisa Bowers, Maria Miller, Lisa Elliott, Vera Salvotti-Stroom, Fritz Forster, Uly Streich, Randy Curtis, Harald Sewade.

The first Berlin production of a Broadway musical premeared at the Theatre Am Nollendorf Platz when Ralph Lothar presented Kurt Weill's "Lady in the Dark." With Swedish chirper Vera Salvotti-Stroom as Lisa Elliott. Weill, who was born some 50 years ago in the city of Dresden, until 1933 had been very active in Berlin show biz with his works in all leading houses. It is unfortunate that Weill was not around Berlin in the last few weeks to supervise the production of "Lady," because a couple of important factors were involved in case the production was not so good, and that is just what it was.

That the musical is a good one which could go for a long run and make a few marks has already been demonstrated by its Broadway success, in pictures and on the German legit stage at Kassel last year. The Berliners expected "Lady" to be socko and the morning papers were all a bit disappointed at the production here. Taking into consideration that this was a "first time" for any Berlin company to produce musical with numerous changes in scenery, Tin Pan Alley songs and spectacular dance numbers, hardly anyone expected to see a great Broadway version. However, it is doubtful if anyone expected to see such a abortion as performed on "Lady" last night.

The main weakness was the supporting cast. Some people were actually lost on the stage with the chorus girls constantly turning their heads around to see where they were. The dancing girls were anything but graceful, and the boys were not much better.

The leading lady, Miss Vera Salvotti-Stroom, was vivacious enough but lacked the personality to pull the whole cast through. She was much better in the dance scenes,

especially the "Jenny" number than as Miss Elliott, the woman. There is no reason why this career gal could not have been dressed in a plain business suit without looking repulsive as she did at the Nollendorf Theatre production.

The failure of this, the first Berlin production of a Broadway musical, nixes the chances of another such production in the near future. The Berlin version of "Lady in the Dark" did not help the prestige of Weill (one paper said Weill had become too "Americanized") nor Broadway. It makes the second Broadway musical to get unfavorable reviews from "Lehloha," with the first one, "Oklahoma," with the Broadway cast, got mixed reception but much of blame for the poor reviews was credited to the language barrier. *Bill.*

### L'oro Matto

(Money Madness)

Zurich, Jan. 22.

Schauspielhaus production of comedy in two parts by Silvio Giovannetti. German adaptation, Marianne Wenzel. Directed by Werner Kraut. Set by Hans Meyer; choreography, Rosa Strehler; technical director, Ferdinand Lange. At Schauspielhaus, Zurich.

This play by Italian newspaper critic and playwright Silvio Giovannetti from Milan is one of the most unusual comedy yarns seen in recent years. It has good U.S. chances, with an outlook for Hollywood. Novelty lies in the fact that every player has an "understudy," symbolizing his thoughts which are often contrary to his acting and reveal his real way of thinking. This is highly amusing and, as play only last two hours, it never gets dull. Lines are sharp and witty, proving the author's know-how on stage dialog.

Plot concerns an elderly antique dealer who only worships one thing in life—money. Aided by his beautiful young wife, he carries on dubious money transactions, smuggling foreign coin and jewelry out of the country, backed by another questionable financier. When his wife gets caught at the border, loaded with money and jewels, he and his partner work out a plan to make it appear as if his wife had walked out on him with a lover and stolen the money from him. Although tortured by jealousy and the inevitable result of being ridiculed as a deceived husband, he consents just to save his money which is even more important to him than his wife.

The Schauspielhaus performance, obviously inspired by Giorgio Strehler's production at the Piccolo Teatro di Milano where it was worldpremiered, is a real stand-out. Werner Kraut's direction is masterful, marking this as one of the most memorable legit events of this season. All the players are frustrate from the stars down to the extras. Major parts are brilliantly taken by Kurt Horwitz, Ernst Ginsberg, Anneliese Roemer and Rolf Henniger. One set, unchanged throughout the play, by Hannes Meyer is excellent. Special credit is also due to technical director Ferdinand Lange. *Mezo.*

### New Songs, Choreography

Slated for 'Three Wishes'

Boston, Feb. 19.

A new song, a solo for Anne Jeffreys, to be spotted in the first act of "Three Wishes for Jamie," is being written by Ralph Blaine and will probably be ready late this week. It's not yet titled. Another number, "Magic Tree," previously taken out because it wasn't suitably placed, is being put back in a more likely spot this week. It's a solo for John Raitt.

Major revisions in the Albert and Arthur Lewis production are in the choreography, however, with Herbert Ross supplying a number of new routines. He joined the show here last week, taking over for Eugene Loring and Ted Cappy. Meanwhile, Abe Burrows is continuing to take minor book revisions, besides handling the staging.

"Jamie" closes its engagement next Saturday (23) at the Shubert here, after which it goes to Philly for two weeks prior to its scheduled March 21 preem at the Helinger, N. Y.

### 'Okla.' \$25,600, M'w'kee

Milwaukee, Feb. 19.

"Oklahoma," playing a repeat engagement last week at 1,496-seat Davidson here, grossed a passable \$25,600.

The Theatre Guild production is at the Hartman, Columbus, all this week.

## Phyllis Anderson Shift To MCA Keys Script Hypo

Shift next week of Phyllis Anderson, script head for the Theatre Guild, to the play department of Music Corp. of America, is part of a wholesale expansion program planned by the agency. Phyllis Blum Jackson, formerly with the story departments of Columbia and Metro, was hired by MCA last week and additional personnel will be engaged for the department if likely prospects can be found.

Enlargement of the play department has been planned for some time by Kay Brown, MCA play head, and was recently approved by Lew Wasserman, agency president. Idea is that scripts and writers are the key factor in all branches of show biz, and that any agency with a strong staff in that department should be in a strategically advantageous position.

Besides being script head for the Guild, Miss Anderson was associate producer on the Guild's production of "Come Back, Little Sheba," and she has been particularly identified with the work of young authors. Before joining the Guild she was head of the drama department at Erskine College, Boston, and then had a similar spot at Radcliffe.

## 'Long Watch' So-So \$7,500, 4-Time N. Haven Tryout

New Haven, Feb. 19.

Preem of "The Long Watch" at Shubert last Thursday-Saturday (14-16) drew only a mild b.o. response. At \$3.60 top, the gross reached \$7,500 for four performances.

House is dark this week for rehearsals of "Flight Into Egypt," opening next Monday (25) for a week's stand. Ballet Theatre does a single day, two-performance, stopover Sunday, Mar. 2.

## Current Road Shows

(Feb. 18-Mar. 1)

"Autumn Garden" (Fredric March, Florence Eldridge)—Gayety, Wash. (18-23) (closing).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—American, St. Louis (18-23); Great Northern, Chicago (25-1).

"Candida" (Olivia de Havilland)—Cass, Detroit (18-23); Hanna, Cleveland (25-1).

"Cocktail Party" (Dennis King, Estelle Winwood, Julie Hayden)—Erangler, Chicago (18-23); Cass, Detroit (25-1).

"Curtain Going Up" (tryout)—Forrest, Phila. (18-1) (reviewed in VARIETY this week).

"Darkness at Noon" (Edward G. Robinson)—Biltmore, L.A. (18-1).

"Flight Into Egypt" (tryout)—Shubert, New Haven, (24-1).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Detroit (18-1).

"Guys and Dolls"—Memorial Auld, Canton (18-20); Paramount, Toledo (21-24); Shubert, Chicago (28-1).

"Long Watch" (tryout)—Plymouth, Boston (18-1) (reviewed in VARIETY this week).

"Member of the Wedding" (Ethel Waters)—Edison, Milwaukee (18-23); Murat, Indianapolis (25-27); Hartman, Columbus (28-1).

"Merry Widow"—Shubert, Phila. (18-1).

"Mister Roberts" (Tod Andrews)—Paramount, Phoenix (18); Paramount, Tucson (19); Plaza, El Paso (21); Auditorium, San Angelo (23); Texas, San Antonio (25); Paramount, Austin (26); Melba, Dallas (27-28); Majestic, Fort Worth (29-1).

"Moon Is Blue" (2d Co.)—Harris, Chicago (18-1).

"Moon Is Blue (3d Co.)—Hanna, Cleveland (18-23); Cox, Cincinnati (25-1).

"Oklahoma"—Hartman, Columbus (18-23); Palace, Youngstown (25-26); Palace, South Bend, Ind. (27-28); Keith's, Grand Rapids (29-1).

"One Bright Day" (tryout)—Playhouse, Wilmington (28-1).

"Paris '90" (Cornelia Otis Skinner) (tryout)—Cox, Cincinnati (18-23); American, St. Louis (25-1).

"Rose Tattoo"—KRT Theatre, Des Moines (18); Omaha, Omaha (20); Orpheum, Kansas City (21-23); Phipps, Aud., Denver (26-27); Capitol, Salt Lake City, (29-1).

"South Pacific" (Janet Blair, Webb Tilton)—Shubert, Chi. (18-23); Aud., St. Paul (25-26); Lyceum, Minneapolis (27-1).

"Student Prince"—Blackstone, Chicago (18-1).

"Three Wishes for Jamie" (Anne Jeffreys, John Raitt) (tryout)—Shubert, Boston (18-1) (reviewed in VARIETY, Feb. 6, '52).

## 'ELEKTRA' IN PULSING RETURN TO MET OPERA

Richard Strauss' "Elektra," not done at the Met since the 1938-39 season, had a stirring revival at the Broadway opera emporium Monday night (18). Cast for the stark, vivid drama of classic murder, hate and revenge was well chosen, able to hold its own in the main against the powerful, angry music in the orchestra pit.

Astrid Varnay proved an imposing Elektra, with a stentorian, ringing soprano and powerful stage bearing. Elisabeth Hoengen made a startling re-creation of the be-deviled, murderous queen, Klytaemnestra. Walburga Wegner was a little less effective as the weaker sister, Chrysothemis. Set Svanholm and Hans Hotter had the relatively lesser roles of Aegisth and Orest, respectively.

The opera isn't a pleasant one, nor the music pretty, in the conventional sense. But the work is vivid theatre, when well done, as it was Monday. Fritz Reiner whipped proceedings up manfully with this batoning in the pit, keeping the opus at a pulsing pace. *Bron.*

## Philly Tent

Continued from page 57

joker in the proposal is the fact that the fire code prohibits erection of a tent for more than 30 days. Although aimed primarily at visiting circuses and carnivals, no tent theatre season could open with an assurance of only 30 days.

One of the four proposals came from Theron Bamberger, who had originally planned to put on tent shows in the park for himself. Bamberger proposed a 12-week season, with a \$2 top for evenings and a \$1.50 top for matinees. As an alternative, he offered to manage the project for the Commission at an equitable salary.

St. John Terrell, who runs the Lambertville Music Circus, in near-by Lambertville, N. J., proposed an eight-week schedule (July and August) with seats at \$1 and \$1.50. He also proposed holding shows at the Dell after the close of the season.

Hedgerow Theatre, of Rose Valley, Pa., offered to put on productions at \$1.15 and 85c scale. Under this plan, Hedgerow would be paid \$4,000 weekly. The fourth proposal came from George Schaefer, artistic director of New York City Theatre Co., who offered to stage the shows for a stipulated weekly salary.

## 'Garden' \$17,300, Wash

Washington, Feb. 19.

Fredric March and Florence Eldridge did a fair \$17,300 for their first stanza in "Autumn Garden" at the Gayety Theatre last week. They are expected to better the figure during this second and last season.

Lillian Hellman drama ends its tour here Saturday night (23).

## Future B'way Schedule

(Theatre indicated, if set)

"Dear Barbarians," Royale, Feb. 21.

"Women Of Twilight," Plymouth, March 3.

"Paris '90," Booth, March 4.

"Golden Boy," ANTA Playhouse, March 12.

"Curtain Going Up," March 6.

"Flight Into Egypt," Music Box, March 13.

"One Bright Day," Royale, March 19.

"Long Watch," Holiday, March 20.

"Three Wishes For Jamie," Helinger, March 21.

"Crass Harp," Beck, March 27.

"Don Juan in Hell" (return), Plymouth, March 30.

"How to Fly with One Feather," late March.

"Danger Signal," late March.

"Salt of the Earth," April 3.

"Dedee and the Brave," early April.

"Of Thee I Sing," week of April 13.

"Candida," April 14.

"Circus of Dr. Lao," ANTA Playhouse, April 16.

"Brass Ring," Lyceum, mid-April.

"Fire Sale," week of April 21.

"Josephine," April 29.

"Of Thee I Sing," May 1.

"Wish You Were Here," Imperial, mid-June.

## Dramatists Workshop

In Impressive Debut

With 'Starfish' Session

Workshop showing last week of William Noble's "Starfish," the initial such project by the Elinor Morgenthau New Dramatists Workshop, was even more successful than anticipated, according to those present. Audience of about 450-500, including numerous names from Broadway production circles, attended the sessions on Tuesday and Wednesday nights (12-13) at the Palm Garden, N. Y.

The audiences, specifically excluding drama critics, appeared to take the affair with utter seriousness. Nearly everyone present turned in a card containing script comments, and a number of lengthy letters with detail observation and opinion were received in the ensuing few days.

The workshop production, without scenery or costumes, was rehearsed three weeks under the direction of Felix Jacobovics, and involved an all-Equity cast including Maury Tuckerman, Dorothy Jolliffe, Patricia Jenkins, Helen Donaldson, Eunice Anderson, Jack Klugman, Amelie Barleon, Adele Forti and Ray Boyle. General manager for the showing was Halsey Melone, with Tuckerman stage manager, and Peggy Pope and Norma Stewart assistants. Staff for the New Dramatists Committee included Michaela O'Hara, director, and Eugene Lerner, Melone, Beverly Rittner and Barry Wharton.

Next on the workshop schedule will be Melone's "KG," to be presented March 12-13, with John Marley staging. Tentatively slated after that is Theodore Apstein's "The Illusion," directed by Peter Fry.

## Equity-Barn

Continued from page 57

with a full company, which would presumably be prohibitively expensive, the star could play only alternate weeks.

On the basis, it's figured, the top Hollywood names would be little inclined to sign for strawhat tours, since their potential earnings would tend to be cut in half. The only alternative would be for the stars to raise their terms, which are already generally agreed to have reached a limit.

### Salary Increase

Equity also served notice on the SMA committee last week that it wants an increase in the minimum actor salary from \$50 to \$60 week. Such a boost would have little practical effect on the larger solo spots, it's claimed, since nearly all of these already pay over scale for all except apprentice promotions. However, the added expense might be a key factor to the secondary corncribs, which would presumably have to close or go back to non-Equity status.

An Equity suggestion that strawhat managements be held responsible for obtaining board for resident or contract players at what they (the managements) have indicated are prevailing rates, or pay the difference to the actor, will probably be opposed by the barn operators. However, it's privately observed that if such a ruling should be applied the managements would simply refuse to quote rates or would specify ones that were safely high.

The SMA reps submitted several proposed rules changes of their own. One would permit smaller barns to make exceptions in the 70-80 ratio of Equity and non-Equity players employed. It's suggested that a special committee be formed to decide such cases.

Apparently with the idea of avoiding repetitions of last son's contractual walkout by Margaret O'Brien, at that time not an Equity member, it's proposed that a clause be added to all contracts specifying that the actor is a member of the union in good standing. The managers also asked that the regulations be modified to permit a letter of agreement or a wire from an actor's agent accepting an engagement be filed with the union and constitute a binding deal.

Violinist Joseph Szigeti left for a nine-month tour of Europe last night (Tues.). He'll be back for an extensive American tour in mid-November.

## SUMMER THEATRE

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# Literati

## Ray Brock's 'Expose'

Back from a book-writing stint in Bermuda, Ray Brock planned mid-west last week for lectures, TV and radio in Chicago, Colorado and Oklahoma. En route he'll work on his book covering the FBI.

While in Bermuda, Brock wrapped up "Blood, Oil and Sand," for April publication by World, down for 10,000 copies in first printing. Tome reportedly will name names and things responsible for the "threatened debacle" of the U. S. and its allies in the Middle East.

## Cincy Enquirer Sold

Long-rumored purchase of the Cincinnati Enquirer, morning and Sunday paper, by the Cincinnati Times-Star, weekday p.m. sheet, took official form Thursday (14), with signing of agreement in Washington. American Security & Trust Co., in that city, is trustee for John R. McLean estate, Enquirer owner. Purchase price was reported as approximately \$7,500,000, and does not include the Enquirer building.

Transfer is subject to court approval and action was filed Friday in U. S. District Court in Washington.

Hulbert Taft, Times-Star publisher, stated that some months may pass before the deal is approved, and that he plans for both papers to continue their separate news and business staffs, but that the Enquirer will be moved into the Times-Star's modern building and plant.

## 'H'wood, USA,' A Guide to Fix

"Hollywood, U. S. A. (from Script to Screen)," (Vantage, \$3.50) represents a thoroughgoing and well-organized guided tour of filmmaking, acquainting the onlooker with the assorted and interdependent crafts and professions in transplanting an idea to screen imagery. Alice Evans Hughes authored the work, drawing from her role of women's clubs rep of the Motion Picture Assn. of America, plus an apparent abundance of research and inquiry.

Clearly and simply, Mrs. Hughes conveys the responsibilities of the producer through to editing, musical scoring and the critic's final evaluation. Wider coverage of thespian artistics and color photography might have provided further insight for the reader. But nonetheless it rates as a valuable asset for students on the prowl for the creativeness and mechanics in

film production. Foreword is by Will H. Hays. Gene.

## Teenage Book on Radio

A new teenage book about what goes on behind the scenes in radio will be published this fall by Longmans-Green. It's by Pearl Bucklin Bentel, former continuity head at WWSW in Pittsburgh and a writer of "Happiness Ahead," a daytime dramatic series that used to be carried by WCAE in that city.

The author's agent, Betty J. Russell of Chicago, once went to New Brighton, Pa., high school with Mrs. Bentel, and hadn't seen her in all the intervening years. Then one day, while on a visit to Pittsburgh, she heard a WCAE program penned by Mrs. Bentel, and persuaded her to write a tome for young people about the inside of the broadcasting business.

## Brotherhood Week Kit

Special publicity kit has been prepared by the Newspaper Committee for Brotherhood Week to help various publications push observance of the week. This year it will be held Sunday (17) through Sunday (24) and will be keyed around the need of sharing civilian blood with the U. S. Armed Forces. Edited by Frederick Wolman, of the N. Y. World-Telegram & Sun's staff, the kit contains editorials, cartoons, statements and story suggestions. Brotherhood Week is sponsored by the National Conference of Christians & Jews and was founded in 1934. It's anticipated that more than 6,000 communities throughout the world will participate in the event.

## Science Fiction Contest

Shasta Publishers and Pocket Books, Inc., are joining in a contest to uncover new talent in science-fiction writing. First prize will be a \$4,000 grand award for the best novel in the field submitted to Shasta by Aug. 31.

A still undetermined number of \$2,500 awards will be made to runners-up. Preferred manuscript length is 60,000-100,000 words.

## CHATTER

King Vidor's autobiography, "A Tree Is a Tree," will be published by Harcourt Brace.

William H. Conlan, VARIETY mugg in U. S. zone of Berlin, turns to N. Y. next month.

Saul Carson appointed radio-TV editor of the N. Y. Compass, as of Monday (18). He resigned his New Republic post.

Sam Klayman closed a deal with King Features for another series of films based on the newspaper strip, "Jungle Jim."

London correspondent of the Sunday Graphic, H. Maclear Bate, has authored "Report From Formosa" for Dutton's in April.

N. Y. Times' European press chief Drew Middleton is having his "Defense of Western Europe" published by Appleton in April.

With Ernest Lehman called to the Coast on a Paramount writing stint. Time's new pix critic, Ezra Goodman, has subtlet his 55th st. apt.

Agnes Underwood, city editor of the L. A. Herald and Express, was presented with the Golden Flame Award by the California Assn. of Press Women.

Lester Fraskins and Barney Slater, authors of the screenplay, "It Grows on Trees," rewrite it as a novelette and sold it to Cosmopolitan mag.

Ed Sullivan is profiled by Richard B. Ghegan as "TV's Miracle Man" in Coronet for March. Mag also has a picture story on "New Stars Over Broadway."

S. N. Behrman's "Duveen," which appeared as a six-part profile of the famed art dealer in the New Yorker last fall, is due from Random House presses next month.

Lowell Bennett left post as chief of Berlin public relations branch of office of S. H. H. Commission for Germany, then assigned to Nuremberg as public affairs officer.

"The Glob," a story of evolution for moppet readers, penned by Walt Kelly, creator of the "Pogo" comic strip, and John O'Reilly, of the N. Y. Herald Tribune, has been published by Viking Press.

The Mary Martin edition of Tolstoy's "The Kingdom of God Is Within You" being rushed into second printing, March 4, by L. C. Page & Co., after selling out within three months of issuance.

Viking this month releases "A History of Jazz in America" by Barry Ulanov, editor of Metro-nome, and "Grand Right and Left," comedy-of-manners novel by Louis Kronenberger, drama critic of Time mag.

Denise McCluggage, formerly of

the San Francisco Chronicle, has joined the women's feature staff of the N. Y. Herald Tribune, but continues to write New York personality stories and interviews for the Chronicle.

"Eidolon," first novel by J. David Stern, former owner-publisher of the Philadelphia Record and N. Y. Post, will be issued March 20 by Julian Messner. Book is a science-fiction fantasy dealing with a newspaper publisher, reporter and scientist.

Ralph Dietrich, ex-RKO and 20th-Fox film producer, has named his new Palm Springs hostelry Random House, and has invited RH prexy Bennett Cerf, now vacationing in nearby La Quinta, Cal., to o.o. the hotel of the same name.

George F. Gaal, longtime VARIETY mugg in Frankfurt, and also with the United Press there, now in the U. S. under the Displaced Persons Act, with an eye to acquiring American citizenship. His mother still resides in Hungary. Gaal connecting with UP in N. Y.

Babette Deutsch, who teaches modern poetry at Columbia Uni., has authored "Poetry in Our Time" for Holt publication in April. Same pub also bringing out "Fabulous Bawd: The Story of Saratoga," by Mel Helmer, who does "My New York," syndicated column for King Features. Holt also publishing a Hollywood novel by Stephen Longstreet, "The Beach House," in May.

Irving T. Marsh and Edward Ehre have edited their 8th edition of "Best Sports Stories" (1952), with the aid of Frank P. Adams, John Chamberlain and Quentin Reynolds as judges, and Dutton is publishing in May. Marsh is asst. sports ed of the N. Y. Herald Tribune, and Ehre teaches English at Port Washington (L. I.) High School.

## New Acts

Continued from page 54

Wang in public favor, although his style leans slightly more to the macabre.

Marceau offers a two-hour program of varied quality commencing with depiction of the everyday things of life—walking, mounting stairs, cycling, riding, he wing wood, foot racing and a hobby, inexperienced tightrope walker. The best of the half is a presentation of adolescence, maturity, old age and death conveyed within a matter of seconds through facial and physical maneuvers. In some of the items Marceau is assisted by Gilles Segal, who also scores an individual success as a frustrated watchmaker.

The second portion of the entertainment consists of character sketches of Bip, a clown with whom the artist's name is associated on the Continent. As a pseudo-blind beggar cherishing the gift of a ring, then handing it over to a genuinely afflicted vagrant, he conveys cunning, gloating and penitence. He prances as an amateur painter, a guest at a party, a stampee in a subway, a tragedian and a sea-sick passenger with impeccable artistry. There is all the humor and pathos blended in the clown's personality, and the artist leaves no effect unexploited. Clem.

## ROMA PRIMA

Dance

7 Mins.

Leon & Eddie's, N. Y.

Roma Prima, Viennese import, has an act which mixes exotic and ballet terping. In its present state it's for specialized situations.

Miss Prima is a well-built looker, shows lithe movements and a flair for interpretative work. Jose.

## RAY HYSON

Songs

12 Mins.

One Fifth Ave., N. Y.

Ray Hyson, with polished pipes and meretricious projection, can penetrate large rooms as well as intimacies.

Hyson's magnum opus, at show caught, was an ambitious "Soliloquy" from "Carousell," which he delivered with feeling and showmanship. He has a good song catalog and can handle assignments in plushy as well as mass spots. Jose.

## ARGO & FAYE

Songs

10 Mins.

Leon & Eddie's, N. Y.

Argo & Faye are a new terptwain who pound out some promising choreography. This good-looking couple have a good base for an act than can take them into cafes and vaude. They're still to develop some flashier routines that will excite rapturous applause.

The male is a good solid hoofing at times. Girl is proficient but lacks the color that could help the pair make a deeper dent. Turn is well-dressed and has good musical background. Jose.

# SCULLY'S SCRAPBOOK

By Frank Scully

Though I am fairly tall, I admit I can't see above my own head, and so, due to this limitation, I can't see royalty. I mean I can't see them as a race apart. Like Shylock, if you prick them do they not bleed?

The same limitation on my part applies to stars of stage, screen, radio and television. There are exceptions of course. Elizabeth Taylor and Elizabeth II are two outstanding examples of youth being served.

Pageantry plays a large part in all their lives, and many hard-working people behind the scenes make a living out of keeping these shows alive. That probably is more true of London than Hollywood, but not much.

Hollywood royalty is admittedly new blood, whereas the royal courts, notably London, are the last remaining strongholds of what used to be called bluebloods. This, of course, today is nothing more than a figure of speech. There is only one kind of blood, though it has four types, and none of it is blue. It is quite possible to match an Aryan king's blood with blood from a Zulu slave and save the king's life with it, whereas the king's own brother might have a blood that would kill him. Though this is a fact of science, it probably will take hundreds of years for it to be accepted on social levels and may never reach those whose mission it is to perpetuate the idea that royalty is a race apart.

## Wee Georgie Wood Vs. Wee W. Pegler

But just because it's being contended that they are not a race apart is no reason for portraying them as something less than dirt. The current prince consort, for instance, has proved himself a singularly gracious fellow in a very trying spot. Recently portrayed by Pegler as "the dumb Duke of Edinburgh," protocol offered him no weapon with which to strike back personally, but he had his defenders nevertheless.

Wee Georgie Wood wrote a piece in News Of the World defending the Duke's silence as a virtue and explaining that in welcoming Sinatra, Gardner, et al., to a charity performance he was not going out of his way to approve of their way of life. If Pegler had performed, the Duke would have welcomed him in much the same manner.

Wee Georgie had done this once before when Bob Considine saw fit to play fast and loose with the Duke. On both occasions the Duke wrote Wee Georgie a letter of thanks and in his most recent handwritten communique was warm as well as gracious in his expression of gratitude. I saw the letter at Floyd Christy's in North Hollywood last week. He had gathered some old vaudevillians, notably Wee Georgie, Owen McGivney and Tessie O'Shea. The letter was well written, literate, and highly legible, which can hardly be said of many people on any level including professors of English literature.

Only the day before I had run into Dennis Hoy on the Par lot where he was playing in "Caribbean Gold." I hadn't seen him in 20 years and invited him up to tea, which he gladly accepted. He was telling me of an experience in Australia, which shows how actors, as well as royalty, must be ever on the alert.

A reporter asked him what he thought of the Australian accent. This was one of those trick questions that could easily end in picket lines. Hoy, being half Irish and half Russian, isn't dumb in any direction, so he parried the question by saying as far as he could hear the Australians spoke the King's English and what was good enough for the King was good enough for him.

## The King's English Imported?

Now it so happens that the royal family does speak an English more Australian than Oxford, and this was notably true of the late King George VI. All of the family was trained in breath control and articulation by an Australian teacher, and because George VI stuttered he had more training than the rest of them. Thus his accent was more Australian than the others. Hoy demonstrated to me the difference between Australian, Oxford and Cockney accents. Of the three the Australian is nearest the American and all of them, after all, are just local issues to a Sauerian ambassador like me.

Almost anybody who frequents top niteries could claim a higher average of royal friends than I could, since it has been my lot to meet most of the great on the downbeat. This included King Carol of Roumania and his cuties, and Grand Duke Alexander and his lone-liness.

I have never met the Great Lovers, which in itself is a distinction, but I never could understand why an empire tottering under changing world conditions and anxious for all the American help it could get would consistently give an American girl the brushoff because their King wanted to marry her. You could hardly get a more typical American, since she was attractive, rich and divorced.

The fact that she and the King, who stepped down from his throne to marry her, are still together after 15 years, may take some of the latter-day American character off this alliance, but it should be a cause for approbation in circles where the old order still obtains. Incidentally, it is pretty ironical that a British King had to quit his job because he wanted to marry a divorcee when it was a British king who established the right to marry and divorce at will and set himself up as the head of the church, the same church the present royal ruler heads.

## Walker Ribs a Queen

Jimmy Walker once told me that while he was decorating Queen Marie of Roumania, she told him to be careful. The Queen was a pioneer among royalty to see that by stooping to the hotdog-level of the American way of life, tottering crowns in Europe could be secured. An ample-bosomed matron, her warning was justified. Jimmy pinned the medal on her, murmuring, "It would be an honor to stick a Queen!" The story gets more ribald from there on, but I don't intend to detail it.

Stepping down a peg from royalty to nobility, I once had occasion to be entertained by Lord Halifax at a supper party in the outskirts of Washington during the war. All I remember of it now is that there were hundreds of people there, and a table was reserved exclusively for His Lordship, His Muggship, and two lovely gals. It was a buffet supper, and Halifax most graciously carried my food to the table because, though I am no acrobat, I walk on my hands (I use elbow crutches.) When we sat down I saw that he had a shriveled hand, so I cut his meat.

This to me is what civilization is all about. We're all handicapped in one way or another, and it's our job to help each other over difficult situations where one or the other may by God's providence be more able to handle that situation than another. This doesn't make anyone any better than anyone else, and I don't believe it's been good for the human race to allow itself to be saddled with any ideas to the contrary. Europe has blown hot and cold on the royal idea over centuries, and merely because the British have held on longer than any other nation means just that and nothing more.

Their interest in show biz is better than average, and it is not to be forgotten that the dead monarch saw an American perform "South Pacific" as one of his last acts before he joined his ancestors. That Elizabeth and Philip will ever get down to "Liz and Phil" among headline writers I doubt, but I wouldn't be surprised if after a suitable period of mourning they made a tour of the U. S. and included the magic land of make-believe in their itinerary.

To us Irish, all descended from kings, we wish them good health with a minimum of turmoil to mar their reign. It's an expensive way to run a country, but the British like it that way, and if this is a free world, let's prove it by being as tolerant of the other guy's frailties as we hope he is of ours.

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Ace writer Don Newell knew all the facts about Paula's murder... So he turned the murder into a great TV show... and became Murder Suspect No. 1... in this tense, frightening story of superb suspense by one of TV and radio's top writers.

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## Broadway

Barry Gray to Israel on a holiday next month.

Wally Jordan, head of the William Morris agency's radio-TV dept., bedded by virus.

Loew's State manager Sam Pearlman in Caledonia Hospital, Brooklyn, for ulcer treatment.

Stage Managers Club cocktail-partying William Ross, org's first prez, in the ANTA Playhouse lounge.

Director-producer William Wyler trekked back to the Paramount lot after two weeks of homeoffice confabs.

Virginia Davis leaving for Florida Sunday (24) for a week of singing dates at Boca Raton, Palm Beach, etc.

James Sauter has been appointed radio and TV chairman of New York City's Red Cross 1952 \$6,700,000 March campaign.

Jack Forrester, ex-show biz, now head of World Commerce in Paris, sailed back on the Queen Mary with his boss, Frank Ryan.

Champagne supper party last night (Tues.) at Bruno's new Pen & Pencil for Dorothy Lamour before her opening at the Roxy.

Claire Bloom, who costars with Charles Chaplin in the recently completed "Limelight," sailing home to London today (Wed.).

Euan Lloyd, publicity chief of J. Arthur Rank's General Film Distributors, due in from London next week on his first trip to the U. S.

Eddie Cantor's becoming grandfather of a boy yesterday (Tues.) was page-one in N. Y. and wire-service news, all accenting, "It's a grandson."

Ed (Pegeen) Fitzgerald call themselves "the 5 o'clock shadow" (on the TV screens) since their WJZ video stint was shifted to the late aft.

Arthur Caesar resting OK at the Motion Picture Country Home hospital, following his leg amputation, made necessary because of a heart attack.

June and Joe Laurie, Jr.—the oldest Junior since John D.—have a double-feature Big Day next Sunday (24). It's his 60th birthday and their 30th anni.

Hall Bartlett, producer of "Navy," which preems at the Reade chain's new Baronet Theatre today (Wed.), returning to the Coast the end of the week.

While Rudy Vallee was dining at a W. 49th St. restaurant Sunday (18), his French sax, props, hats and amplifier were thefted from a friend's car parked outside.

On the heels of their click as a team in the Persian Room, just closed, pantomimist Jimmy Savo and pianologist Rolly Rolls may go out on a concert tour as a team.

Songstress Vera Lynn returned to Britain yesterday (Tues.) on the Queen Elizabeth after a series of U. S. radio and TV dates. Accompanying her is her husband, Harry Lewis.

Dorothy Stewart, songwriter and N. Y. rep for J. C. Williamson Aussie theatre chain, to St. Petersburg last Friday (15) for two weeks' recuperation after recent surgery.

Paul Raibourn, veepee of Paramount pic, addressed the East Side Forum on Public Affairs, N. Y., last night (Tues.) on "What Is the Future of the Entertainment Industry?"

Mrs. Julian T. (Rose) Abeles celebrated their 35th St. Valentine's anniversary sans her attorney-husband who had to fly over to London suddenly on Metro and 20th-Fox film business.

Harry W. Reiners, in advance of Howard Hill's picture, "Tembu," was stricken Friday (15) with a heart attack and will be bedded for the next four weeks at the Georgian Terrace Hotel, Atlanta, Ga.

Joel Preston, former New York film flack, has joined forces with Coast press agent Arthur Jacobs on the Coast and will headquarter at the latter's Beverly Hills office. They had previously had a working deal.

Judge Jonah J. Goldstein did the St. Valentine's nuptial act for comedy Joey Adams and showgirl Cindy Heller. Invitation to Danny's Hideaway reception for the couple mentioned "Joey gets custody of the jokes."

Story on William Morris, Sr., late founder of agency bearing his name, in Reader's Digest for April, authored by William C. White who, incidentally, is married to Ruth Morris, Morris, Sr.'s daughter.

N. Y. Publicists Guild, Broadway p. a. group of 100, teeing off once-monthly luncheon get-togethers tomorrow (Thurs.) at Rosoff's, where the Drama Desk (group of N. Y. drama editors) also convenes. Name speakers invited for 5-minute off-the-record talks.

Hildegard, who closes March 9 at the Pierre and doesn't open at the Cafe de Paris, London, until May 19, may fill in two weeks at the Palace. Paul Hartman is also

mentioned for the date; both worked well together at the Women's Press Club in Washington last week.

## Paris

By Maxime de Belz  
(33 Bd. Montparnasse; Littré 7564)  
Lacy Kastner back from Italy.  
Albert Cornfield back at his desk.

John B. Nathan went to Spain and Portugal.

Pierre Brasseur seriously ill in hospital here.

Cynda Glenn went to London for two TV shows.

Jacques Deval back from vacation in Font Romeu.

Solange Terac, scenarist and playwright, prepping a trip to U. S. Jesse Gross ex-Variety mugg, now in the U. S. Army, here on leave from Germany.

Catholics taking exception to Jean Cocteau's play, "Bacchus," which is one of current cycle of anti-religious plays.

Big squabble in the French press because Cinema Administrator Michel Fourre-Cormery fired one of his assistants who belongs to a political party which wants him reinstated and the administrator fired.

Tourism Commissar Henri L'indon writing the British that the action in cutting allowance down for Britishers traveling abroad is going to kill biz in Europe. However, the French cabinet also is cutting the allowance to French travelers abroad.

## Philadelphia

By Jerry Gaghan  
Gay Crosby took two local men for his band—Specs Wright, drummer, and John Coltrane.

Art Tatum's new trio at Ciro's features Slam Stewart on bass and Everett Barksdale, former Louis Jordan guitarist.

Bob Horn, WFIL disk jockey, has taken over personal management of Jackie Brooks, singing pianist at Calais Musical Bar.

Tommy Dorsey and Jimmy Tyson in town (14) reportedly trying to line up TV network show for Dorsey's orch. to originate locally.

Jack Lynch has returned from Miami Beach, where he managed the Beachcomber, to take charge again at his Zodiac Room in Hotel Warburton.

Bill Farrell planned in from Cleveland to substitute for Ella Mae Morse at the Rendezvous (13) when illness forced cancellation of singer's appearance.

Stockholders in Academy of Music, town's top concert hall, have been asked if they'll surrender shares in return for a lifetime ticket to all Academy events.

A traffic detail of six policemen was needed to handle the crowd of teen-agers when Johnnie Ray made guest appearance on WFN's 950 Club, matinee disk show.

Billy Krechmer, proprietor of Jam Session, has formed own record company to put out limited album editions of his Jam Session Trio. Masters are to be destroyed after 300 waxings.

Marty Kramer has organized a Young Musicians Committee of 100 to work in coming elections at Local 77. Group is pledged to oppose any candidate not pledged to clean out "old guard" union execs.

## Nassau, Bahamas

Singer Tony Bennett and bride here on honeymoon.

Mr. and Mrs. Donald Davis, of CBS-TV, here for a two-week vacation.

Alan Napier arrives this weekend to star in "Libel" at Bahama Playhouse.

Producer Vinton Freedley sojourning at Cumberland House until March 16.

Irving Berlin back from N. Y. and Los Angeles to visit for two weeks at his home on Cable Beach.

Phillip Langner, co-producer of the Playhouse, back from a check-up visit to the New Parsons, Hartford.

Stage and radio actress Dorothy Steele and husband here at Fort Montague Beach Hotel, continuing Caribbean cruise.

Author-playwright John P. Marquand expected here next week to spend balance of season at his home on Treasure Island.

Martin Manulis, Playhouse producer-director, has returned to N. Y. to resume his regular duties as a Columbia Broadcasting System TV director.

"Blithe Spirit" at Bahama Playhouse last week did best biz of season so far. Coward comedy starred Zachary Scott, with Katharine Bard, Marta Linden and Queenie Smith featured.

John Dall, Margaret Phillips, Romney Brent and Gordon Mills here for several weeks' engagement at the Bahama Playhouse. First appearance is in Almee Stuart's comedy, "A Case of Scotch."

## London

Ludmilla Tcherina to Paris on a 24-hour junket, taking part in a French gala show.

Vic Hyde booked for the second Palladium bill of season, scheduled to open March 24.

Peter Ustinov featured in a broadcast version of "The Tempest," to be aired in World Theatre series next Wednesday (27).

"The Gift Horse," for which Sonny Tufts was brought over from Hollywood last year, has been renamed "The Sea Urchin."

Carol Reed planned to Amsterdam and Paris for continental prems of "Outcast of the Island" before attending the opening in N. Y.

Rehearsals start in London next week on "The Innocents," a Stephen Mitchell production, starring Flora Robson. Peter Glenville is director.

Frank Randle out of cast of Jack Hylton's "Tele-Variety" show at the Adelphi and now touring again with his own production, "Randle's Scandals."

Ruth Clayton, who recently filled cabaret dates at the Colony and Astor, and Alicia Markova, among the passengers on the Queen Elizabeth sailing for N. Y.

Earl of Ancaster hosting cocktail party at the House of Lords to launch the preem of David E. Rose's "Saturday Island" at the Odeon, Leicester Square, next month.

Winner of Sami Goldwyn's "I Want You" competition, Mrs. Fred Roberts, who arrived in London last Thursday, has been reunited with her GI husband and is being taken on tours by reps from RKO's office here.

## Miami Beach

By Larry Solloway  
Buddy Hackett into Five O'Clock Club tomorrow (Thurs.).

Vaughn Monroe orch at local auditoriums late weekend.

Veronica Lake in Palm Beach to appear in legit stock at Playhouse.

"Holiday on Ice" returns to Coral Gables Coliseum for annual run beginning Friday (22).

Lena Horne okayed return to Clover Club next season, after three-week click in the Goldman mainland cafe.

Lew Parker and his wife vacashing at the Robert Richter before comedian's return to New York for his new TV deal.

Variety Tent (33) annual "Show of Shows" at Olympia Theatre raised over \$12,000 for their Children's Hospital operating fund.

The Lord Tarleton's Walter Jacobs birthday-partyed Jerry Lester over the weekend, guests including Jackie Miles, Alan King, Frankie Lane, Gene Baylos, Jack Carter, Henry Youngman and Jane Froman.

Sandy Scott, associated with Ciro's, and who produced legit series at Copa City two summers ago, dickering for site of former Music Circus on Treasure Island, with a stock-under-canvas idea for March and April.

Thelma Ritter here for preem to-night (Wed.) of "With a Song in My Heart," Jane Froman biopic. She's at Lord Tarleton along with Miss Froman. Others from show biz at L. T. include Jerry Lester, Vera-Allen, Sophie Tucker, Tony Bennett and Jack Carter.

## Las Vegas, Nev.

By Bill Willard  
Fred Soly of Monte Carlo casino now has an image.

Xavier Cugat package set for March 7 at Last Frontier.

Kay Starr chirps Flamingo fortnight opening tomorrow (Thurs.).

Little Theatre casting for "Darkness at Noon" March production.

Lynne Gilmore, skies back to Gotham after vacash at Desert Inn.

Pearl Bailey, Billy Vine share honors in current Desert Inn fling.

Gene Murphy now flacking for Desert Inn after Howard Mayer exit.

Stanley Church, mayor of New Rochelle, N. Y., poking around spots.

Mario Lanzas are weekending with Andy Russells at El Rancho Vegas.

Jack Carson tops El Rancho Vegas pyramid which includes Honey Bros., Marion Colby.

Earl Wingard, Minneapolis Trib reporter, holed up in town polishing off novel with show biz theme.

Town became slightly following "Las Vegas Story" preem hinks, but biz excellent all casinos. Penny Singleton makes nitery

debut in three-frame Thunderbird showcase starting tomorrow (Thurs.).

Hypo of downtown El Cortez Hotel expected when ex-Last Frontier veev William Moore purchases from J. Kell Houssels, Sr.

Composers Gus Arnheim, Harry Barris, Shelton Brooks, Archie Grottel combine to headline Last Frontier opus opening Friday (22).

## San Francisco

By Ted Friend  
The Ray Millands in.  
John Wayne doing the seven hills.

The Herb Caens to Mexico for honeymoon.

Robert Lippert up from L.A. for conferences.

Albert Lewin, "Pandora" producer, at Fairmont Hotel.

Chronicle critic Bill Hogan to Hollywood for studio looksee.

Barbara Hale and Jeff Donnell here for opening of "The First Time."

"Darkness at Noon," with Edward G. Robinson, to relight Geary, March 3.

## Reno

Golden Hotel closes today (Wed.) for enlarging.

Buddy Rogers headlining show at Mapes Skyroom.

Terry Tru dancers at Golden, Riverside Starlets competish.

Mapes drops Skyettes, chorus line which had been featured for a year.

With highways 40 and 50 again open to the Coast, clubs are beginning to fill up.

Louis Armstrong plays one week at Riverside, followed by comedienne Irene Ryan.

Yma Sumac, during Riverside engagement, hired cigar counter girl as personal secretary.

Matt Dennis pulls out of Town House for Palm Springs where he opens at Hotel Del Taquitz tomorrow (Thurs.).

Ernest Primm files suit against city commissioners to show cause why he shouldn't be allowed to build casino across from fabulous Harold's Club.

## Portland, Ore.

By Ray Feves  
Pago Pago shuttered due to loss of city license.

Lenny Gale in at Clover Club for two-weeker.

Gigi Stephanie in as manager of Clover Club, replacing Jack Lawler.

Woody Herman orch set for one-nighter at Jantzen Beach Ballroom Feb. 23.

Margaret Truman inked for one-nighter at Civic Auditorium March 23 by Bill Duggan.

Nick Lucas headlining new show at Amato Supper Club. Ferdinand & Jerry and Dennis & Cameron also on bill.

George and Mary Amato returned from three-week trip to Hawaii and brought back orchid leis for employees.

## Cleveland

By Glenn C. Pullen  
Violinist Emery Deutsch back at Setler's Cafe.

Rosemary Clooney into Vogue Room for current week.

Olivia Haviland's "Candida" inked for legit Ham next week.

George Atkinson on lecture tour here for "Death of Salesman" film.

Dave Ennis orch, off a month, returned to Alpine Village with Chinese revue.

Al Sirat-Groff's 23d annual circus doing extra-strong biz at Civic Auditorium.

George Sterney appointed County Inn's new house bandmaster, augmented by western guest stars.

Pop concert by Four Aces, Paul Cavanaugh and several other acts at Public Music Hall was a flop, drawing less than 500 persons in two weekend performances.

## Washington

By Florence S. Lowe  
Chantooze Dorothy Shay current click at Hotel Statler's Embassy Room.

Jimmy Stewart in town Monday (18) to beat the drums for Universal's "Bend of the River."

Eric Johnston principal speaker at Tuesday night's Brotherhood Week donor dinner at Hotel Shoreham.

Playwright Lillian Hellman in town past week during first round of local run of her "Autumn Garden."

Denise Darcel, Rosemary Clooney and Lisa Kirk skedded to highlight town's Auto Show next weekend.

## Hollywood

Peter Shaw became a U. S. citizen.

Sidney Blackmer planed in from N. Y.

Marilyn Nash, divorced Philip Yordan.

Johnny Meyer's wife filed suit for divorce.

Martha Scott vacationing in Palm Springs.

Hedy Lamarr filed suit to divorce Ernest Stauffer.

Zsa Zsa Gabor recovering from minor surgery.

Gunther Lessing to Mexico City for Walt Disney.

Pete Smiths celebrated their 33d wedding anni.

Bob O'Connor signed with the Jack Donaldson agency.

Alexander Hall fractured two ribs in an auto smashup.

Dennis Morgan to Indianapolis for a personal appearance.

Howard Dietz in town for two weeks of Metro conferences.

Claude Dauphin in from N.Y. to report for work at Warners.

Patrice Wymore to Eureka for Coast preem of "The Big Trees."

Lisa Wilson granted an annulment of marriage to Clifford Smith.

Joan Fontaine finalized her decree of divorce from William Dozier.

Billy Gray recovering from throat ailment requiring minor surgery.

Virginia Mayo and Michael O'Shea vacationing in Palm Springs.

Phil Carlson bedded by flu, delaying work on Columbia's "Assignment—Paris."

Don Porter planned to Phoenix for role in "Season in the Sun" at Sombro Theatre.

Nicholas Ray returned to his director chores at Paramount after treatment for tetanus.

George Murphy toastmaster of film industry dinner for Cedars of Lebanon Hospital fund.

C. Kenneth DeLand appointed business manager of the Oscar Derby for the seventh time.

## Pittsburgh

By Hal Cohen  
Edward Komperda elected chairman of Playhouse Guild.

Tommy Edwards plays quick return at Copa week of March 3.

David Brown, Jr., son of the Screen Guild salesman, enlisted in the Marines.

Moce Siler, WB zone chief, back on job again after fishing vacation in Florida.

Warner Bros. gang gave departing Joe Feldman farewell dinner at William Penn.

Pittsburgh Symphony, with Paul Paray conducting, off on four-week tour of the south.

John Walsh, Fulton manager, up to Newport, R. I., to spend a few days with his mother.

Rosemarie Magrill held over for third week at Carousel and there now with Paul Gilbert.

Mimicmen headlining Monte Carlo along with Colleen O'Grady and Miriam Sage Dancers.

Howard Baer, Pitt artist, just returned from three years in Paris, here arranging for one-man show.

Couple of local showmen dickering with estate of late Pete Myers for Gray Wolf Tavern near Sharon.

TV singer Colleen Delaney back from her honeymoon with Frank Dempsey, Chicago Bears footballer.

Bill and Dorothy Baltz, who handles publicity for Pittsburgh Opera celebrated their silver wedding anni.

## Minneapolis

By Les Rees  
Richard Tucker here for concert.

Tom Bodkin back with "Member of Wedding" at Lyceum.

Jimmy Dorsey played from Ballroom one-nighter scaled at \$1.80.

Hotel Radisson Flame Room has Jack Cathcart's Continentals for a second engagement.

Carmen del Carmen, ballet dancer, and singer Kathleen Kowles into Red Feather nitery.

Northwest Golden Gloves finals at Auditorium here drew \$19,200 gross, largest since 1948.

Comedian Sonny Howard and tap dancer Estelle Sloan into Hotel Nicolet Minnesota Terrace.

Builders Show at Auditorium has Sportsmen quartet, Los Gatos, Nip Nelson and Giordanna Dancers.

Flame nitery has two bands, Bob Davis' Latin Moods outfit and Percy Hughes in lieu of floor entertainment.

# OBITUARIES

## GEORGETTE HARVEY

Georgette Harvey, 69, Negro actress-singer, died in New York Feb. 17. Her last Broadway appearance was in "Lost in the Stars" in 1949.

Miss Harvey began her show business career at the turn of the century in a minstrel show. She then organized a singing quartet, Creole Belles, and after a brief appearance in New York took the group to Europe. After several years of touring the Continent, the group disbanded, but Miss Harvey stayed on to appear in cabarets and nightclubs. She lived in Russia for 16 years, appearing mainly in St. Petersburg. She left when the Revolution broke out.

On Broadway she appeared in such plays and musicals as "Strut Miss Lizzie," "Running Wild," "Porgy," "Five Star Final," "Savannah," "Porgy and Bess," and "Stardust." She was an officer of the Negro Actors Guild.

## JOHN J. SHEEHAN

John J. Sheehan, 66, stage and screen actor, died Feb. 15 in Hollywood. Sheehan's stage career began

## In Memoriam

## KEN DOLAN

March 1, 1951

Mary and Bill Gargan

with Oliver Morosco companies in San Francisco and Los Angeles. Later he moved to N. Y., where he appeared in "Good News," "Follow Through," "Ladies Night" and other stage successes. For a time he played in Shakespearean repertoire with Nance O'Neill. On the vaude circuit he teamed with Walter Catlett for two years, 1906-07, and later with his wife, the former Blanche Roberts. His last Broadway appearance was in 1950 in "School for Brides."

His motion picture career started in 1917 with the old American Film Co. in the east. He moved to Hollywood in 1929 and appeared in more than 100 pictures.

Wife, daughter, son and grand-son survive.

## HUGO FREY

Hugo Frey, 78, composer-arranger and one of the founders of American Society of Composers, Authors and Publishers, died in New York Feb. 13. Frey, who joined Robbins Music in 1921 as an arranger-editor, was associated

## Caldwell H. Brown, Jr.

1911-1936

with that firm at the time of his death.

After touring the U.S. as a violinist with the Bernhard Listmann String Quartet and as pianist with the Red Path Grand Concert Co., he began arranging for publishers and producers in 1902. He also started penning songs, among which are "Havana," "Money Blues," "Calico," "Rock in the Boat" and "Sarah from Sahara."

Among those for whom he arranged and scored were Joe Weber, John Cort and Henry Savage.

## MAX FIGMAN

Max Figman, 85, veteran legit actor, died in New York Feb. 13. His last important Broadway role was in "The DuBarry" in 1932.

Figman started his career under Augustin Daly's management and later switched to Charles Frohman. He was a member of the Madison Square Stock Co. and for seven years was leading man and director with Minnie Maddern Fiske, appearing in "Becky Sharp," "The Unwelcome King," "Hatch" and her entire Ibsen repertoire. He also appeared in "The Man on the Box," "Mary Jane's Pa," "Kiki," "The Vagabond King," "The Studio Girl" and "The New Moon."

Surviving are his wife, actress Lolita Robertson; a son and a daughter.

## GEORGE MATAUSCH

George Matausch, 42, a member of the Flying Otis, died Feb. 16 while performing with the Hamid-Morton Circus at the Municipal Auditorium, Memphis. He had climbed down the rigging at the matinee show and collapsed in full view of the audience. The other members of the act, his brother, Alfred and William; and his sister, Nina, continued with the night performance.

In addition his two brothers and sister, another brother, Frank, a retired aerialist, survives.

## LAKE REYNOLDS

Lake Reynolds, 63, stage, screen and radio actor, died Feb. 9 in Hollywood. Starting as a boy vaudeville troupier in Texas, he appeared with Al G. Fields Minstrels and other blackface shows and later toured the Midwest with his own act, "Cute Little Devils."

Reynolds played in numerous westerns and spent several years with Tom Murray and his Hollywood Hillbillies on the air.

## J. H. CORWIN

J. H. Corwin, pioneer indie exhibitor in Los Angeles and father of Sherrill Corwin, operating veepee of Metropolitan Theatres Circuit, died in L. A. Feb. 17. He established an indie circuit in L. A. 30 years ago and later was a partner with Fox West Coast and Principal Theatres.

In addition to his son, two grandchildren survive.

## HENRY J. BECKER

Henry J. Becker, 47, business agent for the Albany musicians union, died Feb. 14 in that city after a long illness. At one time he had his own orchestra and also played the drums in Charles Cappellano's band. For some years he had doubled as a chauffeur in the city engineer's office.

His wife, son, sister and five brothers survive.

## COL. H. T. JAMES

Col. H. T. James, 101, pioneer of the film industry, died Feb. 12 in Hollywood.

Col. James came out of retirement 30 years ago to operate the Chester Bennett Film Laboratories, later sold to Consolidated Film Industries. Later he established International Lab, which was taken over by Pathe.

## LESLIE S. KERR

Leslie S. Kerr, 52, 20th-Fox Canadian exec, died Feb. 11 in St. John, N. B. For 25 years he had been on the 20th staff at the St. John exchange, chiefly as booker.

Survived by his mother, widow of Syd Kerr, a film exhibitor; a brother, Ronald, formerly a film distributor; a sister, and an uncle, F. G. Spencer, a veteran exhib.

## GORDON DAVIOT

Elizabeth Mackintosh, 55, playwright who used the pen name of Gordon Daviot, died in London Feb. 14. She wrote "Richard of Bordeaux," "The Laughing Woman," "Queen of Scots" and "The Stars Bow Down."

She also wrote detective stories under the name of Josephine Tey.

## ELI RESNICK

Eli Resnick, 78, owner and operator of the Greenway Theatre, West Philadelphia nabe, died in Philadelphia Feb. 15.

A pioneer in the film business, Resnick had operated the Greenway since 1922. His wife, two sons and two daughters survive.

## GEORGE K. TURNER

George Kibbe Turner, 83, film writer, died in Miami Feb. 15. Among his screeners were "Those Who Dance," "Held in Trust" and "Street of Forgotten Men."

As a staffer on McClure's mag in 1909 he exposed the link between politics and vice in that period.

## FRANK HEIDERICH

Frank Heiderich, 67, vet film exhibitor and owner of the Lyceum Theatre, New Orleans, died in that city Feb. 15 after a long illness.

Survived by his wife, a brother and sister.

## MAX ALTGLASS

Max Altglass, 66, retired Met Opera tenor, died in New York Feb. 13. Altglass sang in concerts and operas throughout Europe before and after his Met debut in 1924. He retired in 1940.

Surviving are his wife and son.

## HERBERT EVANS

Herbert Evans, 69, screen character actor, died Feb. 10 in the

San Gabriel, Cal., Sanitarium. He had been in films for more than 30 years.

Previously, Evans had appeared in musical comedies in New York and London.

## DR. ALFRED EINSTEIN

Dr. Alfred Einstein, 71, musicologist and cousin of physicist Dr. Albert Einstein, died in El Cerrito, Cal., Feb. 13. He penned many tunes and mag articles on the history of music.

Wife and daughter survive.

## MARIAN SHELTON

Mrs. Marian Douglas, 34, former ballerina known professionally as Marian Shelton and wife of pic director Gordon Douglas, died in Hollywood Feb. 13.

In addition to her husband, a daughter survives.

## MRS. EDITH GREAVES

Mrs. Edith Greaves, 63, known in the early days of vaude and radio as Molly Malone, died in Hollywood Feb. 15. She also appeared in bit parts in silent pic.

Her husband survives.

Mrs. Yvonne Lux Storni, 46, Mary Pickford's traveling companion for 12 years, died in Los Angeles Feb. 15. Before her association with Miss Pickford, she had filled similar positions with the late Fanny Brice and novelist Zoe Akins.

Robert G. Breeze, 71, ex-ammateur tennis champion in the northwest, former advertising director of the Oakland Tribune who in recent years had been in charge of makeup and specialized in theatre and circus layouts, died in Oakland, Cal., Feb. 12.

Mother, 69, of Jerry Mann, comedian, and sister of Joe Weber (& Fields), died in Los Angeles, Feb. 14. (Mann returned to "Oklahoma" in Chicago, after attending funeral on the Coast.)

Charles McCarty, 46, theatre manager, died in Yoakum, Tex., Feb. 11. He had been associated with various theatres there for 30 years.

J. F. "Doc" Witt, 68, oldtime bandleader, died in Tyler, Tex., recently. At one time he played the cornet with Sousa band and the Al G. Fields Minstrels.

Frederick Vogelsang, pianist with orch in Albany for many years, died in that city Feb. 10. A son, daughter and three sisters survive.

Elsa A. Whitman, 53, for 10 years private secretary to Fred S. Meyer, industrial relations director at 20th-Fox, died Feb. 12 in Hollywood.

John L. Kruger, 50, former business manager for Mary Pickford and other Hollywood notables, died of a heart attack Feb. 10 in Hollywood.

Father, 74, of Mrs. Arthur (Kathryn) Murray, TV show hostess and wife of the dance studio topper, died in New York Feb. 15.

Arthur J. Jacques, 62, who operated motion picture theatres in Bristol and Ashland, N. H., for many years, died in Lacombe, N. H., Feb. 9.

Louis Schaefer, 89, pianist-violinist who played with theatre and hotel orchs, died in White Plains, N. Y., Feb. 13.

Mrs. Frances Bailey Barker, 82, former organist with the Boston Symph. Orchestra, died in Framingham Centre, Mass., Feb. 17.

George Albert Douglas, 72, former actor and dancer with several N.Y. stock companies, died in Elizabeth, N.J., Feb. 13.

Wife, 45, of Londo Gran, general manager of Standard Theatres of Wisconsin, died in Milwaukee Feb. 10.

Father of Harry Brown, manager of the Oriental Theatre, Chicago, died in New York Feb. 12.

Mrs. Mae Macnaul Wiggins, former assistant casting director for CBS, died in New York Feb. 12.

Sister, 68, of Irving Berlin, composer, died Newark, N. J., Feb. 12.

Michael C. Byrnes, 66, former manager of an East St. Louis, Ill., theatre, died in that city Feb. 15.

Harry Ulloek, 58, stage manager at the Palace Theatre, Manchester, N. H., died in that city Feb. 14.

Mrs. Cyrille Heilner Sawmelle,

76, former mezzo-soprano, died in New York Feb. 14.

Mrs. Ida Judd, 93, monologist, died in Ossining, N. Y., Feb. 14.

## BIRTHS

Mr. and Mrs. Robert Gari, son, New York, Feb. 19. Mother is Janet Cantor, youngest daughter of Eddie Cantor, and ex-alderman national administrator of American Guild of Variety Artists; father is a TV actor.

Mr. and Mrs. Dave Moss, son, Greenville, S. C., Feb. 5. Father is program director and sportscaster for WESC, Greenville.

Mr. and Mrs. Carmen Capalbo, daughter, New York, Jan. 27. Mother is Pat McBride, formerly with the N. Y. City Ballet; father is stage manager of Emlin Williams Dickens Readings.

Mr. and Mrs. Jimmy Blaine, daughter, Ridgewood, N. J., Feb. 8. Father is a singer on "Stop The Music," TV stanza.

Mr. and Mrs. David Karp, son, New York, Feb. 10. Father is scripter on the "Aunt Jenny" radio show.

Mr. and Mrs. Maurice Seymour, son, Feb. 11, Chicago. Father is Chi theatrical photographer; mother, Helena Dudas, is operetta and musical comedy singer.

Mr. and Mrs. Larry Schwartz, daughter, New York, Feb. 13. Father is head of Wexton Advertising Agency.

Mr. and Mrs. John Bond, Jr., son, Hollywood, Feb. 13. Father is an assistant dance director; grandfather is LeRoy Prinz.

Mr. and Mrs. Bob Woolson, daughter, Feb. 8, Chicago. Father is a Chi ABC producer.

Mr. and Mrs. Wright King, son, New York, Feb. 8. Mother, June Roth, is former WQXR, N. Y., indie, staff writer; father is TV actor.

Mr. and Mrs. Donald Curtis, son, N. Y., Feb. 10. Mother is Helen Keane, of Music Corp. of America TV department; father is film-TV actor.

Mr. and Mrs. Arthur E. Elliott, son, Calgary, Alta., Canada, recently. Father is RKO branch manager in Calgary.

Mr. and Mrs. Edwin Ettinger, Jr., son, Hollywood, Feb. 14. Father is a publicist.

Mr. and Mrs. Jimmy Starr, son, Hollywood, Feb. 14. Father is a syndicated Hollywood columnist.

Mr. and Mrs. Donald Krantz, daughter, New York, Feb. 15. Father, assistant director of Army Signal Corps Motion Picture Division and son of B. G. Krantz, exec assistant to United Artists veepee William J. Heineman.

Mr. and Mrs. Walter Jack Palanca, daughter, New York, Feb. 7. Mother is the former Virginia Baker, legit actress; father is film and legit actor.

Mr. and Mrs. Giuseppe Di Stefano, son, New York, Feb. 16. Father is a Met Opera tenor.

## Sen. Bridges

Continued from page 2

ords and the stars offered their services gratis.

Nate Colwell supervised the production end of the program for the OPS, having switched from the Treasury Department, where he organized the platter drive in behalf of U. S. Defense Bonds.

Sen. Homer Ferguson (R, Mich.) took sides with Bridges, questioning whether Congress looked into the "propaganda" policy of the OPS. He said it looked like the program was a step in getting the life of the OPS extended at least another year. It's due to expire next June 1 but Congressional action for an extension is regarded as a foregone conclusion.

Bridges, who's also a top-ranking member of the Senate Appropriations Committee, also called for an investigation by Congress and Arnall.

## UPT 'Decree' Houses

Continued from page 7

balance of 198 properties "was due to circumstances beyond our control."

Grant UPT Exception  
N. Y. Federal Judge Henry W. Goddard signed an order Monday (18) granting United Paramount Theatres the right to dispose of its Jefferson Theatre, St. Augustine, Fla., by razing it for a non-theatrical purpose.

UPT told the court that despite "diligent efforts" it had been unable to sell the Jefferson under terms of the decree. Circuit's other St. Augustine house, the Matanzas, is subject to a product limitation.

## Wood 'Defense'

Continued from page 2

a result of investigations in 1947 and 1951, it had concluded Reids had not taken over the industry but had "done fairly well" on the testimony of a former unidentified party official, by making the Hollywood trend of future output "progressive" rather than conservative.

Report said Communist influence had prompted Hollywood contributions totaling some \$1,000,000 and thus the film community was perhaps the party's greatest financial angel discovered to date.

Committee added that its Hollywood probe should serve as a warning to the television industry to keep its guard up against an organized Communist infiltration, explaining "it is logical to assume that the Communists will endeavor to infiltrate television on a large scale because it is rapidly becoming an important entertainment medium in the U. S."

Johnston, Rivkin Lash Out  
Eric Johnston, prexy of the Motion Picture Assn. of America, and Allen Rivkin, president of the Motion Picture Industry Council, both lashed out Monday (18) at the Committee. Johnston, calling the report "misleading and unfair," asserted the industry "has taken many" positive and determined steps.

"For example," he said, "the Committee knows that the leaders of the industry voluntarily agreed in a statement of policy in 1947 that they would not knowingly employ Communists. This policy has been adhered to unwaveringly. Many have been discharged. The policy has resulted in our members being sued in courts for large sums, and suits are still in progress. This has not deterred us and it will not."

"We have made repeated efforts to have the committee name any picture that contained subversive propaganda. We have offered to show the committee any film it wanted to see. The committee in 1947 reported not a single picture of ours that contained Communist propaganda. It has reported none since. As there is no un-Americanism in our pictures, the committee should do the fair and honorable thing and stop this accusation."

Rivkin, in a personal statement, pointed out that the committee report "condemning employers for not discharging Communists" came on the heels of a local jury decision that "a motion picture producer cannot fire an employee for unpopular political activity." Rivkin was referring to the jury verdict for Adrian Scott and Ring Lardner, Jr., in their \$90,000 breach of contract suits against RKO and 20th-Fox.

"The gentlemen of the House Committee should meet the gentlemen of the jury," Rivkin commented.

"This is doubly ironical," he added, "in view of the fact that the Hollywood producers appeared to be the only management group in America that risked legal consequences as far back as 1947 by discharging men regarded by the House Committee as Communists. Speaking for myself, it seems clear that the committee's report mistakenly has omitted any recognition whatsoever of the highly successful steps taken by Hollywood guilds, unions and management groups since 1946 which brought defeat and failure to the Communist plot against the motion picture industry."

## MARRIAGES

Gracie Fields to Boris Alperovitch, Isle of Capri, Feb. 18. Bride is British stage and screen comedienne.

Cindy Heller to Joey Adams, New York, Feb. 14. Bride is comedienne; he's a comedian.

Pat Harris to Les Strand, Chicago, Feb. 10. She's a trade reporter; he's a jazz pianist.

Pat Brand to Chris Robinson, Chicago, Feb. 17. Both are players in national company of "South Pacific."

Barbara Lane to Walter Bernstein, N. Y., Feb. 19. He's a radio-TV scripter and novelist.

Benay Venuta to Fred Clark, Santa Monica, Cal., Feb. 16. Bride is a singer; groom's an actor.

Elaine Fleishman to Sol Davis, Pittsburgh, Feb. 9. Bride is the daughter of Harry Fleishman, who owns the Brighton Theatre in Pitt.

Patricia Beech to Tony Bennett, New York, Feb. 13. Groom is a singer.

Sally Gilbert to Herb Caen, Mexico City, Feb. 14. Bride's a model; groom's San Francisco Examiner columnist.



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# VARIETY

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## VIDEO'S ALL-STAR TUG-O'-WAR

### Judy Garland Made Show Biz History In Many Ways During Her Palace Run

Judy Garland's closing performance at the Palace, N. Y., Sunday (24) will remain one of the more memorable experiences in the history of two-a-day. A loaded house in a sentimental mood sent Judy off stage in tears with the mass singing of "Auld Lang Syne." It was one of the warmest tributes ever given a headliner in New York.

Miss Garland's Palace run made show business history firstly by proving that two-a-day can be a top boxoffice medium and that the Palace name is still an important entertainment landmark. It needed a Judy Garland to prove that vaudeville can still be sold at \$4.80 and that a performer of Miss Garland's magnitude can run indefinitely on that basis. It's generally conceded that Miss Garland could have remained another 19 weeks had she so desired. The bill grossed approximately \$750,000 in that run of which \$50,000 came the final week with 11 performances. It's more than was ever grossed by any other vaude bill.

The Sunday night show presented a peculiar parlay of circumstances. In the first place more than 50% of the house had seen the show before. House contained many black ties and the audience included Joe Louis, Phil Silvers, Barry Gray, Faye Emerson & Skitch Henderson, Shelley Winters, Ben Blue. Lauritz Melchior came to observe just how to operate during his first N. Y. vaude engagement. He opened at that house yesterday (Tues.) with (Continued on page 63)

### Swimming Stripper Strips Act of Stripping for Video As CBS Show Mops Up

Showcasing of Divena (Nanette Parker) on "This Is Show Business," over CBS-TV on Sunday (24), resulted in an unusual national spotlighting for the tank novelty. It clocked 181 calls directly after the show, of which only seven got through to Playhouse 50 (old Hammerstein Theatre), and these were from agents, bookers and itery ops in Buffalo, Circleville, O., and Detroit. They saw an "underwater ballet," and though the act was designed originally as an aquamarine striptease for home-consumption, it was an effete swimming exhibition with none of the striptease overtones, Divena wearing an ordinary swimming suit.

Act got \$1,250, an unusually high fee for the show, but almost half of it went for the tank setup. Show's producer, Irving Mansfield, got the idea to use the act upon recalling the flash of the old Hippodrome (N. Y.) tank acts as a kid, when he first saw Annette Keller-mann and Odiva.

Booking called for a number of (Continued on page 18)

### Alger Hiss Trial Drama Being Prepped for B'way

The Alger Hiss trial is the basis for a new drama, "The Unclean," on which Robert O'Byrne and Edward Gilmore are putting the finishing touches. Much of the dialog is said to be taken from actual court records.

Joseph Heidt, pressagent for the Theatre Guild production of "Jane," is negotiating with the authors for an option, with the idea of a fall presentation on Broadway.

### Florida in Push As 'TV Capital' Via Wall St. Com

Miami, Feb. 26. Florida solons, unfeazed by previous abortive attempts to make their state a film production centre, are now pitching to turn it into the TV film capital of the nation. Carrying the ball for the movement is Fred F. Frink, prez of Ball TV Productions of Miami, who has spearheaded a successful drive to line up \$5,000,000 of Wall Street coin to bankroll the project.

Movement has the full backing of Gov. Fuller Warren and the State Chamber of Commerce, as well as most of the local politicians. As one of them declared: "We missed the boat 30 or 40 years ago when we let California take the motion picture business away from us. With the invention of television, we've got a second chance, and we don't intend to let it slip away from us again." Frink started three years ago as a producer of TV commercials and spots. After getting the politicians' backing, he set a deal with David Christianson and Norman Bauch, Miami merchandising and distribution consultants, to create a vid-film distrib outfit, known as Film Syndications, Inc., to handle his product. Money obtained from Wall Street investors is to be used (Continued on page 63)

### Burton Holmes Retires; Soule Takes Over Gabbing

Chicago, Feb. 26. Burton Holmes, dean of the lecture circuit for the past 40 years, and who premeed the travel film, has retired and will live in California. Thayer Soule, who has been assisting Holmes for the past few years, takes over his podium duties, with Walter Everest, Holmes' old-time biz associate, becoming general manager. Headquarters will be in Chicago.

### OVER-PRICING AS TV INDUSTRY EVIL

By GEORGE ROSEN

The fancy-priced jockeying between the two major television networks over the past couple of weeks for top personalities, reminiscent of the "golden era" in radio, is causing widespread alarm within the industry.

It's the prevailing feeling that the networks, notably NBC and CBS, by perpetuating an evil that is sending talent costs spiraling to new highs, have learned little from the hues and cries when radio was in full bloom; instead of investing coin in experimenting with new program ideas and formulas to keep a medium alive, they are channelling their energies and bankrolls toward a handful of personalities.

The current fears are predicated chiefly on the N. Y.-to-L. A. sky-shuttling that was in high gear last week, with the CBS vs. NBC network echelon contingent setting up Hollywood-Beverly Hills headquarters during some frantic jockeying to resolve the future status of (1) Red Skelton, the newest No. 1 man on the TV polls; and (2) Jack Benny, top man in the Nielsen radio sweepstakes. In between, the NBC delegation put out the fires in the hot bidding on the part of CBS to wrest Dinah Shore and Phil Harris out of the NBC camp.

For several days it looked as though NBC and CBS were putting up the "Main Entrance" sign at Hollywood's Sunset and Vine, with NBC prexy Joseph H. McConnell, TV chieftain Sylvester L. (Pat) (Continued on page 36)

### Martin, Lewis May Do Dallas Legit

Dallas, Feb. 26. Dean Martin and Jerry Lewis are being sought as stars of a legit show as the feature attraction of the State Fair here next Oct. 4-19. Plan is to produce a legit revue around them. It would play the State Fair Auditorium, whose staff would probably handle the production.

Deal reportedly hinges on financial terms and arrangement of the stars' film commitments, but is said to look promising. Charles R. Meeker, Jr., managing director of the Auditorium, is dickering with the comics' agents, Music Corp. of America. Proposed setup calls for the show to play 24 performances over the 16-day span. That's the same schedule on which "South Pacific" pulled a total gross of \$320,000 two years ago, and "Guys and Dolls" drew \$269,000 last fall. Because he was already in negotiation for the Martin-Lewis deal, Meeker passed up a chance to book "Call Me Madam" as the Fair attraction at the Auditorium. The (Continued on page 14)

### McCrary's NBC Leave to Stump for Ike; Backs Show Folk Right to Mix in Politix

By BOB STAHL

#### 20th Doing Short on Ike As Campaign Film

Pointing up the show business interest in Gen. Dwight D. Eisenhower's Republican Presidential campaigning, 20th-Fox's Movietone news will lens a special 12-minute film on Eisenhower to be used as the official campaign film. Twentieth prez Spyros P. Skouras is one of the primary show biz personalities in Eisenhower's corner.

Film, to be produced by Tex McCrary, is designed primarily for showings before political and civic clubs around the country and for television. It will have no theatrical release. The "Eisenhower Bandwagon Rally" is bankrolling the project entirely.

### Pix Biz Not Dead Yet—Last Fri.'s B.O. Alltime High

Washington's Birthday, 1952, may well go down in film annals as "Fabulous Friday." Despite TV, the barbs of Hollywood critics, the predictions of sudden death for 75% of the nation's theatres and the anguished cries of a b.o. downbeat, the Feb. 22 holiday this year probably racked up an aggregate cross-country gross as big as any previous single day in industry history.

Whopping biz continued through Saturday and Sunday, although not up to the level of Friday. And just to convince theatremen that the millennium had not really arrived, Monday's grosses slid off badly, but that's normal following a big holiday weekend. Nevertheless, Broadway film grosses, as tallied by VARIETY came to \$733,800 for the week, as compared to a normal of about \$530,000.

Friday's massive surge to the b.o. was in part easily explainable. But as in all such moves either to or away from film theatres, there's (Continued on page 14)

### Jim Thorpe Set For Bel-Op Vidpix Series

Jim Thorpe, regarded as the greatest American athlete of all time, has been pacted for a series of vidpix to be produced by Bel-Op Productions, headed by Dr. M. Moser and Kenneth Belinker. Indian athlete, story of whose life was recently brought to the screen by Warners in "Jim Thorpe—All American," will be presented in a format covering both Indian folklore and modern sports, calling for Thorpe's personal appearance in all productions.

Tex McCrary, one of the leading backers of Gen. Dwight D. Eisenhower's Presidential candidacy, has requested and been granted a leave of absence by the National Broadcasting Co. until after the Presidential elections so that he can devote his full time to Eisenhower's campaign. Move was taken to preclude NBC's being accused of partiality during the politicking season. McCrary's wife, Jinx Falkenberg, will handle their shows on WNBC and WNBT, NBC's flagship radio and TV stations in N. Y., until after Nov. 4.

Position into which McCrary's campaigning put NBC was pointed up last week, following his tiff with Sen. Robert A. Taft on DuMont's "Author Meets the Critics" show. On his WNBC show the following morning, McCrary reiterated his claim that he had not called Taft a liar, as charged. Since the networks must give equal time to all political candidates, Ted Cott, general manager of WNBC and WNBT, wired Taft an offer of five minutes free time to answer back. Taft, however, turned down the offer.

This incident created some trade comment that NBC may have asked McCrary to give up his radio and TV shows until after the elections but Cott told VARIETY yesterday (Tues.) that the request for the leave had originated with McCrary and not with the network. McCrary informed his TV viewers of the move last night (Tues.), stating, "I'm appreciative (Continued on page 54)

### TV and Press Coverage In Oslo Just a Lot Of Olympiad Smorgasbord

By LT. COL. BARNEY OLDFIELD

Oslo, Norway, Feb. 22. The busiest people in this town have been opticians.

Half the Olympics mob have been carrying skis over their shoulders, and the other half got their eyes poked out by them.

A Boy Scout wouldn't have had a chance with his good deed. He couldn't have gotten an old Norwegian lady safely through the cramped traffic without getting her skis tangled up with a couple of streetcars going in opposite directions, and a fish truck trying to complete a forward pass from the offshore nets to a smorgasbord spread.

Carrying coats to Newcastle has been a time-honored term, but carrying snow to Norway's ski runs has moved it over. It was no joke to the Olympic committee, when snows fell in France, Germany, Denmark, and even England, but they couldn't manage to get here in quantity enough to insure the (Continued on page 54)



## Pix Lawyers Dubious on High Court Censorship Test; 'Suppose We Lose?'

While Eric Johnston in public statements has definitely promised the support of the Motion Picture Assn. of America in the Gelling case, major company attorneys specializing in censorship problems are not fully convinced of the wisdom of a Supreme Court appeal. They are fearful that an adverse opinion by the tribunal would be disastrous.

Only seven states now have blue-ribbon acts. A number of others have from time to time considered them. Industry legislative experts have warned the majors that a Supreme Court decision upholding the constitutionality of censorship could cause states on the brink of censorship laws to pass them.

Meantime, the MPAA has definitely informed Ephraim London, attorney for Joseph Burstyn, that it will take no part in Burstyn's appeal to the high court on "The Miracle" ban in New York. Court has already accepted the case for argument, but film attorneys are fearful that it will limit its decision to the narrowest possible considerations.

Specifically, the issue in the "Miracle" suit is that the Board of Regents nixed the Italian-made Roberto Rossellini pic on the basis of a statute that permits it to interpret the word "sacrilegious" which it applied to the film. Attorneys think that Burstyn may well win, but merely by a decision that "sacrilegious" is too loose a criterion as used in the statute.

Thus, there'd be nothing gained from an industry standpoint other than that "The Miracle" would be permitted to play in New York. From the standpoint of getting a basic decision on the constitutionality of censorship under the 1st (freedom of speech and press) and 14th (due process) amendments, the lawyers would rather save the ammunition for the Gelling case.

**Gelling and 'Pinky'**  
In that, William Gelling, manager of a theatre in Marshall, Texas, was fined \$200 for showing "Pinky" contrary to the orders of local censors. It is thought to offer the possibility of a clear-cut, uncluttered test of the constitutionality of film censorship. In contrast, "The Miracle" case is mixed with a religious issue, since the principal protest against it came from Cardinal Spellman of New York.

The court decision in either case (Continued on page 14)

## Mull Lolly Parsons Colgate Capsule As 'Big Show' Interval

Colgate, which has bought Louella Parsons for a Hollywood Sunday evening newscast, may put the show into a five-minute "intermission" on NBC's "Big Show."

The Parsons stanza may be skedded Sundays at 7 p. m., thus breaking up the Tallulah Bankhead-starrer's 90-minute span. NBC, which is considering the idea, has also broached the alternative of integrating the Parsons capsule as a segment of the "Big Show." Colgate has also been dickering with CBS for a 9:30 p. m. slotting on Sunday, but the NBC period has the edge at present. Miss Parsons, until two months ago had been on ABC following Walter Winchell at 9:15 p. m. for Jergens.

## Blame Commie Unions For French Pix Woes

Paris, Feb. 26.  
The poor economic condition of the French picture industry has caused Jean Marie Louvel, French minister for Industry and Energy, to explain what the government policy will be regarding pictures. Currently the industry is said to be ridden by the Commie elements which control all key positions through the unions which are delivering the working permits still required from technicians, cameramen, and practically all branches of the industry. The minister evidenced a desire to free the industry from such restrictions whenever possible.

Although at present, all production is subject to an okay before filming, and is benefiting from government subsidies, the minister announced his desire to divide productions into two classes. One would abide by the old supervision and benefit from government aid while the other which would be unrestricted and would be entirely financed by the producer without any governmental support.

At present, conditions are such that many firms which would be glad to supply foreign coin for production here, but are hesitating to do so because they never know what they will have to face.

## Graham Greene Would OK Reds on Pix, Providing 'Messages' Don't Seep In

Graham Greene, British novelist, screenwriter and a leading Roman Catholic layman, believes there is no harm in a Communist writer working on a film as long as no Red propaganda is inserted in the content. He pointed out that, despite all the probes and revelations, the House Un-American Activities Committee had not uncovered a single case where Communist doctrine had been inserted into a picture.

Greene, in New York on a short visit following visa difficulties with the State and Justice Departments because he had been a probationary member of the Communist Party in his youth, has undertaken a personal crusade against what he terms "an inquisition without basis" in the U.S. In contrast to the fear, caution and "reign of terror" he said he encountered in Hollywood, he emphasized that nothing remotely similar exists in England, where the political beliefs of the film workers are not scrutinized as a condition of employment. As a result, Greene noted the fear psychology and the conditions which have given rise to "informers" and "unemployables" in Hollywood are problems alien to the British film industry.

The British author, interviewed in the offices of his publisher, Viking Press, deplored Hollywood's surrender to the House Un-American Activities Committee. "It's not the idea of America that Europeans used to have," he asserted. Concerned about the "ruthlessness" with which people have been discharged from jobs because of pro-Red charges, Greene noted (Continued on page 14)

## Scot Golf Official Sez Bing, Bob Are Welcome

Glasgow, Feb. 26.  
Criticism by golfing scribes of Bob Hope and Bing Crosby's possible entry into British Amateur Golf Championship is glossed over by the civic authorities here. They say a hearty welcome awaits the stars if they decide to come. As a result of the criticism, however, Crosby expressed doubt about coming in a letter to J. K. Wilson of St. Andrews, his opponent in the first round of the 1950 tournament.

Provost F. M. Milligan, of Prestwick; Scot coast and golfing spot, where the contest takes place this year, stated: "We in Prestwick know that both Bing and Bob are good golfers and fine sportsmen. They may be wisecrackers in their profession, but we know enough about them to realize they take their golf seriously."

## NATO Confab Booms Nitery Biz in Lisbon

Lisbon, Feb. 26.  
Thanks to the North Atlantic Treaty Organization conference, which opened last week (20), Lisbon niteries doing sock biz here. Scores of officers, officials and others had arrived here late in January because the parley originally was set for Feb. 2. With little to do when the confab was postponed, these visitors invaded the gambling rooms, restaurants and cabarets here and in Estoril.

The managements retained all the acts they could and arranged for extra ones for the occasion. At present the smartest places are the Pigalle, where Angelina Contis Italian and Neapolitan songs and comic Victor Lima, billed as the Portuguese Danna, Kaye, is doing well with his song and dance act; and the Tagide managed by French singer Mireille Robert, who came here some time ago to fill a contract and was persuaded to stay on and put some life into the place. Spot has French songstress Ginette Wander, and is doing very well.

The Monte Carlo, restaurant on the top of the hill dominating Lisbon and Estoril, has taken advantage of the boom and gone for all-night dancing with an orch formed of accordions, mandolins and guitars. Novelty is attracting plenty after midnight.

The Variedades has a folklore group from Spain called the Spanish Kids; the Maxime has added The Three Batams to its show; the Arcadia has the Ballet Maruja Herrero and the Cristal has a new hit in Eugenia Roca, a young Spanish girl who sings and dances.

## Barefoot Boys With Cheek, Running Midst Met Mink, Adding New Tone to Opera

The staid Metropolitan Opera has been having its Emily Post problems with standees all this season, at least with the teenage fringe that scoffs at decorous fashions. Young men in open sport shirts and riding breeches, or tieless and coat-less, and young females in blouses and slacks, have been sprinkled among the standees, spilling over into the lobbies at intermissions to mingle with the ermines, minks, evening gowns, white ties and tails. Some of the boys and girls, tired from standing, have even trod the corridors shoeless, in stocking feet. Met officials have visibly frowned, but taken no more direct steps to prohibit.

Condition ties up with a situation in France last week, when a Paris court ruled that golf knickers—or as the dispatches had it, "a black and white golfing ensemble"—constituted "careless attire," inadmissible for the Paris Opera. A dentist turned away for wearing such a getup, lost a suit to court to recover expenses for that night.

## Sarnoff's Pitch for Pix Sale to TV Fails to Win Over Studio Chiefs

### Capra Scores for U.S. In Joust With Russos

Madras, Feb. 19.  
Important thing in a film is its content according to producer-director Frank Capra, one of several U.S. delegates to the International Film Festival here. A picture's technical qualities are secondary, he emphasized, and added that "if Indian films were purely Indian in outlook and portrayed Indian life against a background of her past tradition and culture, they would make much headway."

Asked whether Hollywood has run out of ideas, Capra declared that ideas cannot run out. "Maybe the well has dried up," he added, "but it will spurt forth again." Capra, who successfully beat down attempts of the Russian delegation to inject propaganda into the festival at Bombay, again scored with his outspokenness at the local inaugural. Native audience brushed off the Soviet chief delegate, M. N. Semenov, when he tried to infuse a political tinge. In contrast, they greeted Capra with loud applause.

### Jessel's Caricature Sparks Annual Awards Dinner of Writers Guild

Hollywood, Feb. 26.  
Premature announcements having taken the edge off the surprise element of the awards, good-humored hijinks became the keynote of the Screen Writers Guild's fourth annual awards dinner at the Palladium last night (Mon.). Contract negotiations, actors' techniques, entertainment trends and foreign pix all came under the satiric spotlight in the entertainment program guided by toastmaster George Jessel, an honorary SWG member.

Top award, the Robert Meltzer Memorial Award for the picture best depicting the American scene, went to Robert Buckner for "Bright Victory" (UI). Other awards were: best comedy: "Father's Little Dividend," Metro; Albert Hackett and Frances Goodrich; best drama: "A Place in the Sun," Paramount; Michael Wilson and Harry Brown; best musical, "An American in Paris," Metro; Alan Jay Lerner, and best written picture under \$400,000 budget, "The Steel Helmet," Lippert, Samuel Fuller.

Jessel, whose "oldest living exhibitor" caricature sparked last year's festivities, came up this session with Alfredo Pellazi, borsome brother of the gruesome genius, Vittorio Pellazi, whose "Andada Alla Lunga" won the SWG award as the best foreign film. He was accompanied by another brother (J. Carroll Naish), the family cameraman.

"My job," Alfredo explained proudly in accepting the plaque, "is to getta the finance an' to arrange for shooting wherever Vittorio wants to shoot. I also know how to plug into the city electric system so we don't have to pay power bills."

"We use-a the whole family," he added. "I understand it's the same here in Hollywood."

Acceptance speech was accompanied by clips from "previous smash films."

"This," Jessel explained as the first shot appeared on the screen, "is the opening scene from Vittorio's picture, 'Dar Parola,' what he make in 1942. It was big success in Italy but in New York—nothing. All of the critics say he is imitating American pictures—so since in Italy we only makes pictures for New York critics, Vittorio knows he has got to do something different. Two years later, he make 'Dere Al Cocchiere' and he uses same opening scenes. Here you see how Vittorio starts to become a genius. He has theory that to create suspense and interest you must puzzle audience. This he did—because with this scene nobody know what it was. About this picture Bosley Crowther say 'Vittorio Pellazi has achieved the ultimate (Continued on page 54)

Major film company execs admitted this week that they were somewhat amused at the suggestion of Brig. Gen. David Sarnoff, in an interview in last week's VARIETY, that picture studios had better open their film vaults quickly to TV or face the prospect that their backlogs will greatly depreciate in value. RCA board chairman's remarks were seen merely as a pitch to get pix for tele as quickly as possible.

"Sarnoff knows the economics of the film industry too well to expect us to fall for that reasoning," company prexy declared. "I'm sure he doesn't expect us to take steps that would put out of business theatre customers that give us a million or two a picture for medium that offers \$25,000."

Pic toppers acknowledged that films in the vaults might depreciate in value for TV, but most of them thought the pix would be worth a lot more than now before the diminution sets in. If there's any thought of selling to tele at all—and most company heads are frank to admit it is inevitable—the logical idea to them seems at least to be to wait until there many more stations.

"Why shouldn't we at the very minimum wait until we see the possibilities of Phonevision, Telemeter, Subservision and such subscription tele devices?" the top operating exec of a Little Three company rhetorically queried. "If our experience with the Phonevision test in Chicago last year was any barometer at all, the moneymaking possibilities are a thousandfold beyond what television is now offering."

Still another company chieftain reflecting the generally-held idea that \$25,000 per picture is about the top to be expected from TV now, pointed out that it was easy to get considerably more than that by reissuing any quality film. A TV payoff is seen as eliminating all possibility of reissue coin.

Sarnoff's suggestion that the coming of color video would reduce the value of black and white films in the vaults virtually to zero was also scoffed at by the picture men. They see the coming of the tint age to tele so far multiplying the already considerably programming problems of the medium that it will be years before TV goes all-color.

"In all the years of the film industry we still aren't economically able to support a program of all pictures in color," declared the Little Three company exec. "Wait till television gets into that headache. Advertisers already are finding the cost of TV getting beyond their resources. How does Sarnoff expect them to finance big shows in color or the production of special films in color?"

"Whether TV has turned itself into a rainbow or not, they'll still be just as happy as now to play our films in black and white. And I don't think Sarnoff is right in predicting that TV shows will be so much better in five years that old films won't be attractive. The shows may be better, but television will find exactly what we did—public taste and demand advance faster than the available talent."

Only aspect of the RCA board chairman's comments that flimfetes were willing to go along with was his criticism of the pic industry for not spending more coo over the years for research. Execs admit that they may have been living on Easy St. so long that they failed to give sufficient thought to the day when technological advances might be the key to existence.

## Paskman-Friml Musical, Latter's First Since '34

Daily Paskman, who dramatized F. Scott Fitzgerald's "This Side of Paradise" for Theatre Guild of the Air for Richard Widmark and Nina Foch some time ago, plans to produce it as a legit play. Part of his Coast trip this weekend will be to interest proper "name" casting for the projected legit version. Paskman is also huddling with Rudolf Friml in Hollywood on new legit musical which they are polishing. It would be the vet composer's first work in some time. He was last represented on Broadway with "Music Hath Charm" in 1934.

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## Deflating COMPO's Antis

If COMPO is made to stick, as it now appears to have a good chance of doing, it may upset some of the non-COMPO members who long gave the Council of Motion Picture Organizations the fish-eye. But many more cheered for the No. 1 COMPO mentor—Ned Depinet—who, his exit, as the president and guiding spirit of the organization, rates more than a casual bouquet for the patience, guidance, and astuteness in perpetuating a cause for the past three years.

Depinet has been prez of COMPO since its founding and none can insist further on his services in view of his desire to step out. He did a good job of keeping cohesive an organization torn from within. The trade, with full awareness of the principals who wouldn't cooperate because they couldn't be in the key positions, knows that the very continuance of COMPO is no small victory in itself. His official acceptance is not yet in, but for the good of the industry he should—and probably will—accept.

Spyros Skouras, the new president, is a wise choice to perpetuate the now-likely prosperity of COMPO. He is an able administrator, a doyen of the business with vigorous and far-seeing approach to all problems.

A big plus to further achieve the necessary fraternal spirit so important to the furtherance of COMPO is the natural kinship now effected with Charlie Skouras and his potent Theatre Owners of America group. Not always do the Skourases see eye-to-eye on all matters, much as the Schencks (Nick and Joe) are competitive in their Loew's and 20th-Fox operations, but the relationship here is happy groundwork that augurs well for the TOA-COMPO ties.

All this doesn't minimize the kudos due Depinet and his chief aides, Arthur L. Mayer, Bob Coyne and Charles E. McCarthy. Mayer particularly fought the good fight despite coercion and a constantly taxed patience. COMPO too often has been at the crossroads, but it may well be that now, for the first time, it will get out of the crawling stage.

Abel.

## UA Eyeing the Market to Finance More Indie Producers of Stature

With coin available to finance production for one of the few times in its history, United Artists' problem now is a lack of indie film-makers of sufficient stature to merit angeling. Nevertheless, prexy Arthur B. Krim and his associates have lined up a sufficient number of producers they feel make the grade, to provide what they hope will be at least six pix of extra-big proportions in 1953.

UA has at its command a total of \$2,000,000 to spread around among indies. This, of course, will give the distrib a piece of the pix which the money is invested.

Past managements at UA have accepted warnings that company ownership of shares of the films it is handling is bad policy in that UA might be charged with favoring such pix over those of other producers. The Krim group, however, agrees with the counsel of most distribution men that a releasing company's only chance for long-term financial stability is via the acquisition of film equities.

Coin which UA has available for investment comes from a revolving fund provided by, Walter E. Heller & Co., Chicago financing house. UA directs into which pix the money goes, and it gives Heller a 100% guarantee of recoupment. Heller, for this money, gets a piece of the pix in which it is invested and UA, in turn, likewise gets a chunk for obtaining the Heller money for the producer. Percentages held by UA and Heller vary considerably (Continued on page 14)

## Llewellyn Narration For Old Fairbanks Pix

Hollywood, Feb. 26. In a unique experiment in the "re-presentation" of old films, Douglas Fairbanks, Jr., and Sol Lesser have set author Richard Llewellyn to write the narration for "The Iron Mask," first of a series of Douglas Fairbanks, Sr., pix which will be sent out this year. "Mask" is being re-edited down to around 90 minutes, and is expected to go out into general release in July or August. Elimination of subtitles alone has pared 20 minutes from the original 120 minutes of running time.

All will get re-editing and narration, but no decision has been made as yet as to who will voice the narration.

## LeBaron Into Vidpix

Hollywood, Feb. 26. Musicomedies will be produced by telepix company formed by Boris Petroff and William LeBaron. LeBaron is former production chief at RKO and Paramount studios, and move marks his entry into television.

Pair plan to tee off with series of 13 vidpix, to be directed by Petroff.

## Goldwyn Won't Set Deal Before Consulting UA

Samuel Goldwyn, who cofabbed with a quartet of United Artists execs on the Coast last week, promised them he'd make no other distribution commitment until again talking with UA prexy Arthur B. Krim. Huddle was on the possibility of Goldwyn switching his release to UA from RKO. Producer's five-year pact with the Howard Hughes company expires June 30. It has not been unusual for him as a bargaining gambit prior to starting renewal talks with RKO to show interest in other companies, but he is known to be at least semi-serious this time.

While the UA-Goldwyn heart-to-heart last week never got to the stage of specific terms, Krim and his associates made no secret of the fact that they're plenty anxious to land the doyen of indie producers and thus are ready to offer extra-fancy terms. Goldwyn's affiliation with UA would give great prestige to the year-old Krim management group and provide ef-

(Continued on page 13)

## Harry Warner, Other WB Officers Reelected

Harry Warner, president, and all other officers of Warner Bros. were reelected by the board at a meeting in N. Y. yesterday (Tues.). Directorate also named Walter Meihof assistant controller.

## SMALLER ONES SPENDING MORE

Film industry's changing economics are indicated in an analysis of production costs of the four companies that have to date issued their financial statements for the 1951 fiscal year. While the two top majors that have reported so far show an inclination to reduction of picture budgets, two lesser companies have hiked their costs.

This is a reflection of efforts of the big studios to get everything possible out of their budgets and, at the same time, of the recognized need of the lesser lots—which customarily operate on an economy basis—to turn out a better grade of product. With only top pix proving moneymakers in the current market, the smaller companies are raising their sights.

The two big lots that have filed reports to date are Metro and Warner Bros. The lesser ones are Universal and Republic. Both M-G and WB show a decline from the previous year in the amount of coin invested in films before the camera when their annual reports were made. U and Rep have both increased.

Metro had \$29,937,744 tied up in films in production at the 1951 reporting date (Aug. 31), compared with \$30,396,935 in 1950. WB as of

(Continued on page 13)

## Who Wants Protection

"Protective shots" are frequently edited into Hollywood pictures when released in foreign countries, declared Orton H. Hicks, director of the 16m department of Loew's International Corp., at a meeting of the Assn. of Customers' Brokers in New York last week. "But one protective shot we try to avoid because of the expense," he revealed, "is re-shooting an entire musical sequence."

"This was once necessary," said Hicks, "because a foreign censor insisted the bosoms of a group of chorus girls were too prominently displayed. It is now imperative for the director of any musical film to call on the international department before he starts shooting a chorus number. One of our men then dashes over to the set with a yardstick to measure the height of the bodice and the extent of the cleft."

## National Boxoffice Survey

Holiday Week Booms Trade; 'Show' New Great Champ, 'Vadis' 2d, 'Queen' and 'Bend' Tie for 3d

Biz is soaring nation-wide currently, with the long holiday week-end starting with Washington's Birthday (Friday), favored by mild weather in numerous keys, spelling terrific trade. This session is easily the biggest one since last New Year's week and one of greatest Washington's Birthday weeks in the memory of many exhibitors. Result is the top eight grossing pictures will show a total of \$1,587,000 on the week.

With "Greatest Show on Earth" (Par) playing in nine keys covered by VARIETY this stanza, the Cecil B. DeMille opus is easily taking over No. 1 spot nationally with better than \$390,000 total gross. It's playing at upped admissions, generally with a \$1.25 top, and this naturally is contributing to the fantastically high totals being racked up in individual cities. "Quo Vadis" (M-G), now out in the big keys for over two months, still will manage to fish second.

Third money is being split by "Bend of River" (U) and "African Queen" (UA), being initial week for extensive playdacting for both. These two epics are running neck-and-neck right down to the wire, with little to choose between them. Both are uniformly big to smash. "Retreat, Hell!" (WB) will take over fifth position with generally

## Skouras Resisting Top COMPO Post; Deterred by Eidophor, Other Duties

### MPIC Backs Schary

Hollywood, Feb. 26. Dore Schary's \$1,250,000 libel suit against the Wage Earners Committee was endorsed by a vote of the Motion Picture Industry Council. Action is similar to the one taken by MPIC in Stanley Kramer's suit.

Schary's suit charges the committee with falsely linking him with subversive organizations.

## Set All-Industry Drive for Bally Vs. Red Report

In what's hoped will prove one of the most extensive "planting" jobs on record, the heads of all trade groups across the country this week were called upon to drumbeat for newspaper editorials on the industry's reply to the House Un-American Activities Committee's report on Communism in Hollywood.

The all-industry resolution, formally adopted by the Council of Motion Picture Organizations last week, brands the House probers' findings of continuing Red influence in the film capital as "unfair and unjust." Prominent in the resolution is the declaration that Rep. John S. Wood, chairman of the House group, last summer commented that responsible producers were virtually doing all in their power to bar Communists from essential positions in the industry.

Allied States Assn. and Theatre Owners of America both sent telegrams to toppers in their respective local units, advising of the united industry's stand and urging that the field men seek the widest news-column and editorial attention. Heads of other regional outfits, including Western Theatre Owners, Inc., Metropolitan Motion Picture Theatres Assn., and the Independent Theatre Owners Assn., pledged their support in the campaign at COMPO's board meeting in N. Y. last week.

As a means of further widening (Continued on page 4)

Election of Spyros P. Skouras as president of the Council of Motion Picture Organizations was voted by the COMPO board without assurance from the 20th-Fox topper that he would accept the job, according to insiders. Curious as it appears, they insisted that Skouras was about the last one to know he was named and this was via a number of cables sent to him in Zurich, following the N. Y. board meeting last Thursday (21). (Other COMPO news on page 5).

COMPO toppers since have followed up with additional cables and trans-Atlantic calls but, as of yesterday (Tues.), Skouras had yet to unequivocally state whether or not he would take on the responsibility of guiding the all-industry outfit. He has been resisting all bids because, he said, he's plenty wrapped up with the Swiss Eidophor theatre television system, rights to which are held by 20th, and wouldn't want anything to interfere with this project. He has been in Zurich the past 10 days to keep immediately posted on the latest Eidophor developments.

COMPO insiders feel Skouras eventually will succumb to his persuasion, but not until he has (Continued on page 14)

## A. L. Mayer Slaps Execs For COMPO Lip Service; They Cheer Him Anyway

Arthur L. Mayer's stinging comments on the absence of adequate support for COMPO drew such a full round of applause at the outfit's New York board meeting last week that Mayer's associates wondered if his audience actually savored his address. The retiring exec v.p. in his valediction told the industry leaders point-blank that the whole idea of trade unity through COMPO should be abandoned unless they're willing to loosen up their pursestrings.

Mayer complained that every- (Continued on page 18)

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# TOA Arbitrator Plan: 25G 'Outsider' At Helm, \$50-Per-Diem Local Refs

Topkick in the industry arbitration system which has been proposed by the Theatre Owners of America would receive \$25,000 in annual compensation and would be appointed by the U. S. Secretary of Commerce. Theatre outfit circulated its recommended plan in N. Y. yesterday (Tues.).

Top man in the system, holding the post of national administrator, would be selected from a list of five names submitted with the approval of the Motion Picture Assn. of America and the national and larger regional trade associations. Candidates must have no connection with any phase of film or theatre operations.

National administrator, headquartered in Washington for a five-year term, would set up regional tribunals in exchange areas to the extent to be determined by the number of theatres in each territory and the volume of business. Three arbitrators would be selected for each proceeding, on the basis of one selected by the complainant, the second by the exhibitor and distributor defendants and intervenors, and the third by the national administrator.

Regional arbitrators would collect fees determined by the national topper with the maximum set at \$50 per diem plus traveling expenses.

TOA plan was drafted by its general counsel, Herman Levy, and amended and approved by the outfit's board of directors. Arbitrable, it states, will be "any matters arising out of, or in connection with, the film contract, or any matters involving clearances, or runs, or any controversies concerning competitive bidding." It's not specifically stated whether or not differences on rental terms may be submitted to conciliation. Also not specifically stated is whether cash awards may be given.

TOA's approach exactly followed that of Allied States in that (Continued page 14)

## Pix Riled at TV Spoofing

Hollywood, Feb. 26. Feeling that television has gone too far in some of its burlesques of pic product, industry figures are quietly mulling a plan to halt video's ridicule of pi.

Notable examples in recent weeks are the satires of "Streetcar Named Desire" (WB) on "Show of Shows" (NBC) and Milton Berle's lampooning of "Quo Vadis" (M-G).

## Zenith Petitions FCC Hearings On Subscription TV

Washington, Feb. 26.

Zenith Radio Corp. yesterday (Mon.) petitioned the Federal Communications System to start proceedings to permit commercial operation of subscription TV. Company, which has developed the Phonevision pay-as-you-see system, requested that the commission authorize TV stations to provide programs for subscription TV audiences and to transmit video signals in coded form which can be unscrambled at the receiver.

It was believed the commission will defer hearings on Zenith's request until tests of other methods of pay-as-you-see have been completed, namely Paramount's Tele-master coin-operated system and Skiatron's card system. Consolidated proceedings to receive evidence on all three systems are virtually certain.

Zenith told the commission that results of its three-month test early last year in Chicago with 300 families "demonstrate a public desire for and acceptance of subscription television employing Phonevision." Test also showed, company said, that use of a coded signal is "compatible with the use of telephone facilities for normal communications purposes."

In addition to its use with black and white TV, Zenith added, Phonevision "is believed conveniently adaptable to the field-sequential color system recently authorized by the commission and to a variety of other color transmission systems."

Commercial operation of subscription TV, Zenith said, involves questions which should be fully explored at public hearings. Company said it will offer evidence to establish that pay-as-you-see would be in the public interest, that it would provide "a needed and desirable service supplementary to existing services," and that Phonevision offers "desirable and feasible" methods of providing such service.

In support of its request, Zenith offered to demonstrate to the commission various forms of Phonevision, "including a variety of coding techniques and methods of disseminating decoding information to subscriber receivers, with particular emphasis on the feasibility of concurrently using a variety of methods of distributing the decoding information for a particular program to meet the exigencies of the local conditions."

To make subscription TV permissible, Zenith suggested that commission rules be amended to authorize TV stations to telecast programs "from time to time" in coded form and to use only a system or systems "specifically approved" by the agency.

### N. Y. to L. A.

Harry Archinal  
Johnny Mack Brown  
Edward Cashman  
Martin S. Davis  
Ned E. Depinet  
Shirley Eder  
James A. Mulvey  
Dailey Paskman  
Cole Porter  
Shelley Winters

## Stall 'Fourposter'

Hollywood, Feb. 26.

Stanley Kramer's film version of "The Fourposter" starring Rex Harrison and Lilli Palmer, will not be released in N. Y. until next October, a year after its completion.

Producer has selected this picture as his entry in next year's Oscar Derby and figures that October will be an advantageous time for its release.

## Film Chiefs to Meet With Amer. Legion To Mull Industry Raps

Hollywood, Feb. 26.

Pic industry toppers will meet with American Legion brass during the latter's Coast visit in the next few weeks, to discuss sporadic attacks on the pic biz and individuals in it by Legion posts around the country.

Industry will point out it has cleaned its house of Communists to the best of its ability, Legion post activities, plus recent article in the Legion magazine, have been interpreted as signs of definite policy by the national vets organization. Industry wants to make it clear it has done what could be done and doesn't need outside help.

## Anti-Red Bally

Continued from page 3

the coverage, the COMPO directorate decided that an industry figure will appear before all five newsreels shortly to read a portion of the resolution.

Writer-producer Leonard Spigelgass, representing the Motion Picture Industry Council, chaired the committee which drafted the trade's answer to the House investigators. Committee members, appointed by retiring COMPO prexy Ned E. Depinet, were Eric A. Johnston, Gael Sullivan, Truman Rembusch, Oscar A. Doob, Kenneth Clark and Herman Levy.

Attacking the House group's comments on subversive propaganda in films, the resolution stated: "The facts are that not a single scene, not a single word of Communist propaganda has ever been shown or spoken in our pictures. Anybody who has followed the American screen should know that. Had the committee not consistently rejected our repeated invitations to screen our product, it would know that the insinuations in its report are baseless."

## Mrs. Bosley Crowther As Film Entrepreneur

Mrs. Bosley (Florence) Crowther, wife of the New York Times film critic, has turned entrepreneur in a tieup with David Mavety, operator of the Pix Theatre, White Plains, N. Y., for a series of Saturday morning children's shows. Schedule of nine sugarcoted educational film lectures tees off Saturday (1) with William Bridges, director of publications of the Bronx Zoo, talking on animals and showing 16mm color pic.

Tap for the series is \$12 per kid, including tax. Mrs. Crowther, who is billed as "arranging and supervising" the series, sees it as an important step in making the theatre a "community centre." Idea occurred to her after the Crowthers moved to White Plains and she discovered a lack of the Saturday educational facilities for her own moppets that exist in Manhattan.

### Europe to N. Y.

Marjorie Clark  
Lorraine Clewes  
Suzanne Cloutier  
Betty Ann Davies  
Joan Forrest  
Anthony Hawtree  
Arthur Jacobs  
Miriam Karl  
Lynda King  
Mary Matthews  
Mary Merrill  
David Pelham  
Jane Pickens  
Carroll Puciato  
Carol Reed  
Gwendoline Watford  
Gwynne Whitby  
June Whitfield  
George Vogel

### N. Y. to Europe

George Balanchine  
Claudette Colbert  
Harry Kosiner  
Eva Le Gallienne  
Margaret Webster

## '...Heaven Help Us'

"If that's their idea of friendly, Heaven help us if they write an unfriendly editorial," Arthur L. Mayer, exec. v.p. of the Council of Motion Picture Organizations, commented yesterday (Tues.) on the followup in Life mag last week to its article of last August. Mayer's remarks resulted from Life's editor's own appraisal of the editorial as "friendly."

The piece drew another letter of disapproval to Life from Mayer, as did last August's. He pointed out sharply a number of inconsistencies. One was Life's comment that b.o. receipts ceased falling in 1951 and "recent months have seen a steady stream of successful pictures," as against the mag's later quote from an unnamed producer-director that "within five years 75% of all movie houses will be garages, shooting galleries or contested insurance claims." Mayer said he didn't see how the two points meshed.

Further, the COMPO topper asserted, Life in one paragraph castigates the "timidity" of Hollywood's "elder statesman" and in another praises a number of pix as having been made "with a decent respect" for the intelligence of the American public. All the pix named, Mayer pointed out, were made by studios controlled by the industry's "elder statesmen."

Films included "A Streetcar Named Desire" (Jack Warner), "A Place in the Sun" (Barney Balaban and Y. Frank Freeman), "Detective Story" (Balaban and Freeman), "Desert Fox" (Darryl F. Zanuck, Joseph M. Schenck and Spyros Skouras), "Born Yesterday" (Harry Cohn) and "People Will Talk" (Zanuck, Schenck and Skouras).

Mayer also took the mag to task for repeating its statement of last August that 3,000 theatres had closed. Life, he said, had been repeatedly apprised that that figure was only half right, since more than that number of drive-ins and other new houses have opened. Only the National Production Authority ruling is preventing further building, Mayer said.

Most of the widespread bitterness in the industry against the "friendly" followup resulted from the paragraph in the editorial quoting the unnamed "top director-writer." Following his remark that 75% of all present theatres would be closed in five years, he added: "And a fine thing, too. For 20 years now, every time a theatre put in new love seats or a Corinthian men's room, it got charged to studio overhead. The exhibitor's been the biggest enemy the creator's had out here. If he could find something to run in his theatre that would pay more than movies, he'd dump us in a minute. So the hell with him. It'll take time, but we're going to move over to a new outlet. Wait till there are a couple thousand telecasting stations in action. A good picture could get its production costs back in one night. Oh, brother!"

That paragraph brought Life a number of protesting letters from exhibitors, most of them not designed to help industry public relations. They took issue with the producer-director, not the mag, and pointed up intra-industry wrangling. J. J. Rosenfield, operator of Favorite Theatres, Spokane, wrote to Life, for instance, "His (the quoted director-writer) observations could be regarded as humorous were it not for the indication of warped thinking brought about by the many easy years of fabulous salaries, mansions, swimming pools and other unwarranted and unearned luxuries that were enjoyed in the production end of the business."

As a counteractor to Life, its competitor, Look, comes out this week with its annual Hollywood awards number, containing many pages of high praise for the industry's achievements.

## ALL-DAY PREVIEWS PEEVE N.Y. CRITICS

New York film critics are reportedly peeved at the growing day-before-opening preview policy being adopted by Broadway theatres. Scribes are weighing move to publish their reviews on day after the previews instead of holding their comments for the day following the officially announced opening.

Last Tuesday (19), day before announced preem of United Artists' "The African Queen," Capitol Theatre ran a series of previews throughout the day. Scribes, in effect, regard this policy as tantamount to an opening.

Usually theatres have run previews as late evening shows. Special pre-opening showings, coupled with the outgoing first-run pic, have served as powerful b.o. stimulants, often upping biz 30 to 40% for the night.

Critics so far have shown no objection to the preview evening showings, but regard the all-day affairs as blatant jumping of the gun and feel that their readers are entitled to immediate notices. In the case of the special big-splash evening preems, critics have invariably conferred among themselves and set the dates for release of their reviews.

### L. A. to N. Y.

Brandy Brent  
Jack Broder  
Antoni Clave  
Herman Cohen  
Pat De Cicco  
Morton Downey  
Jack Elliott  
Matty Fox  
Sid Garfield  
Walter Hampden  
William J. Heineman  
Irene Hervey  
Sam Kerner  
Arthur B. Krim  
Irving Manheimer  
Patricia Medina  
Georgia Murphy  
A. H. Pollock  
Milton H. Rackmil  
Sidney Sheldon  
Nancy Sinatra  
Mike Sloane  
Leonard Spigelgass  
Barbara Stanwyck  
Jule Styne  
Gloria Swanson

## Set 'Jet Pilot' For Labor Day

"Jet Pilot," figured by RKO to shape as its top grosser in a number of years, has been set by the company for Aug. 16 release to catch the Labor Day playdates. It's the final item on a release schedule of 15 pix between now and mid-August.

A Howard Hughes production in Technicolor, "Jet Pilot" stars John Wayne and Janet Leigh. Another top pic on the RKO slate is "The Big Sky," made by Howard Hawks with Kirk Douglas starred and scheduled for April 5 release.

Lineup also includes "The Korean Story," an Edmund Grainger production with Robert Mitchum and Ann Blyth for the marquee. It is set for May 31. "Gypsy Blood," Jennifer Jones-starrer coproduced by David O. Selznick and Sir Alexander Korda, has been put down for May.

Other pix on the schedule are "Rancho Notorious," Fidelity unit entry starring Marlene Dietrich and Arthur Kennedy, which opens next week in Chicago; "Tarzan's Savage Fury" (Lesser), March 15; and "Androcles and the Lion," produced by Gabriel Pascal with Jean Simmons and Victor Mature toplined, March 22.

Also "Macao," with Robert Mitchum, Jane Russell and William Bendix, due April 19; Wald-Krasna's "Clash By Night," starring Barbara Stanwyck and Paul Douglas, May 3; "The Half-Breed," in Technicolor, with Robert Young, Jack Buettel and Janis Carter, May 17; "Montana Belle," starring Jane Russell, George Brent and Scott Brady, June 7; Walt Disney's live-action "Robin Hood" in Technicolor, June 21; Wald-Krasna's "This Man Is Mine," starring Susan Hayward, July 5; "The Ragged Edge," with Ida Lupino and Robert Ryan, July 12, and Joseph Kaufman's "Sudden Fear," starring Joan Crawford, July 19.

Company has closed deal for distrib rights in Western Hemisphere of Warwick Productions' "Red Beret," to be filmed in England in mid-April by Irving Allen and Cubby Broccoli.

## Lerner to Coast For Freed 'Brig' Talks

Lyracist Alan Jay Lerner left for the Coast over the weekend to huddle with Metro producer Arthur Freed on the upcoming filmization of his "Brigadoon" legit musical. Present plans are for the picture to be produced in Scotland, with Gene Kelly starred.

Composer Frederick Loewe, with whom Lerner collaborated on the score, joins him on the Coast in a few weeks. They'll also talk with Louis B. Mayer, who recently bought film rights to their current Broadway musical, "Paint Your Wagon."

## Broder's N. Y. Conclave

Jack Broder, prez and board chairman of Realart Pictures and Jack Broder Productions, arrived in New York from the Coast Monday (25) to preside over a three-day conclave with franchise-holders. Meet gets underway Saturday (1) at the Warwick Hotel.

Sessions will also be attended by Budd Rogers, exec veepee; Jack Schlaifer, veepee in charge of sales, and Carro's Puciato, veepee in charge of exchange operations. Latter is expected back from Europe in time for the event after being abroad several weeks to set distribution and production deals.

# TRUSTEE 198 UPT HOUSES: U.S.

## B.O. Lag Has 3 Common Factors

Survey conducted last week among some board members of the Council of Motion Picture Organizations disclosed that the areas where business has been hit the hardest all have three factors in common: heavy television penetration, double feature policies, and multiple runs. The roundup of opinion was informally taken and not too extensive. However, veteran observers said that the results of the canvass were consistent with their own personal findings.

Hurting about the hardest, according to the survey, was the Chicago territory, where admission tax figures were offered as the boxoffice barometer. The figures for 1951 were 40% under the 1949 level.

Theatreowners offering the duals insist that they're demanded by the majority of customers. But they also concede that doubtless a significant number of potential patrons are discouraged from theatre attendance by the twin bills, particularly at night, when the lengthy program means arriving home too late.

As for the multiple runs, one industryite related that he has found on occasion only three different programs in all theatres within a 10-mile radius from his home. This situation developed in various parts of the country as theatremen insisted on moving up to earlier runs, with the result that many in the same area began offering the same program at the same time.

## Par's Gross Soars to \$95,500,000; WB, Rep Totals Up; Col's Net Off

Paramount Pictures completed its second year of independent operation with gross income of \$95,500,000, representing a handsome increase over the 1950 total. Also on the financial front, the past week brought disclosures that Warners' gross income for the first quarter of its 1951-52 fiscal year is well ahead of the corresponding preceding period. Columbia's net was down in a new half-year report, and Republic's gross increase but its net profit was off in its full fiscal year.

Par's total take for the year ended last Dec. 31 compared with \$81,825,000 for 1950. Final returns are not yet in on the year's net income. Earnings for the first nine months of 1951 amounted to \$4,205,000. Par's gross has been on the climb steadily; fourth quarter of '51 brought a total take of about \$25,800,000, compared to the \$21,300,000 of the final three-month period of '50.

WB's total take for the three months ended last Dec. 1, which period started its new fiscal year, climbed to an estimated \$32,000,000. Corresponding period in the previous year brought total revenue of \$29,000,000.

Rep. in its report for the year ended last Oct. 27, disclosed net income of \$646,404, against \$760,574 for the previous year. Gross climbed to \$33,409,612 in the new year, up from \$30,310,748 in '50. The differential in the net income was accounted for in that \$960,000 (Continued on page 18)

## 2 Mpls. Theatres 'Orphaned' in Tiff Over Buy Recession

Minneapolis, Feb. 26. With the Minnesota Amus. Co. flatly refusing to take them back from circuit owners Dale, Montgomery & Rydeen, who bought them Aug. 11, 1950, two of the five leading St. Paul downtown "A" first-run theatres, the Strand and Tower, have been disowned as well as shuttered. And with Dale, Montgomery & Rydeen filing suit against MAC in Federal Court here, it will devolve upon the court to decide who still actually owns the now-orphaned showhouses.

In the complaint asking for recission of the purchase contract and a return of the approximately \$75,000 of the \$150,000 purchase price already paid to MAC, the plaintiffs, through their counsel, Ben Deindard, allege that they bought the theatres on misrepresentation as to the 1949 and 1950 net revenue. What the \$150,000 purchase price included were the theatres' leases, still having a year and a half to run and with an option for an additional period at an advanced rental, plus the showhouses' equipment. Inasmuch as Dale, Montgomery & Rydeen have quit paying the rent and MAC still is on the leases, the latter will have to fork over the monthly pay- (Continued on page 14)

## ASK COURT NIX DELAY ON SALE

United Paramount Theatres' petition for a two-year extension of the deadline divestiture of 198 houses met stiff opposition from Department of Justice attorneys yesterday (Tues.). In an answer attacking the UPT bid, filed in N. Y. Federal Court, the Department demanded that the 198 theatres, including wholly-owned operations and others held in partnership with affiliated exhibitors in the field, should be placed in trusteeship. The trustee would direct sale of the properties and dissolution of the partnerships, under the Department's proposal.

Tribunal has set March 7 as the hearing date for the UPT-Government row. Theatre coporation, in asking the additional time, told the court that it had successfully disposed of its interests in close to 900 houses under terms of the Paramount antitrust consent decree. UPT further said that it has been carrying on day-to-day negotiations looking to sales and part splittings of the 198 spots remaining but in these cases deals have failed to materialize.

UPT was to have completed the entire divestiture and partnership severance job by next Tuesday (4), representing three years from entry of the original decree.

'Unclean Hands' Justice Department's answer asserted that UPT had come into court with the added time request "with unclean hands." Chain has not shown diligence in its efforts to reorganize its holdings in compliance with the decree, it was said.

Justice Department recommended the trusteeship in the event that UPT fails to dispose of the wholly-owned properties in 60 days and the partnership locations in 90 days.

If the N. Y. court turns a deaf ear on the suggested trustee arrangement, the Department recommended, as an alternative, various restrictions on breaking up with pards and on sale of theatres. These would restrain UPT from moving up the run for any houses (Continued on page 14)

## Parks Pic for Metro Finally Into Release

"Love is Better Than Ever," co-starring Larry Parks and Elizabeth Taylor, debuts March 6 at N. Y.'s Trans Lux 52nd Street Theatre.

Metro completed the film about two years ago and has had it on the shelf ever since. M-G apparently feels a sufficient "cooling off" period has passed since Parks identified himself as a onetime Communist Party member in testimony before the House Un-American Activities Committee.

## BLAMES FILTHY THEATRES, NOT TV

Editor, VARIETY:

It was indeed a pleasure last Saturday evening when we attended the Studio Art Theatre. As usual, we had to wait 30 minutes before obtaining a seat. Such is the case at the luxurious Coronet and Krim Theatres. Our art houses are making a very profitable business out of their present policies. Coming home from the Studio, we passed by the . . . theatre. A sign on the marquee said: "Lobby for Lease as Retail Store. Will Remodel." This filthy theatre deserves to close!! We were terribly insulted when we attended that theatre last summer. They earned for themselves a very bad reputation. Thus, instead of raising one of their lazy fingers to provide for their promoters that atmosphere of distinction found in the art theatres, they closed up. This is the case with about 20 other houses in the Detroit area. When will they learn?

I definitely do not blame people for refraining from such theatres. And you theatre people blame such incidents on the television industry. What a laugh! I do admit, television might play a hand in it, but is not actually a part (Continued on page 13)

## FCC Defers Hearings On Theatre TV to May 5

Washington, Feb. 26. Federal Communications Commission today (Tues.) postponed the theatre television hearings from the scheduled March 10 to May 5. Motion picture industry reps had recently discussed postponement question with FCC. Two-month delay may mean FCC won't be able to lift freeze on TV station construction until late March or early April.

## Millenium! New COMPO Dues Plan Wins Unanimous Okay Despite Flaws

### Cinema Amus., Denver, Awarded 100G Damages

Denver, Feb. 26. After deliberating 11 hours, a Federal Court jury awarded Cinema Amus., Inc., \$100,000, to be trebled, for damages claimed for inability to get a proper run or film for its Broadway during 69 weeks in 1945-46. The trial has been on since Jan. 7. Defendants, RKO, Loew's and 20th, are asking for a new trial.

## N. Y. BOOKINGS AIM AT EASTER TRADE

With Broadway business continuing to become more and more restricted to weekends and holidays, the Stems' showmen this week were busy with a bevy of bookings aimed at the next big holiday period. That's Easter, which falls on Sunday, April 13, and is followed by a week's school holiday.

The Capitol has nabbed Paramount's "My Son, John" in a flurry of new booking deals. "John," Helen Hayes-Van Heflin-Robert Walker costarred, follows the current "African Queen," at the Cap.

Par's "Something to Live For" (Joan Fontaine-Ray Milland-Teresa Wright) is headed for the Music Hall, probably to fill in between "Greatest Show on Earth" (Par) and Metro's "Singing in the Rain," which will be on the Hall's Easter program.

Columbia's "My Six Convicts" (John Beal-Gilbert Roland) is in line as the Astor's new tenant, following the current "Quo Vadis." Universal's "Bend of the River" (James Stewart-Arthur Kennedy) is set for the State, probably following M-G's "Belle of N. Y." (Vera-Ellen and Fred Astaire), which opens at that house next Wednesday (5). "Bed" had been considered for the Cap originally.

Par's "Anything Can Happen" (Jose Ferrer-Kim Hunter) is earmarked for Brandt's Mayfair. It may follow Par's "Sailor Beware" (Martin & Lewis) now current, unless Brandt succeeds in reeling in Republic's "Quiet Man" for the spot. Various of the N. Y. first-runs are bidding for the Rep film which John Ford directed with John Wayne, Geraldine Fitzgerald and Maureen O'Hara in the leads.

Par's "Hong Kong" (Ronald Reagan-Rhonda Fleming) is down (Continued on page 13)

## Realart May Distrib More Foreign Pix

Realart Pictures, principally a distributor of Universal reissues, may add more foreign-made films to its product roster. Carroll L. Puciato, vicepres of Realart and Jack Broder Productions, planned from New York for London, Paris and Rome on a six-week trip to scout fresh foreign pix and discuss joint production deals with European film-makers.

Already on the Realart release slate are such imports as the Italian-made "Sky Is Red" and the British "Caesar and Cleopatra." Latter was picked up from United Artists last August. Puciato's joint production talks are in behalf of Broder Productions. While abroad he'll also work out distribution arrangements on several of Broder's Hollywood-made features.

Elsewhere on the foreign film front Souvaine Selective Pictures acquired U. S. distribution rights to a Paul Gallico feature, "Never Take No for an Answer," from Independent Film Distributors.

Members of the Council of Motion Picture Organizations this week acknowledged that the outfit's new system of assessing and collecting dues has a full share of inequities but the plan has been unanimously accepted because of its simplicity.

COMPO board last week scrapped the previous system whereby exhibs paid one-tenth of 1% of their film rentals and distributors matched this dollar for dollar. New formula is on a per-seat basis, similar to the setup which the American Society of Composers, Authors and Publishers had when it collected music public performance rights fees from theatremen.

COMPO's collections now air at the rate of \$10 per year for every theatre seating up to 500, \$15 up to 750, \$25 up to \$1,000, \$50 to 2,500 and \$100 for over 2,500 seats. Drive-ins are set at \$10 up to 300-car capacity, \$15 to 500, \$25 to 600 and \$50 for over 600-car capacity.

While there was no assurance on the number of exhibs willing to contribute, past experience indicates that a total of close to \$200,000 per year could be realized from exhibition. Distributors still are pledged to meet the theatre collections dollar for dollar, each company contributing a percentage of (Continued on page 13)

## WB's Intended Buy of Its Common Has Wall Streeters Snaring Stock on Big Scale

Warner Bros. announced intention of buying up more of its outstanding common shares has Wall St. professionals acquiring the stock on a large scale on the premise that they just can't lose. Worst that can happen to them, the traders believe, is that they'll break even.

WB, with policy of retreating shares into the treasury as rapidly as available resources permit, has indicated it will repeat last year's operation of asking stockholders, to tender their shares to the company. The maximum price at which tenders were accepted then was \$15. Wall Streeters hope that, with the improvement in the market value, this year's tender will be at \$16.

Stock recently has been selling on the New York Stock Exchange at 14 1/4. Much has been bought at that figure. Since the holders, while awaiting the tender, will receive a regular 25c dividend from (Continued on page 18)

## SULLIVAN PRESSES FOR RESEARCH INSTITUTE

Idea of organizing the film industry behind the establishment of a scientific research institute was further pressed by Gael Sullivan, exec director of Theatre Owners of America, at a meeting of the N. Y. Film Board of Trade last week.

Plan was proposed by Charles P. Skouras, National Theatres president and TOA board chairman, at the TOA directors meeting on the Coast early this month. It's now apparent that Sullivan will seek support of it in his numerous talks before meetings of exhibitors and other industry groups.

At the Board of Trade session last week, Sullivan declared that "a new daring, a new ingenuity, a new scientific approach must come to our industry before it dies clinging to phony slogans and the old hokum that won't work. We have a tremendous market awaiting us that can only be approached and won by a modernization of techniques in production and selling."

The research center which Skouras and Sullivan are plugging would have for its aim primarily the perfection of third dimension films in sight and sound and more effective means of merchandising films.



The Pride of St. Louis

Warm comedy-drama based on baseball career of Dizzy Dean. Will be liked but needs selling.

Hollywood, Feb. 25.  
20th-Fox release of Jules Schermer production. Stars Dan Dailey, Joanne Dru; features Richard Kyrton, Richard Crenna, Hugh Sanders, James Brown, Leo T. Cleary. Directed by Harmon Jones. Screenplay by Guy Trosper; camera, Leo Tover; editor, Robert Simpson; music, Dan Raggio. Previewed Feb. 22, '52. Running time, 92 MINS.

Dizzy Dean..... Dan Dailey  
Patricia Nash Dean..... Joanne Dru  
Johnny Kendall..... Richard Kyrton  
Paul Dean..... Richard Crenna  
Hort..... Hugh Sanders  
Moose..... James Brown  
Manager..... Leo T. Cleary  
Clematis..... Kenny Williams  
Delaney..... John McKee  
Alexander..... Stuart Randall  
Herbie..... William Frambes  
Johnnie Bishop..... Danmon O'Flynn  
Pittsburgh Coach..... Cliff Clark  
Chicago Manager..... Billy Nelson  
Ella..... Pattee Chapman  
Connolly..... Fred Kasnar  
Eddie..... Bob Nichols  
Western Union Boy..... John Duncan  
Walter..... Clydie Lee  
Doctor..... Freeman Lusk  
Torches..... John Green  
Joe..... Phil Van Zandt  
Louis..... Victor Sutherland  
Kendall, Jr..... Mary Martin  
Roscoe..... George MacDonald  
Miss Johnson..... Joan Sudlow  
Chicago 3rd Base Coach..... Ray Connell  
Announcers: Larry Thor, John Wald, Hank Weaver, William Forman, Jack Tom Weaver, Chet Huntley, Benny John Doucette, Hotel Clerk Harris Brown

Highlights of the career of one of baseball's more colorful contemporary figures comes to the screen in this 20th-Fox release. Based on the fabulous Dizzy Dean, the Ozark hillbilly who brought a pitching knack and a picturesque language to the national pastime, it is the type of show that will be liked by both males and distaffers, outside of the baseball fan, but will need selling to hit its grossing potential. Word-of-mouth is in its favor.

Dan Dailey enjoys one of his better roles in impersonating Dean from the time he was scouted from semi-pro ball, played strictly for fun, broke in with the Houston Buffaloes and rose to the big time with the St. Louis Cardinals. Historical diamond fact is blended nicely with screen drama, and it is all told with such an infectious good humor that audience holds steady. Film has a tendency to go static as the events that concern Dean's slip from big league ball are shown, but this is only a minor sag that is quickly redeemed when the dizzy one brings his fractured English to the radio networks as a new career, announcing baseball, is first opened for him.

The Jules Schermer production is a creditable one. The diamond sequences ring with authenticity, and the chore of putting the Dean character on film is expertly supervised. The excellent Herman J. Mankiewicz script, based on a story by Guy Trosper, depicts the baseball player with the braggadocio that is his, but in a style that is not offensive, being humorous and understandable.

Same treatment is accorded Dean's hurry-up romance with Patricia Nash, beautifully played by Joanne Dru, a girl who is virtually swept off her feet by the direct approach that Dean used on the diamond and in personal life. Dailey and Miss Dru team most satisfactorily and sell their respective characters with a great deal of humaneness that will rate audience sympathy and understanding. Much of the credit for this handling goes to Harmon Jones' direction.

Richard Crenna, playing Dizzy's brother Daffy, Richard Hylton, as Johnny Kendall, the man who gave Dean a new career in broadcasting baseball games; Hugh Sanders, James Brown, Leo T. Cleary, Stuart Randall, and others do their full share in bolstering the overall entertainment values.

Baseball flavor is not overworked, although included is enough to keep the diamond fan satisfied, since emphasis is on the personal story of Dean. In addition to Leo Tover's topnotch lensing, the special effects help the ballpark atmosphere and account for two thriller scenes in which the two Deans are hit by batted balls. Fred Sersen did the special effects. Arthur Lange's music score and the other supporting credits are good. Brog.

Loew's 37 1/2 C Div

Loew's board last week declared the regular 37 1/2¢ quarterly dividend on common stock payable March 31 to stockholders of record on March 12.

Film outfit's payoff to investors has been at the rate of \$1.50 per year, or 37 1/2¢ quarterly, since 1946.

Anything Can Happen

Heart-warming comedy starring Jose Ferrer and Kim Hunter. Better than average b.o. if properly sold.

Paramount release of William Perleberg production. Stars Jose Ferrer, Kim Hunter; features Kurt Kasznar, Eugene Leonovich, Oscar Karlewski. Directed by George Oppenheimer, from book by George and Helen Papashvilly; camera, Leo T. Cleary; editor, Alma Harcourt; music, Victor Young. Previewed in N. Y. Feb. 21, '52. Running time, 107 MINS.

Jose Ferrer..... Kim Hunter  
Nuri Bey..... Eugene Leonovich  
Uncle Besso..... Oscar Karlewski  
Uncle John..... Oscar Beregi  
Vital Godiedze..... Mikhail Buzynkin  
Chuncho..... Nick Dennis  
Luba Godiedze..... Gloria Marlowe  
Sandro..... George Voskovec  
Elvko..... Alex Danaroff  
Madame..... Natasha Lytess

"Anything Can Happen," based on the bestselling book by George and Helen Papashvilly detailing their own real-life adventures, is a heart-warming comedy, engagingly acted, slickly produced and directed. It's pleasant, entertaining fare, and with proper selling should rack up better than average grosses.

Film concerns a loveable group of Near Eastern immigrants and their devotion for the new homeland in America. Although there is a degree of humor and sentimentality in "Anything Can Happen," it can be overlooked in the light of the excellent performances.

With a cast headed by Jose Ferrer and Kim Hunter and under the expert direction of George Oppenheimer, screenplay guides the players through a series of amusing incidents. It shows Ferrer's arrival in the new, strange country, his struggles with the English language, his shy courting of an American (Kim Hunter), and his eventual ownership of a California orange grove on which he is privileged to pay U. S. taxes.

Ferrer, making his first screen appearance since he copped the Academy Award for his starring role in "Cyrano de Bergerac," proves his versatility with a restrained but memorable performance. His portrayal of Giorgi Papashvilly never gets out of hand and remains sympathetic despite several bumbling comic mis-adventures. Miss Hunter is always convincing as the seemingly unattainable American whose friendliness and interest in the "foreigner" turn to real love.

In support of Ferrer and Miss Hunter are some topnotch transplanted European thespians who have already made considerable names for themselves on Broadway. Kurt Kasznar, who played Uncle Louis in the long-running stage hit, "The Happy Time," is first-rate as Nuri Bey, a Turkish immigrant. Oscar Karlewski, making his first Hollywood appearance, scores as Uncle Besso, the kindly self-styled miser-recluse who generously turns his farm over to Ferrer.

Making an auspicious film debut at the age of 76 is Oscar Beregi, a pre-Communist favorite in Hungary. He plays Ferrer's long-lost Uncle John, who on his deathbed achieves his ambition to become an American citizen. Eugene Leonovich, as a frustrated actress turned landlady of a boarding house catering to Georgian immigrants, and Otto Waldis, who keeps records of all Georgians in the U. S., also rate accolades.

Part of the pic was filmed on location in New York, and the scenes in Central Park and in a magistrate's court are exceptionally effective, adding to the overall excellence of Daniel L. Fapp's lensing. Holl.

Young Man With Ideas

Generally amusing domestic comedy of young lawyer, with Glenn Ford, Ruth Roman, Denise Darcel. Fair b.o.

Hollywood, Feb. 26.  
Metro release of Gottfried Reinhardt production. Stars Glenn Ford, Ruth Roman, Denise Darcel. Screenplay by Mitchell Leisen. Directed by Gottfried Reinhardt. Camera, Robert Sersen; editor, Frederick Y. Smith; music, David Rose. Previewed Feb. 21, '52. Running time, 92 MINS.

Glenn Ford..... Ruth Roman  
Doraine Gray..... Denise Darcel  
Winning..... Dick Wessel  
Caroline Webster..... Donna Corcoran  
Edmund Wethrow..... Ray Collins  
Winning..... Dick Wessel  
Willis Gilpin..... Bobby Diamond  
Buck Davis..... Sheldon Leonard  
Dodie Taylor..... Dick Wessel  
Tux Cullery..... Carl Millette  
Judge Jennings..... Curtis Cooksey  
Punchy Thornhill..... Ray Davis  
Kylie Thornhill..... Ray Davis  
Bushy-haired Man..... John Call  
Susan..... Nadene Ashdown  
Mr. J. J. Webster..... Norman Rado  
Mr. Cardy..... Wilton Graff  
Mrs. Hammett..... Martha Wentworth

A fairly amusing session of comedy drama is offered in "Young Man With Ideas" and its boxoffice

Man on the Run

"Man on the Run," an Associated British-Pathe production which premiered yesterday (Tues.) at the 72d St. Trans-Lux Theatre, N. Y., was reviewed from London by VARIETY in the issue of June 1, 1949. Myro described the Derek Farr-John Hopkins star as an "okay dueler."

Picture revolves around a deserter implicated in a holdup. However, a woman unknown to him comes on the scene and manages to adjust the situation. "This is completely unrelieved drama," the reviewer opined, "and although clearly made on modest lines, has valuable suspense."

Stratford Pictures is distributing in the U. S.

outlook as a companion feature runs in about the same groove. Fast names of Glenn Ford, Ruth Roman and Denise Darcel line up satisfactorily for the more general situation, indicating an okay, although not big, reaction.

Film gets underway with an entertaining premise and holds this course until around the midway mark, when it tends to sag, but picks up sufficiently to hit an okay finale. Material in the Arthur Sheekman script is inclined to stretch its worth a bit thin in spots, but the light, entertaining delivery of all concerned generates acceptable amusement.

Ford and Miss Roman, as the young lawyer lost in uncredited research with the Montana firm and a legal career in California. Moving bag-baggage-and-kids west, they take up a pinch-penny existence in a bungalow court while Ford prepares for the California bar exams. For chuckles, the script rings in a number of complications that pay off. Among them is a telephone formerly owned by a bookie; a femme fellow law student, Nina Foch, who goes for Ford in a big way, and a French singer, Denise Darcel, also romantically interested in the struggling barrister.

Plot boils along, sometimes overtone, until Miss Roman takes a bet via telephone and same tough guys try to force a payoff. Adding to the mixup is a domestic quarrel. Ford's encounter with the hoods, the arrest of the bookies and the lawyer, and his successful defense of his own case, latter wrapping up the session of generally satisfactory entertainment.

Ford's easy acting delivery does much to carry the film, with an assist from Miss Roman. Miss Foch impresses as the femme attorney, making much of some good lines in situations with Ford. Miss Darcel sparks her sequences as the French gal who wants to be an actress and warbles a couple of love-lorn ditties that fit in easily. Sheldon Leonard, bookmaker, is good. Others in the cast are okay.

Mitchell Leisen's direction is generally good, although it could have been stronger in helping the story along in a number of the slower spots. Co-production credit shared by Gottfried Reinhardt and William H. Wright frames the yarn nicely, with good casting of the characters. On the technical side, film has workmanlike credits, including David Rose's music score and lensing by Joseph Ruttenberg. Brog.

Talk About a Stranger

Minor entertainment for lower-case bookings.

Hollywood, Feb. 26.  
Metro release of Richard Goldstone production. Stars George Murphy, Margaret Fountaine, Billy Gray, Robert Fontaine, Sr., George Murphy, Marge Fontaine, Nancy Davis, Robert Fontaine, Jr., Billy Gray, Mr. Wardlaw. Screenplay by David Bradley. Screenplay, Margaret Fountaine; camera, John Alton; editor, Newell P. Kimlin; music, David Buttolph. Previewed Feb. 20, '52. Running time, 65 MINS.

Robert Fontaine, Sr..... George Murphy  
Marge Fontaine..... Marge Fontaine  
Robert Fontaine, Jr..... Billy Gray  
Mr. Wardlaw..... Lewis Stone  
Mallock..... Kurt Kasznar  
Camille Wardlaw..... Anna Glomb

For lower half of lesser dual bills, "Talk About a Stranger" is just passable. It is lower case entertainment that starts promisingly but soon becomes dull, complicated melodrama. Both script and direction flounder through an unbelievable plot, and efforts to inject a few shock values to fulfil the meller promise do not come off. Cast, particularly young Billy Gray, frequently goes way overboard in performance under the weak handling of David Bradley, making his first start as a feeble director. Plot deals with a stranger who comes to a small California citrus-raising town, and the effect of his coming on the life of a citrus rancher and, more par-

ticularly, on the latter's young son. The boy yearns for a dog, but shortly after he gets one it is found poisoned outside the residence of the odd stranger. The boy believes the dog was killed by the unknown man and a chain of circumstance is set loose that has the stranger a deep-eyed villain, even suspected of murder, before trite explanations clear the mystery. Responsible for the poor script is Margaret Fitts. Plot is based on a story by Charlotte Armstrong.

George Murphy and Nancy Davis head the cast, as the parents of young Gray, but neither shows to advantage. Lewis Stone, town's newspaper editor; Kurt Kasznar, the stranger, and Anna Glomb, a little girl, round out the cast. John Alton's lensing is okay. Brog.

Okinawa

Stock war drama for second-ary bookings.

Hollywood, Feb. 26.  
Columbia release of Wallace MacDonald production. Stars Pat O'Brien; features Cameron Mitchell, Richard Denning, Rhys Williams, James Dobson, Richard Benedict, Rudy Robles. Directed by Leigh Cowell. Screenplay by Jackson Brewer, Thur Ross from story by Ross; added dialog, Leonard Stern; camera, Henry Freulich; editor, John Alton; music, David Rose. Previewed Feb. 21, '52. Running time, 67 MINS.

Lieut. Commander Hale..... Pat O'Brien  
Grip..... Cameron Mitchell  
Phillips..... Richard Denning  
Robert..... Rhys Williams  
Emerson..... James Dobson  
Belgrade..... Richard Benedict  
Felix..... Rudy Robles  
Lieut. Sanders..... Don Gibson  
Chief Pharmacist's Mate..... Alan Dreeben  
Quartermaster..... Norman Budd  
Alvy Moore

As a war drama, Columbia has a minor league effort in "Okinawa." Put together with little imagination, it's slated as secondary material. Plot revolves around a gun crew on a destroyer during action off Okinawa during World War II. Characters are stock, including Pat O'Brien, the tough ship's commander; Cameron Mitchell, the loud, tough, heart-of-gold powder man; Richard Denning, the well-liked lieutenant; Rhys Williams, the old man of the crew; Richard Benedict, girl-loving spade man, and Jim Dobson, the homesick kid.

Incidents holding the film together are trivially projected, footage boiling down to series of actual battle action clips, broken up with long stretches of manufactured dialog that fail to ring true as the men grouse about their particular beefs while awaiting the next call for cannon barrage or kamikaze attack. With such formula characters and setup, players are unable to add much in the way of performance, nor is Leigh Jason's direction able to give it much pacing. The only action comes from the real-life sea and air war footage.

Jameson Brewer and Arthur Ross did the screenplay from a story by Ross, and added dialog to the very talky script was supplied by Leonard Stern. Budget values come across okay under Wallace MacDonald's production supervision, and Henry Freulich contributes a standard lensing job. Brog.

Waco

Wild Bill Elliott in okay action western for secondary bookings.

Hollywood, Feb. 21.  
Monogram release of Vincent M. Fennelly (Silverman) production. Stars Wild Bill Elliott; features Stanford Jolley, Pamela Bliske, Paul Fierro, Rand Brooks, Richard Crenna, Leo J. Ryan, Lane Bradford, Terry Frost. Directed by Lewis Collins. Screenplay, Dan Ullman; camera, Ernest Miller; editor, Sam Fields; music, Raoul Kraushaar. Previewed Feb. 19, '52. Running time, 64 MINS.

Mat Boone..... Wild Bill Elliott  
Curly Rivers..... Stanford Jolley  
Kathy Clark..... Pamela Bliske  
Lou Garcia..... Paul Fierro  
Al..... Richard Crenna  
Pedro..... Leo J. Ryan  
Farley..... Lane Bradford  
Wallace..... Terry Frost  
Sheriff of Waco..... Stanley Price  
Judge..... Stanley Price  
Barnes..... Stanley Price  
Bull Clark..... Ray Bennett  
Crawford..... Roy Mallinson  
Ace Long..... Richard Paxton  
Sheriff of Pecos..... Russ Whitman  
Doctor..... House Peters, Jr.

An acceptable blend of western action aims "Waco" for an okay reception in the secondary market, where Wild Bill Elliott's name can be figured to carry some weight. Elliott paces himself excellently through the Dan Ullman plot that finds the hero turned outlaw after killing a man in self defense and then, because of the reputation gained, is hired as a sheriff to clean up the town of Waco. Though outside the law after the initial killing through no fault of his own, Elliott is able to become a good sheriff and win full pardon as well as the girl by the time the 68 minutes of footage have gone by. Lewis Collins' direction of the Vincent M. Fennelly production

moves it along at an even pace, highlighted by some action sequences, and gets the proper kind of performances. The Ernest Miller photography is in keeping, and the sepia-toned print lends interest to settings. Stanford Jolley, an outlaw chief who befriends Elliott, shows up well in the footage, as do Paul Fierro, a killer; Rand Brooks, Lane Bradford, Terry Frost and Roy Mallinson. Only femme is Pamela Bliske, and she has little to do. Production values have been backed with expert, but standard, technical assists. Brog.

Song of Paris (BRITISH)

Dennis Price, Mischa Auer fail to help this British pic past fair dual rating.

London, Feb. 11.  
Adelphi release of Wandor production. Stars Dennis Price, Anne Vernon, Mischa Auer; features Hermione Baddeley, D. rected by John Guillermin. Screenplay, Alex Mackintosh; camera, Len Harris; editor, Robert Hill; music, Cyril Martell. At British Council Private Theatre, London. Running time, 85 MINS.

Dennis Price..... Anne Vernon  
Mischa Auer..... Mischa Auer  
Hermione Baddeley..... Hermione Baddeley  
Jenny Ibbotson..... Joan Kenny  
Jim Barrett..... Brian Worth

Three names of good international appeal give a well-needed lift to this broad and unsophisticated yarn of the romantic mixups of an English businessman and a French cabaret singer. Completely unusable in its approach, pic nevertheless has appeal to mass audiences and should prove a reasonable investment for British exhibs. In America, it should have fair chances as a dueler.

For Mischa Auer, "Song of Paris" represents his British film bow and he is type-cast in traditional pattern as an impoverished count casting a favorable eye on any female with a bank balance. Anne Vernon, already known here through an earlier British film as well as her French pic, is a noteworthy asset while Dennis Price, currently in the road company of "Bell, Book & Candle," caps from his more familiar suave characterizations.

Plot follows accepted standards, relying for humor on exploitation of the obvious situations. The businessman, Price, goes to Paris to sell his company's stomach pills, gets involved with cabaret star Miss Vernon. Shortly after he returns to London, she follows. The secret has to be from Price's mother, played by Hermione Baddeley, but the eventual arrival of Auer as the penniless count who regards the singer as his own preserve, leads to a series of frankly farcical situations.

Direction makes no attempt at polished nuances, but plays the plot for what it is—an unabashed piece of broad farce. The spirit of the production is helped along by lively performances by other prominent members of the cast, including Miss Baddeley, Joan Kenny and Brian Worth. Myro.

A Voice in Your Heart (Una Voce Nel Tuo Cuore) (ITALIAN) (Songs)

Lightweight comedy-drama with Gino Bechi, Beniamino Gigli; strong for Italian-language spots.

Lupa Films Distributing release of Scelera Film production. Stars Gino Bechi, Beniamino Gigli. Directed by Alberto D'Aversa. Screenplay, Rodolfo Lombardi. Camera, Gino Bechi. Editor, Gino Bechi. Music, Gino Bechi. Previewed Feb. 20, '52. Running time, 92 MINS.

Vittorio Gassman..... Gino Bechi  
Helen..... Gino Bechi  
Flora..... Gino Bechi  
Beniamino Gigli..... Beniamino Gigli  
Dolly..... Constance Dowling  
Enrico..... Michele Riccardini  
Enrico..... Michele Riccardini  
Isolanda Del Fabbro..... Isolanda Del Fabbro  
Ciccio..... Ciccio  
Mastro..... Olimpio Holt

(In Italian; English Titles). Although "A Voice in Your Heart" is not up to the usual Scelera standards, the singing of Beniamino Gigli and Gino Bechi, particularly the latter, makes it a strong entry for Italian-language theatres. The story framework for these two fine opera voices is a familiar, trite one, where sweet hearts are separated because a jealous femme intercepts mail and messages. It's an oldie yarn that's even dressed in new garb. Alberto D'Aversa, who directed, also did the original story and aided in scripting. Story of a European war correspondent who falls for a nightclub singer and encourages her to strive for a career in opera is jerkily unfolded. There is utter neglect of the vital plot angles, with a lot of lesser events and characters rung in. The war scribe is (Continued on page 16)

# TAX CUT WON'T PROFIT PUBLIC

## WB, 20th H.O. Publicists Continue

### Mgt. Talks Despite Strike Imminence

Although homeoffice pub-ad staffers at Warner Bros. and 20th-Fox have signified their intentions of going out on strike Tuesday (4), the N. Y. Screen Publicists Guild and the companies are continuing to hold talks in an effort to bring about a last-minute settlement of the contract hassle which has been taking place since November. Meanwhile, there was some indication that staffers at Universal may vote for a walkout. U flacks met last night (Tues.) to discuss the issue.

Following a meeting with U negotiators Monday (25), when company and unionites failed to see eye to eye, staffers walked out in burn. A management spokesman declined to comment on the issues. As far as could be ascertained, however, company reportedly offered the staffers a pact which the SPG-ers regarded as inferior to one that expired Oct. 31, 1951.

At Warners, despite the strike vote, the situation appeared more encouraging. Reaching a stalemate with the company-assigned negotiators, the staffers succeeded in bringing the talks to a higher echelon and held a long session with Ben Kalmenson, sales v.p. Reportedly, the feeling following this confab was that the company and the union were not so far apart that some satisfactory agreement could not be reached. Kalmenson ordered the company negotiators to resume talks with the staffers and to report directly to him on (Continued on page 13)

## Sam Seidelman Co.

### Takes Over Distrib Of Religious Shorts

Sam Seidelman, foreign chief of Eagle Lion Classics before the company was acquired by United Artists last year, disclosed formation of Eternal Film Corp. in New York this week. New outfit, of which he's prexy-general manager-treasurer, has taken over exclusive worldwide distribution rights in all gauges to a series of 18 30-minute subjects titled "Christianity—Through the Eyes of the Masters."

Filmed in Kodachrome in and around the Vatican, the shorts were produced by Samuel Bronston during a 22-month stay in Italy. Distribution deal was made with All-Nations Television Corp., headed by William Abernethy. All-Nations financed the series with a reported investment of \$1,365,000 as of the end of January. Meantime, the corporate name of ANTC is scheduled to be changed, inasmuch as it won't concentrate on TV exclusively.

Eternal will release at the rate of two-a-month starting in March, Seidelman revealed, principally in the 16mm non-theatrical field. He'll (Continued on page 18)

## H-63, PAR PUBLICISTS

### REACH UNDERSTANDING

Agreement on a new pact for N. Y. pub-ad staffers at Paramount apparently will be concluded by the end of this week. Motion Picture Homeoffice Employees Union, Local H-63, and the company have reportedly reached an understanding on basic issues.

It appears that the Par staffers will receive a \$10 across-the-board increase, a union shop, and an upping in grade for several staffers. Issues yet to be resolved include new basic minimums and the question of "double severance" in case of layoffs. Wage hike reportedly will be retroactive to Oct. 31, 1951, expiration date of former pact with another union.

Negotiations with Par mark first effort by the International Alliance of Theatrical Stage Employees on behalf of publicists. Par is the only pub-ad outfit the IA lon reps.

## CAN'T AFFORD IT, EXHIBITS CLAIM

Hollywood, Feb. 26.

In the upcoming drive to repeal the 20% Federal admissions tax, it looks as if the film industry will withdraw its pledge to pass the benefits of any tax-slicing on to the public. The present ticket prices with tax included will remain the same, even though the tax is cut.

Trade toppers now reason that theatres refrained from boosting scales anywhere near as much as the prices generally on goods and services have gone up over the past few years. They need a tilt at this time as an economic must but fear the public would balk at it. Consequently, theatre men feel that their only chance of increasing net income is via the reduction in admissions tax without a commensurate cut in overall ticket price.

In its campaign to eliminate entirely or slice the Federal levy early last year, industryites told legislators that the public would gain via reduced charges at the b.o.

New campaign is described as "educational," that is, to acquaint Congressmen throughout the country with the economic difficulties which many theatres across the country are now experiencing. Scope of the push is reflected in the fact that 33 circuit men from various parts of the country will be active in the drive.

Before he bowed out as COMPO president last week, Ned E. Depinet appointed Robert J. O'Donnell, general manager of Interstate Theatres, Dallas, and Harry A. Cole, head of Texas Federated Theatres, also Dallas, as co-chairmen of the industry's tax committee. O'Donnell is one of the Theatre Owners of America toppers and Cole for years has been a leader of Allied States.

Named by Depinet as committee members were circuit ops Morton Thalheimer, Trueman Rembusch, Nate J. Yamins, Harry Brandt, Abe Berenson, Robert Livingston, E. D. Martin and Rotus Harvey. Additionally, Allied and TOA each will name six other members. Western Theatre Owners, Inc., will appoint two others, and two each will be named by the Metropolitan Motion Picture Theatre Owners and the Independent Theatre Owners Assn., both N. Y.

Abram L. Myers and Herman Levy will serve as counsel, Julian Brylawski will act as Washington contact, Metro's Henderson Richey was named secretary, and Oscar Doob, Loew's exec, will function as coordinator.

## 20th Seeks to Lens

### 'Incident' in Yugoslavia

Hollywood, Feb. 26.

Twentieth-Fox is seeking permission to shoot part of "International Incident" in Yugoslavia, background of the novel by Neil Patterson. Story deals with a travelling circus troupe and its escape from behind the Iron Curtain.

Anatoli Litvak and Robert L. Jacks will co-produce the picture in Europe. Litvak is currently in Paris trying to get the nod from Yugoslavian authorities.

## Upped Scales Too

### Tough for Small Indies—Chadwick

Hollywood, Feb. 26.

The current round of wage increases granted various unions and guilds hikes production costs of low-budgeters at least 18% and "will sound the death knell of smaller independent producers," I. E. Chadwick, prez of the Independent Motion Picture Producers Assn., has charged. He pointed out that increases are particularly harmful now, since income is down 15% from a year ago and continues to recede in smaller houses, which are the biggest customers of indie product.

Majors have been too liberal in wage increases, he charged, coming at a time when grosses have been decreasing. It's especially damaging since scales negotiated by the majors apply all down the line to the smaller indies.

The only chance of survival for the Indies, Chadwick added, is for concessions to be made on scales for low-budget pix, plus recognition of the producers' right to release in all fields, including video, without restrictions in the form of added payment to workers and talent.

## WYMAN, MARCH WIN FOREIGN SCRIBES' KUDOS

Hollywood, Feb. 26.

Golden Globes were awarded to Fredric March and Jans Wyman as the best dramatic actor and actress of 1951 at the 10th annual annual dinner of the Hollywood Foreign Correspondents Assn. March got the nod for Stanley Kramer's "Death of a Salesman" and Miss Wyman for Wald-Krasna's "The Blue Veil."

Awards for best performance in musical comedy went to Danny Kaye for 20th-Fox's "On the Riviera" and to June Allyson for "Too Young to Kiss."

Paramount's "A Place in the Sun" was adjudged the best Hollywood-produced drama, and Metro's "An American in Paris" won a Globe as the best Hollywood-produced tune film. "The Day the Earth Stood Still," a 20th-Fox production, took the Globe as the best picture promoting international understanding.

Other awards were: Laslo Benedek, best director, for "Death of a Salesman"; Peter Ustinov, best supporting actor, "Quo Vadis"; Kim Hunter, best supporting actress, "A Streetcar Named Desire"; Robert Buckner, best screenplay, "Bright Victory"; Pier Angeli, best supporting actress, "Teresa"; Robert Surtees and William Lee Skall, best color photography, "Quo Vadis"; Frank Planer, best black and white photography, "Death of a Salesman"; Victor Young, best musical score, "Hal Wallis' "September Affair." Of the 16 Golden Globes, "Death of a Salesman" won four and "Quo Vadis" two.

## New England Indie Group Urges

### Public Be Re-Educated to 1-Pic Policy

Boston, Feb. 26.

Re-education of the public to a single-feature program is urged by Independent Exhibitors, Inc., Allied-affiliated exhibitor organization with wide membership throughout New England. Adoption of solo bills, group points out in its current bulletin, should be marked by "balanced programming" by exhibitors along with a long-range plan by the film industry to revitalize itself.

Independent Exhibitors disclosed its views following a suggestion recently made by a Philadelphia circuit exec that the majors market "package show," as a means of bringing about a "new and greater era" of industry prosperity. Plan was submitted by Paul Kileman, general manager of W. & R. Theatre Enterprises.

Kileman recommended, among other things, use of a top feature with at least two b.o. stars, a featurette designed to appeal to women if the main picture had a masculine pitch or vice versa, a 15 to 20-minute subject of "racial or religious" nature and a color cartoon with comedy material suitable for either adult or juvenile audiences.

Allied-affiliate emphasizes that it readily agrees with Kileman that the double bill should go, "but we also seriously question the advisability" (Continued on page 13)

## 20th Skeds Pic On

### Sinking of Titanic

Hollywood, Feb. 26.

Sinking of the White Star liner Titanic in 1912 with a loss of 1,500 lives will form the basis of "Nearer My God to Thee," slated as a high-budgeter at 20th-Fox.

Charles Brackett will produce, with Richard Breen and Walter Reisch working on the screenplay. Clifton Webb is the only member of the cast named thus far.

## Weekly Thesps

### Win Boosts To \$250 In SAG Pact

Hollywood, Feb. 26.

Screen Actors Guild and major film lots have signed a new contract running to June 1, 1952. Both parties have the right to reopen discussion of wage rates on June 1, 1954, and June 1, 1956, with all salary increases subject to approval by the Wage Stabilization Board.

Following are 12 highlights of the new pact, announced by Charles Boren, representing the producers, and John Dales, Jr., representing the actors:

1. Day player minimum increased from \$55 to \$70.
2. Weekly freelance player minimum increased from \$175 to \$250.
3. Stunt man's daily minimum increased from \$55 to \$70, with no change in weekly minimum of \$300.
4. Multiple picture players' weekly minimum increased from \$175 to \$250.
5. Singers increased from \$55 to \$70 per day, with innovation that choral singers may be called for four-hour sessions at \$45.
6. Singers mouthing to playback upped from \$25 to \$45.
7. Airplane pilots increased from \$90 to \$100 per day at studio (non-flying) and from \$120 to \$130 on location.
8. Term contract beginner minimum increased from \$60 to \$75 per week.
9. Basic wage rate to be effective Jan. 1, 1952.

(Continued on page 18)

## Predicts Realignment

### Of Distrib System For Benefit of Indie Prods.

A possible realignment of the industry's existing distribution system, which would afford the indie producer greater latitude in selling his product, was predicted in New York this week by veteran film exec Sam Seidelman.

"The picture business is going through a tremendous change," he said, "not only because of TV." For the time isn't far away when indies won't tie up on long-term distribution deals. They'll make their arrangements on a revenue basis, Seidelman declared. If the return falls below a certain average, he noted, "then the producer should have the right to take the picture back and exploit it wherever else he could get his money back."

Emphasizing "we have to look for new markets," Seidelman asserted that when a legit show isn't a financial success it hits the road. Likewise, with a picture, the point will have to come where a producer will "go in any hall where overhead is practically nothing."

## Briefs From the Lots

Hollywood, Feb. 26.

Steve Cochran and Frank Lovejoy will costar in "Gown of Glory," produced by Henry Blanke at Warners. Leo G. Carroll and Lisa Fiedler drew featured roles in "The Snows of Kilimanjaro" at 20th-Fox.

John Champion will produce "Man Without a Country," with Charles Marquis Warren directing, for Commander Films. Hayes Goetz drew production reins on "Bonanza" and "Apache Trail" at Metro while Henry Berman was assigned to "Gyp Circuit."

Faye Roope signed for a spot in UI's "Ma and Pa Kettle at Waikiki." Sol C. Siegel starts "Darling, I Am Growing Younger" March 3 with Cary Grant, Marilyn Monroe and Charles Coburn in top roles.

Alfred E. Green will direct "Invasion, U. S. A." for American Pictures, replacing Harold Daniels, who is busy on "Port Sinister." Metro assigned Vincent Minnelli to direct "Brigadoon" when he completes "Tribute to a Bad Man" and "I Love Louisa." Leon Shamroy signed a three-year cameraman ticket at 20th-Fox. Alexander Hall resumed work on "Because You're Mine" at Metro, following his recent auto accident. Agnes Moorehead joined James Mason and Moira Shearer in "The Jealous Lover," one of the episodes in Metro's "The Story of Three

Loves" . . . "The Winning Team" is the new tag on "Alexander, the Big Leaguer" at Warners.

Richard Greene drew the top male role in "The Black Castle," starting March 15 at UI. Mary Pickford finally contracted to star for Stanley Kramer in "The Library." Hal Wallis bought "Key West," authored by John Lucas, as a costarrer for Charlton Heston and Elizabeth Scott. . . . Eddie Cantor will play himself in Warners' "The Story of Will Rogers."

Billy May's orch will screen-debut in a musical short at UI, with Will Cowan producing and directing. . . . Lesley Selander to direct UI's "The Riding Kid," with Richard Conte and Viveca Lindfors in top roles. Robert Taylor and Stewart Granger assigned to costar in "All the Brothers Were Valiant," to be produced for Metro in the South Seas by Fandro Berman. . . . Ellen Corby, recently returned from India, checked in at Metro for a key role in "Fearless Fagan." . . . Charles Mac Niles, Calypso singer, signed for a specialty in Columbia's "A Fair in Trinidad." . . . Carleton Young signed for two Metro pictures, "Mr. Congressman" and "Eagle on His Cap."

Leonard Goldstein drew production reins on "The Greatest of Them All," authored by Fred Brady and Hans Jacoby, at UI.

## SPECIAL SYNC ILLUSION VIA NEW DUBBING CO.

New method of dubbing has been developed by J. D. Trop, former v.p. and general manager of Harry Sherman Productions, and Irving Schechter, film editor and sound technician. Known as Tru-Sync, the method reportedly brings about perfect synchronization and creates the illusion that the voices were specially recorded at the time the picture was photographed. Developers have applied for patents.

If Trop and Schechter have overcome the two prime faults of present dubbing—prohibitive rates and poor results—insiders believe that a new lucrative market will be available for foreign pix distributors. Distributors have a plethora of linguo-films on their shelves which have already played out the surest market. If pix can be dubbed accurately and inexpensively, distributors can go into the general-run houses which have heretofore shunned linguo-films with the English subtitles. In addition, distributors can unload considerable product to a waiting TV market: Up to the present TV has been reluctant to accept the language pix because of the difficulty of licking the subtitle problem.



**'Show' Dominates L.A.; Giant \$57,000;****'Stranger' Mild 29G, 'Detective' Hep****23G, 'Retreat' Rousing 22G in 2d**

Los Angeles, Feb. 26.

First-run boxoffice here is dominated by "Greatest Show on Earth," which is shooting for a great \$57,000 or near in two theatres. Biz is generally being helped by long holiday weekend. "Phone Call From Stranger" looks good \$28,000 in four houses but this is rated disappointing for a holiday week.

Pop-price run of "Detective Story" is heading for nice \$23,000 in two sites. "David and Bathsheba," also on popscale, is getting nowhere with about \$6,000 in three spots.

Of the holdovers, "Las Vegas Story" is rated good \$23,000 in second frame after sock opener. "Retreat, Hell!" is fine \$22,000 in second round, three spots. "African Queen" is excellent in ninth week while "Streetcar" also is sturdy in ninth. "Quo Vadis" winds 13 weeks at upped scale to start run at lower prices starting tomorrow.

**Estimates for This Week**

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,087; 2,048; 1,719; 1,248; 70-1.10). "Phone Call From Stranger" (20th) and "Dark Man" (Indie). Good \$28,000. Last week, "Lady Says No" (UA) and "Fort Osage" (Mono), \$14,700.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 70-1.10). "Retreat, Hell!" (WB) (2d wk). Nice \$22,000. Last week, \$29,000. Loew's State, Egyptian (UA) (2,404; 1,538; 70-1.10). "Lone Star" (M-G) and "Cloudburst" (UA) (Loew's only) (3d wk-5 days). About \$11,000. Last week, okay \$17,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-1.10). "Las Vegas Story" (RKO) and "Harlem Globe-Trotters" (Col) (2d wk). Good \$23,000. Last week, sock \$38,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60-1.20). "Detective Story" (Par) and "Old West" (Col) (L.A. Par only). Nice \$23,000. Last week, L.A. Par, "Sailor Beware" (Par) and "Barefoot Mailman" (Col) (4th wk), \$6,600; Hollywood Par, "Tom Brown's School Days" (UA), \$3,500.

Hawaii (G&S) (1,106; 80-85). "Sailor Beware" (Par) (5th wk). Neat \$4,000. Last week, \$5,200.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,012; 85-1.50). "Greatest Show on Earth" (Par). Great \$57,000. Last week, Orpheum, "Japanese War Bride" (20th) and "Northwest Territory" (Mono) (2d wk), \$4,900; Bev Hills, "Death Salesman" (Col) (9th wk-8 days), \$4,300.

Ritz, Vogue, Globe (FWC) (1,370; 885; 782; 70-1.10). "David and Bathsheba" (20th). Scant \$6,000. Last week, "Caesar and Cleopatra" (Indie) and "Seventh Veil" (Indie) (reissues), \$10,200.

United Artists, Four Star (UA) (2,100; 900; 90-2.40). "Quo Vadis" (M-G) (13th wk-5 days. Final 5 days continuous-run at UA and two-a-day at Four Star. Reverts to continuous at latter house. Okay \$12,000. Last week, \$13,300.

Fine Arts (FWC) (867; 80-1.50). "Lavender Hill Mob" (U) (7th wk). Climbed to \$3,500. Last week, nice \$3,100.

Wilshire (FWC) (2,296; 80-1.50). "African Queen" (UA) (9th wk). Fine \$8,300. Last week, \$9,200.

Rialto (Metropolitan) (840; 80-1.20). "Streetcar" (WB) (9th wk). Sturdy \$6,000. Last week, \$7,100.

**'Show' Frisco Standout, 30G; 'Bend' Sharp 24G, 'Retreat' Fast \$21,000**

San Francisco, Feb. 26.

Sudden settlement of one-day transit strike of last Saturday saw biz snapping back quickly here after it had been clipped about 50% on Feb. 23. With a scale of \$1.25-\$1.50, "Greatest Show on Earth" is soaring to a huge figure at St. Francis. Expert exploitation is lifting "Bend of River" to a great session at Orpheum despite "Show" competition. "Retreat, Hell!" also is big at Paramount where strong bally is spelling results. "Las Vegas Story" also shapes nice at Golden Gate.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-95). "Las Vegas Story" (RKO). Nice \$14,000. Last week, "Girl in Every Port" (RKO) and "Overland Telegraph" (Indie), 8 days, \$16,500.  
Fox (FWC) (4,651; 85-95). "Big Trees" (WB) and "Steel Fist" (Continued on page 16)

**Broadway Grosses**

**Estimated Total Gross**  
This Week ..... \$733,800  
(Based on 23 theatres)  
Last Year ..... \$510,600  
(Based on 18 theatres)

**'Show' Wham 30G, Cincy; 'Queen' 18G**

Cincinnati, Feb. 26.

Film front is hopping this round. Stupendous draw of "Greatest Show on Earth" at Capitol and big returns for "African Queen" at Palace are piling up tall overall take. It is best week for more than a year at both houses. "Retreat, Hell!" at Grand, and "Las Vegas Story" in Albee are pleasing newcomers. "Sailor Beware" continues hefty in third downtown session.

**Estimates for This Week**

Albee (RKO) (3,100; 55-75). "Las Vegas Story" (RKO). Nine days. Moderate \$12,000. Two-day extension film to Dean Martin-Jerry Lewis personal on March 1-3. Last week, "Death of Salesman" (Col), \$10,500.

Capitol (Mid-States) (2,000; 90-1.25). "Greatest Show on Earth" (Par). Colossal \$30,000 and house high for several years. Terrific campaign, special theatre front and recorded ballyhood helping indef stretch. Admish of 50c. for juves was shaved to 35c. for early-bird screening opening day. Last week, "Sailor Beware" (Par) (2d wk), \$11,500 at 55-75c. scale.

Grand (RKO) (1,400; 55-75). "Retreat, Hell!" (WB) and "Hold That Line" (Mono). Sturdy \$10,000 or near. Last week, "Harlem Globe Trotters" (Col) and "Barefoot Mailman" (Col), \$6,000.

Keith's (Mid-States) (1,542; 55-75). "Sailor Beware" (Par) (m.o.). Hot \$8,000. Last week, "For Men Only" (Lip), \$4,500.

Lyric (RKO) (1,400; 55-75). "One Night in Tropics" (Indie) and "Pardon My Sarong" (Indie) (reissues) split with "Bride of Gorrilla" (Indie) and "Night Horrors" (Indie). So-so \$4,500. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues, ditto).

Palace (RKO) (2,600; 55-75). "African Queen" (UA). Smash \$18,000 here in more than a year. Hypoed by lobby diamond search stunt and contest tie-in with Post. Last week, "At Sword's Point" (RKO), mild \$8,000.

**Martin-Lewis Up 'Reno' to Record 70G Mpls.; 'Bend' Top Film, \$14,000**

Minneapolis, Feb. 26.

Most roads currently lead to Radio City where Martin & Lewis heading stagelike are smashing all boxoffice records in city by a wide margin. Their first time in Minneapolis, the team is boosting "Reunion in Reno" to a terrific \$70,000. Such a huge gross is made possible by the fact that six shows were used daily Friday through Sunday with five-a-day remainder of week, with \$1.50 top at night.

There are only two important film newcomers, "Bend of River" heading for big Orpheum week despite tough Martin & Lewis opposition. It's the second week downtown for "Lavender Hill Mob" still big. A sudden return of brutal weather, winter's worst, after a brief relief for several days, had put the boxoffice on the skids until Martin & Lewis arrived.

**Estimates for This Week**

Century (Par) (1,600; 50-76). "Phone Call From Stranger" (20th) (m.o.). Well liked pic hurt by weather on its initial Radio City stanza. Catching up a bit here. Mild \$4,000. Last week, "Darling, How Could You?" (Par), \$2,600.

Gopher (Berger) (1,000; 50-76). "Red Skies Montana" (20th) (2d wk). Light \$3,000. First week, \$4,500.

Lyric (Par) (1,000; 50-76) —

**'Show' Terrific \$27,000, Buff; 'Queen' Fine 18½G**

Buffalo, Feb. 26.

Biggest thing here this week is "Greatest Show on Earth" with sockeroo session at the Center. Also very strong is "African Queen" but not getting nearly as much coin in the larger Buffalo Theatre.

**Estimates for This Week**

Buffalo (Loew's) (3,500; 40-70). "African Queen" (UA). Fine \$18-500. Last week, "Pandora" (M-G) (9 days), \$15,000.

Paramount (Par) (3,000; 40-70). "Flaming Feather" (Par). Opens today (Tues.). Last week, "Retreat, Hell!" (WB) "The Hideout" (Indie), trim \$12,500.

Center (Par) (2,100; 90-1.25). "Greatest Show on Earth" (Par) (2d wk). Initial round-looks to wind up with nearly \$27,000, biggest here in many months. Naturally doing a second session.

Lafayette (Basil) (3,000; 40-70). "Sandal Shave" (Col) and "Clouded Yellow" (Col). Modest \$9,000. Last week, "Indian Uprising" (Col) and "Harem Girl" (Col), same.

Century (20th Cent.) (3,000; 40-70). "I Want You" (RKO) and "Steel Fish" (Mono). Mildish \$8,500. Last week, "Red Skies Montana" (20th) and "Woman in Dark" (Rep), \$8,200.

**'Bend' 17G, 'Queen' 22G, Wow Cleve.**

Cleveland, Feb. 26.

Kinpin of first-runs here this week looks like "African Queen" at the State. Palace also is smash with "Bend of River." Both pic likely will hold, the two films getting big turnovers. Allen's "Retreat, Hell!" looms big.

**Estimates for This Week**

Allen (Warner) (3,000; 55-80). "Retreat, Hell!" (WB). Big \$16,000 or over. Last week, "Woman Is Dangerous" (WB), \$16,500.

Hipp (Scheffel-Burger) (3,700; 55-80). "Death of Salesman" (Col). Not too cheerful at \$15,000 or near. Last week, "Meet Danny Wilson" (U), droopy \$9,000.

Ohio (Loew's) (1,244; 55-80). "Sell-Out" (M-G). Light \$4,500. Last week, "Lone Star" (M-G) (m.o.), \$6,000.

Palace (RKO) (3,300; 55-80). "Bend of River" (U). Smash \$17,000 or close. Staying, Last week, "Return of Texan" (20th), \$8,500. State (Loew's) (3,450; 55-80). "African Queen" (M-G). Great \$22,000 or under. Last week, "Invitation" (M-G), \$9,500.

Stillman (Loew's) (2,700; 90-1.50). "Quo Vadis" (M-G) (14th wk). Quo \$9,500. Last week, \$8,500.

Warner (Scheffel-Burger) (500; 55-80). "Hunchback Notre Dame" and "Cat People" (reissues). Good \$3,500. Last week, "Unknown World" (Lip) and "FBI Girl" (Lip), \$3,300.

**D.C. Soars; 'Bend' Sockeroo \$18,000,****'Retreat' Lusty 17G, 'Zapata' 17½G**

Washington, Feb. 26.

**Key City Grosses**

**Estimated Total Gross**  
This Week ..... \$2,935,650  
(Based on 24 cities, 215 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,415,000  
(Based on 26 cities, and 206 theatres.)

**'Show' Great In Mild Det., \$28,000**

Detroit, Feb. 26.

Biz is off from previous two weeks which were hyped by stagelike. Only downtown doing big biz that rates superlatives is the Madison where "Greatest Show on Earth" is living up partially to its title. "Phone Call From Stranger" is not ringing any bells at the Fox. "Belle of New York" is fairly sharp at the Palms. "Belle of New York" is taking no prizes at the United Artists. "Sailor Beware" is steady in third week at the Michigan.

**Estimates for This Week**

Fox (Fox-Detroit) (5,000; 70-95). "Phone Call From Stranger" (20th) and "Cage of Gold" (Indie). Slow \$20,000. Last week, "Return of Texan" (20th) plus a stage show headed by Nat "King" Cole and Georgia Gibbs, \$40,000.

Michigan (United Detroit) (4,000; 70-95). "Sailor Beware" (Par) and "FBI Girl" (Lip) (3d wk). Sturdy \$16,000. Last week, \$19,000.

Palms (UD) (2,900; 70-95). "Sword's Point" (RKO) and "Woman in Dark" (Mono). Fair \$13,000. Last week, "This Woman Dangerous" (WB) and "Finders Keepers" (U), \$15,000.

Madison (UD) (1,900; 90-1.25). "Greatest Show on Earth" (Par). Great \$28,000. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), \$4,000.

United Artists (UA) (1,900; 70-95). "Belle of New York" (M-G) and "Highwayman" (Mono). Fair \$14,000. Last week, "Lone Star" (M-G) and "Shadow in Sky" (M-G) (2d wk), \$9,700.

Adams (Balaban) (1,700; 70-95). "Death of Salesman" (Col) (3d wk). Down to \$3,500. Last week, oke \$5,000.

**'Star' Bright \$16,000, K.C.; 'Danny' Only 8G, 'Sailor' Stout 11G, 2d**

Kansas City, Feb. 26.

Major play here is going to "Lone Star" at the Midland and to "Sailor Beware" in second week at Paramount. Others are moderate although "Bend of River" on moveover to Little Esquire is doing well. "Browning Version" at art film Vogue opened nicely and will get extra time.

**Estimates for This Week**

Esquire (Fox Midwest) (820; 50-75). "Bend of River" (U) and "Woman in Dark" (Rep) (m.o.). Trim \$3,000. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), \$2,200 in 8 days.

Kimo (Dickinson) (504; 1.24-2.50). "The River" (UA) (5th wk). Mild \$1,250. Last week, \$1,600.

Midland (Loew's) (3,500; 50-75). "Lone Star" (M-G) and "Purple Heart Diary" (Col). Bright \$16,000, and possible holdover. Last week, "Ten Tall Men" (Col) and "Corky of Gasoline Alley" (Col), \$8,000.

Missouri (RKO) (2,650; 50-75). "Las Vegas Story" (RKO) and "Chain of Circumstance" (Col). Slow \$6,500. Last week, "Another Man's Poison" (UA) and "Crazy Over Horses" (Mono), \$6,000.

Paramount (Tri-States) (1,900; 50-60). "Sailor Beware" (Par) (2d wk). Nifty \$11,000. May go a third. Last week, giant \$16,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75). "Meet Danny Wilson" (U) and "Here Come the Nelsons" (U). Moves out after 5 days, lean \$8,000 or better. Last week, "Bend of River" (U) and "Woman in Dark" (Rep), sock \$18,000.

Vogue (Golden) (550; 75-85). "Browning Version" (Indie). Good \$2,200, and will hold. Last week, "Lavender Hill Mob" (U) (14th wk), closed record run with \$1,200, okay.

Washington's birthday gave mainstem boxoffice a welcome shot in the arm, with most of the big houses enjoying a weekend boom. Bustiest turnstile is RKO Keith's, where "Bend of River" is smash and best since "Alice in Wonderland." "Retreat, Hell!" at the Warner, launched by a fancy preem, also is solid. "Viva Zapata!" at Loew's Palace is falling short of hopes with average biz.

**Estimates for This Week**

Capitol (Loew's) (3,434; 55-90). "Lone Star" (M-G) plus vaude (2d wk-4 days). Nice \$15,000, and moves on to make room for three-day run of Sadler's Wells Ballet Theatre, a four wall deal for Loew's. Last week, big \$26,000.

Columbia (Loew's) (1,174; 90-1.50). "Quo Vadis" (M-G) (m.o.) (4th wk). Fine \$7,000 for this stage of run and will probably go another week. Last week, fine \$9,000.

Dupont (Lopert) (372; 50-85). "Rashomon" (RKO) (3d wk). Fine \$4,000 second consecutive week. Holds.

Keith's (RKO) (1,939; 44-85). "Bend of River" (U). Wham \$18,000 to top town. Holds. Last week, "Meet Danny Wilson" (U), \$7,500.

Ontario (K-B) (1,404; 44-74). "Detective Story" (Par) (4th wk). Tops last week's \$7,500 with \$7,700. Stays.

Palace (Loew's) (2,370; 44-74). "Viva Zapata!" (20th). Fine \$17,500 or near, but not up to hopes despite raves from crit. Last week, "Phone Call From Stranger" (20th), slow \$13,500 for 9 days.

Playhouse (Lopert) (485; 55-11). "Woman in Question" (Col) (2d wk). Okay \$4,000 after \$4,500 last week. Moves.

Warner (2,174; 44-80). "Retreat, Hell!" (WB). Big \$17,000 for war pic. Last week, "Woman Is Dangerous" (WB), okay \$13,000.

Trans-Lux (T-L) (654; 50-85). "Two Tickets Broadway" (RKO). Fine \$7,500; topping last week's \$7,000. Holds again.

**'Room' Rousing \$20,000, Hub; 'Zapata' Oke 18½G, 'Star' 30G, 'Snow' 24G, 2d**

Boston, Feb. 26.

"Snow White" in second frame at the Memorial continues to pace the city again this stanza. "Viva Zapata!" at Met is not up to expectations; neither is "Red Skies of Montana" at Astor. "Room for One More" look tall in two spots. "Lone Star" at State and Orpheum shapes nice.

**Estimates for This Week**

Astor (B&Q) (1,200; 50-90). "Red Skies Montana" (20th). Unexciting \$7,500. Last week, "Death of Salesman" (Col) (5th wk-4 days), limp \$2,300.

Beacon Hill (Beacon Hill) (682; 65-1.20). "Another Man's Poison" (UA) and "Heir to Throne" (Indie) (5th wk). Hypoed by latter to neat \$6,000 after \$7,000 for fourth round.

Boston (RKO) (3,000; 40-85). "At Sword's Point" (RKO) and "Young Scarface" (Indie). Fair \$13,000 for 8 days. Last week, "Cat People" (RKO) and "Hunchback Notre Dame" (RKO) (reissues), \$6,000 in 6 days.

Exeter (Indie) (1,300; 60-80). "Browning Version" (U) and "Royal Journey" (UA) (5th wk). Still good at \$7,500 following nice \$8,500 for fourth.

Fenway (NET) (1,373; 40-85). "Room for One More" (WB) and "Steel Fist" (Mono). About \$5,500, neat. Last week, "David and Bathsheba" (20th), at top prices, tepid \$4,200.

Memorial (RKO) (3,000; 40-85). "Snow White" (RKO) (reissue) (2d wk). Strong \$24,000 following tall \$30,000 for first.

Metropolitan (NET) (4,367; 40-85). "Viva Zapata!" (20th) and "Stars and Stripes" (Rep). Below hopes at \$15,500. Last week, "Woman Is Dangerous" (WB) and "Take It Big" (Indie), \$13,000.

Orpheum (Loew) (3,000; 40-85). "Lone Star" (M-G) and "Son of Dr. Jekyll" (Col). Nice \$20,000. Last week, "Ten Tall Men" (Col) and "Magic Face" (Col), \$19,700.

Paramount (NET) (1,700; 40-85). "Room for One More" (WB) and "Steel Fist" (Mono). Fancy \$14,500. Last week, "David and Bathsheba" (20th), \$9,500.

State (Loew's) (3,500; 40-85). "Lone Star" (M-G) and "Son of Dr. Jekyll" (Col). Neat \$10,000. Last week, "Ten Tall Men" (Col) and "Magic Face" (Col), \$10,000.

# Holiday Hikes Chi; 'Room'-Vaude

## Rugged \$50,000, 'Bend' Smash 30G, 'Pandora' 18G, 'Vadis' Great 63G, 2d

Washington's birthday falling on Friday, good weather, school holiday and nice product all are sending Chicago boxoffice to its best level in recent months. "Quo Vadis," in second week at Oriental, is leading the field with excellent \$63,000 showing. "Room for One More" at the Chicago-backed with the Gene Nelson and Herb Jeffries onstage, should do best biz that house has seen lately with \$50,000.

State-Lake should do well with "Bend of the River" and "Lady from Texas" with smash \$30,000. "Pandora and the Flying Dutchman" and "Close to My Heart" at United Artists might garner smart \$18,000.

There are only two holdovers, "Death of a Salesman" at the Woods, which is okay for fourth frame, "Tales of Hoffmann" at Ziegfeld in next to last (7th) stanza looks neat.

**Estimates for This Week**  
Chicago (B&K) (3,900; 55-98)—"Room for One More" (WB) plus Gene Nelson and Herb Jeffries in person. Smooth \$50,000. Last week, "Lone Star" (M-G), plus vaude (2d wk), \$25,000.  
Oriental (Indie) (3,400; 98-\$1.25)—"Quo Vadis" (M-G) (2d wk). Building better matinee trade with sock \$63,000. Last week, \$70,000.  
Roosevelt (B&K) (1,500; 55-98)—"Man Bait" (Lip) and "For Men Only" (Lip). Good \$13,000 or close. Last week, "Boots Malone" (Col) and "Indian Uprising" (Col.), \$12,000.

State-Lake (B&K) (2,700; 55-98)—"Bend of River" (U) and "Lady from Texas" (U). Stewart fans are building to sock \$30,000 or near. Last week, "Submarine Command" (Par) and "Silver City" (Par) (2d wk), \$10,000.  
United Artists (B&K) (1,700; 55-98)—"Pandora" (M-G) and "Close to Heart" (WB). Bright, \$18,000. Last week, "Native Son" (Indie) and "Girl on Bridge" (20th) (2d wk), \$10,000.

Woods (Essaness) (1,073; 98)—"Death of a Salesman" (Col) (4th wk). Ending four-week stay with okay \$14,000. Last week, \$15,500.  
World (Indie) (587; 80)—"Titan" (Indie) (reissue). Pleasant \$3,000. Last week, "Small Back Room" (Indie), same.  
Ziegfeld (Lopert) (434; \$1.25-\$2.40)—"Tales of Hoffmann" (Indie) (6th wk). Up a bit to \$3,500. Last week, fine \$3,000.

# 'Stranger' Lively

## \$10,000 in Pitt

Pittsburgh, Feb. 26.  
Downtown got a break over the weekend with some nice weather for a change, and it is helping everybody. "Phone Call From Stranger" will get the Harris back in the money again; "I Want You" is doing well enough at the Fulton to rate a holdover and "Retreat, Hell!" looks good at the Stanley. Second week of "Lone Star" holding up well at the Penn and "Las Vegas Story" is not doing too badly at the Warner.

**Estimates for This Week**  
Fulton (Shea) (1,700; 50-85)—"I Want You" (RKO). Best thing this house has had in some time. Fine \$9,000. Holds. Last week, "Wild Blue Yonder" (Rep), \$4,000.  
Harris (Harris) (2,200; 50-85)—"Phone Call From Stranger" (20th). This one was rushed in at last minute when "Death of Salesman" (Col) skidded. Fast putting this product-starved house back in dough again. Ought to get fast \$10,000. Stays on. Last week, "Salesman" was a bitter disappointment, only \$6,500.

Penn (Loew's) (3,300; 50-85)—"Lone Star" (M-G) (2d wk). On holdover, should grab fine \$12,000. Last week, great \$17,500.  
Stanley (WB) (3,800; 50-85)—"Retreat, Hell!" (WB). Nice campaign and the war story combining to start this rolling big. Tall \$15,000. Last week, "Favorite Spy" (Par), \$9,000.

Warner (WB) (2,000; 50-85)—"Las Vegas Story" (RKO). Nice \$7,000. Last week, "Room for One More" (WB) (4th wk), oke \$5,000, one of house's most successful runs in long time.  
Squirrel Hill (WB) (900; 50-85)—"Clouded Yellow" (Col) (2d wk). Coming out after this session, weak \$2,000. Last week, \$2,500.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

# 'Show' Mighty

## \$40,000, Philly

Philadelphia, Feb. 26.  
Long holiday weekend and perfect weather are sending boxoffice receipts soaring here this round. "Greatest Show on Earth" is easily topping town at Boyd but number of juveniles in holiday audiences sliced take a bit. "Bend of River" started out swiftly at Goldman with terrific round likely for this comparatively small house. "Sailor Beware" continues great in second Stanley session being only a step behind initial week. "Quo Vadis" also still is socko in third Mastbaum stanza. "Green Glove" looms trim at Midtown.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99)—"Girl in Every Port" (RKO). Okay \$7,000. Last week, "Clouded Yellow" (Col) (2d wk), \$5,000.  
Boyd (WB) (2,360; 50-\$1.50)—"Greatest Show on Earth" (Par). Mighty \$40,000. Last week, "Woman is Dangerous" (WB) (2d wk), off to \$10,000.  
Earle (WB) (2,700; 50-99)—"For Men Only" (Lip) and "Stronghold" (Lip) drab \$6,500. Last week, "David and Bathsheba" (20th), \$7,000.

Fox (20th) (2,250; 50-99)—"Phone Call From Stranger" (20th) (2d wk). Off to \$13,000. Last week, brisk \$20,000.  
Goldman (Goldman) (1,200; 50-99)—"Bend of River" (U). Giant \$23,000. Last week, "Lone Star" (M-G) (3d wk), \$8,000 in 5 days.  
Mastbaum (WB) (4,360; 90-\$1.50)—"Quo Vadis" (M-G) (3d wk). Solid \$37,000. Last week, \$40,000.  
Midtown (Goldman) (1,000; 50-99)—"Green Glove" (UA). Snug \$7,000. Last week, "Sellout" (M-G), \$7,000.

Randolph (Goldman) (2,500; 50-99)—"Las Vegas Story" (RKO). Fair \$16,000. Last week, "Death of Salesman" (Col) (3d wk), \$10,000.  
Stanley (WB) (2,900; 50-99)—"Sailor Beware" (Par) (2d wk). Wow \$24,000. Last week, \$28,000.  
Stanton (WB) (1,473; 50-99)—"Retreat, Hell!" (WB) (2d wk). Off to \$8,000. Last week, great \$16,000.  
Trans-Lux (T-L) (500; 85-\$1.20)—"Detective Story" (Par) (15th wk). Tidy \$7,500. Last week, \$6,800.

### Flu Bops Indpls. But

**'Star' Stout 13,000**  
Indianapolis, Feb. 26.  
Biz is off at first-runs here this stanza, partly because of flu epidemic which cut school attendance 30% in some schools. However, "Lone Star" at Loew's is stout to lead town. Both "Girl in Every Port" at Indiana and "Phone Call From Stranger" at Circle are only fair.

**Estimates for This Week**  
Circle (Cockrill-Dale) (2,800; 50-78)—"Phone Call From Stranger" (20th) and "Highwayman" (Mono). Moderate \$9,000. Last week, "Woman is Dangerous" (WB) and "Gallop Major" (Indie), \$10,000.  
Indiana (C-D) (3,200; 50-76)—"Girl in Every Port" (RKO) and "Man Bait" (Lip). Mild \$10,000. Last week, "Sailor Beware" (Par) and "Chicago Calling" (UA) (2d wk), nifty \$13,000.  
Loew's (Loew's) (2,427; 50-76)—"Lone Star" (M-G) and "Purple Heart Diary" (Col). Stout \$12,000. Last week, "Ten Tall Men" (Col) and "Criminal Lawyer" (Col), \$11,000.  
Lyrie (C-D) (1,800; 50-76)—"Dangerous Ground" (RKO) and "Hot Lead" (Indie). Brillo after days with slow \$2,000. Last week, "Thru Propeller" (UA) and "The Hoodlum" (UA), oke \$3,500.

# 'Snow White' Paces Prov.,

## Wow \$18,000; 'Stranger' Hot 12G, 'Star' \$12,500

Providence, Feb. 26.  
With a long holiday weekend to boost it, "Snow White" at RKO Albee, is best here with an amazingly sock week for an oldie. Majestic is next in line with "Phone Call From Stranger," also smash. Loew's State looms fair with "Lone Star."

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"Snow White" (RKO) (reissue). Long school holiday giving this a great \$18,000, unusually sock for an oldie. Last week, "Girl in Every Port" (RKO) and "Double Confession" (Indie), \$8,500 in 6 days.  
Majestic (Ray) (2,200; 44-65)—"Phone Call From Stranger" (20th) and "The Guest" (Rep). Hot \$12,500. Last week, "Red Skies Montana" (20th) and "Chicago Calling" (UA), steady \$8,000.  
Metropolitan (Snider) (3,100; 44-65)—"Room for One More" (WB) and "Hold That Line" (Mono) (2d wk). Fairly good \$5,000. First sess, okay \$8,000.  
State (Loew) (3,200; 44-65)—"Lone Star" (M-G). Fair \$12,500. Last week, "Quo Vadis" (M-G) (4th wk), good \$8,000.  
Strand (Silverman) (2,200; 44-65)—"Death of Salesman" (Col). Opened Monday (25). Last week, "Boots Malone" (Col) and "Harem Girl" (Col), fair \$7,500.

# 'Show' Greatest

## In Omaha, \$17,000

Omaha, Feb. 26.  
"Greatest Show on Earth" opened to smash business from the moment the doors opened at Paramount despite \$1.25 top. Looks like a near-record \$17,000. Reviews of rave variety and fine public reaction and word-of-mouth are helping. Other biz is mostly light. The Omaha "Lone Star" socko. The "Lone Star" "Room for One More" on moveover and looks modest. Brandeis is okay with "Las Vegas Story."

**Estimates for This Week**  
Paramount (Tristates) (2,800; 50-\$1.25)—"Greatest Show on Earth" (Par). Massive \$17,000 or more. Last week, "Room for One More" (WB) smart \$9,500.  
State (Goldberg) (865; 25-75)—"Lone Star" (M-G). Socko \$7,500. Last week, "Strange Door" (U) and "Purple Heart Diary" (Col), good \$4,800.  
Brandeis (RKO) (1,500; 16-70)—"Las Vegas Story" (RKO). Okay \$8,000. Last week, "Girl in Every Port" (RKO), \$5,000.  
Omaha (Tristates) (2,100; 16-70)—"Room for One More" (WB) (m.o.). Modest \$7,000. Last week, "Aladdin and Lamp" (Mono) and "The Steel Fist" (Mono), \$5,000.  
Orpheum (Tristates) (3,000; 16-70)—"Weekend With Father" (U) and "Finders Keepers" (U). Fair \$9,000. Last week, "Sailor Beware" (Par) (2d wk) and "Elephant Stamped" (Mono), good \$10,000.

# 'Vadis' Record \$35,000,

## Seattle; 'Sailor' Hep 20G

Seattle, Feb. 26.  
Mills Bros. heading stagebill is boosting "Flaming Feather" to sock session at Palomar this stanza here. But the real news is terrific biz being done by "Quo Vadis" at Music Hall, new record take, and "Sailor Beware," smash at Paramount.

**Estimates for This Week**  
Blue Mouse (Hamrick) (800; 65-90)—"Room for One More" (WB) and "Buschbacker" (Indie) (m.o.). Big \$5,000. Last week, "Bend of River" (U) and "Lady Pays Off" (U), sock \$5,000 for fourth week downtown and first here.  
Coliseum (Evergreen) (1,829; 65-90)—"Red Skies Montana" (20th) and "Drums Deep South" (RKO) (2d wk). Good \$7,000, after \$11,600 last week.  
Fifth Avenue (Evergreen) (2,366; 65-90)—"Phone Call From Stranger" (20th) and "Wooden Horse" (Indie). Passable \$9,000. Last week, "First Time" (Col) and "Harem Girl" (Col), \$6,800.  
Liberty (Hamrick) (850; 65-90)—"Lone Star" (M-G) and "Light Touch" (M-G). Last week, \$7,300.  
Music Box (Hamrick) (850; 65-90)—"Rashamon" (RKO). So-so \$4,000. Last week, "Lavender Hill Mob" (U), \$4,500.  
Music Hall (Hamrick) (2,282; 90-\$1.50)—"Quo Vadis" (M-G). Terrific \$35,000, new house record. Last week, "Pandora" (M-G) and "Globe" (Brandt) (1,500; 50-\$1.80).

# B'way Whammo; 'Fingers'-Lamour

## Terrif \$125,000, 'Queen' Wow 80G, 'Retreat' 30G, 'Snow White' Smash 40G

Broadway first-run business is soaring this session, the Street turning in one of the strongest Washington Birthday weeks in recent history. Combination of new, strong product and the long weekend starting Feb. 22, coupled with favorable weather for the three days, is producing easily the biggest week since the first of the year. Upbeat topped many old marks. Broadway total gross for the week will be an estimated \$733,800.

Pacing the field of newcomers is the Roxy, with "5 Fingers" and stagebill headed by Dorothy Lamour. A terrific \$125,000, in prospect for the first week, with the house figuring on four weeks based on the teeoff round. Opening day, Feb. 22, topped any opening day in the theatre's history while the three-day weekend period was the house's biggest since the weekend of Saturday was exceeded by only a couple of ptx ever to play the spot.

Ace straight-film is "African Queen" at the Capitol with a probable mighty \$80,000, greatest opening round for the Cap since "Quo Vadis" was launched at house last fall. Rave reviews gave the pic a fast pickup after opening last Wednesday. Business Washington's Birthday was one of highest for Feb. 22 at the Cap.

"Greatest Show on Earth" with stage show, is soaring to a terrific \$132,000 at the Music Hall though in seventh week. It cracked the old Feb. 22 mark at the Hall while Saturday (23) was the biggest Saturday of the run.

"Snow White," launched Thursday at the Criterion, got a terrific break in the following day, Washington's Birthday, and Saturday from juvenile patrons. It is climbing to smash \$40,000, greatest at house in months. Showing is particularly astounding since picture is about 15 years old. Film smashed the four-day mark for the Criterion in the first four days.

"Retreat, Hell!" is pushing up to socko \$30,000 at the Warner, best opening week there since "Streetcar." Showing was made in the face of obviously strong opposition. "Woman in Question" also new, did nicely with \$10,200 opening week at the Ely. A Saker and true "Navajo," with \$5,500 at the true bashed Baronet.

Upwinding pushed "Girl in Every Port," with Phil Foster, Polly Bergen and Gene Krupa band heading stage bill, to good \$64,000 in second Paramount week. This bill gave the Par flagship its biggest Feb. 22 in eight years.

"Viva Zapata!" held in fine style, the holiday trade enabling it to top the second week with a sock \$36,000 for third Rivoli session. However, strongest extended-run appears to be "Sailor Beware," which roared ahead of the third week with a substantial margin at the May fair. It looks to reach a tall \$43,000 in current (4th) stanza.

"Quo Vadis" is pushing ahead of its previous round with a big \$28,000 in the 16th Astor week.

**Estimates for This Week**  
Astor (City Inv.) (1,300; \$1.25-\$1.80)—"Quo Vadis" (M-G) (17th wk). Current round started yesterday (Tues.). The 16th week (8th of current continuous-run policy) pushed up to sock \$28,000 as a result of Washington's Birthday lift after \$23,000 for 15th round.  
Bijou (City Inv.) (589; 80-\$1.80)—"Cry Beloved Country" (Indie) (5th wk). Still showing big profit with upturn to \$12,000 after nice \$8,000 last week.  
Baronet (Reade) (430; 74-\$1.20)—"Navajo" (Lip) (2d wk). Initial week ended yesterday (Tues.) landed solid \$5,500. Film is first to play this remodeled house, formerly the Astor.

Capitol (Loew's) (4,820; 70-\$1.80)—"African Queen" (UA) (2d wk). Initial stanza ended yesterday (Tues.) hit terrific \$80,000 or close, biggest straight-film here since "Quo Vadis" opened here last fall. Great crit reports contributing to big trade. In ahead, "Lone Star" (M-G) (3d wk-5 days), \$7,000.

Criterion (Moss) (1,700; 50-\$1.80)—"Snow White" (RKO) (reissue). Big from start, this is heading for great \$40,000 or near, unusually terrific for an oldie. It hit a new mark for a four-day period in first four days. Titled admissions for kids, with fluctuating scale for adults, helped. Biggest thing at house in months. In ahead, "Dangerous Ground" (RKO) only \$8,200 in 9-day week, very thin.

Globe (Brandt) (1,500; 50-\$1.80)—"When Worlds Collide" (Par) (4th wk). The third session held at solid \$13,000, same as second week's figure.  
Fine Arts (Davis) (468; 90-\$1.80)—"Lavender Hill Mob" (U) (20th wk). The 19th round ended Monday (25) pushed up to \$7,000 after nice \$6,800 for 18th week.  
Holiday (Zatkin) (950; 50-\$1.50)—"Return of Texan" (20th) (2d wk). Held at \$4,500 after modest \$5,200 opening round. Brief Rapture" (Indie) opens today (Wed.).  
Mayfair (Brandt) (1,736; 50-\$1.80)—"Sailor Beware" (Par) (4th wk). Huge \$43,000 in round winding up today (Wed.) to top third week's \$37,000, Stays.  
Normandie (Normandie Theatres) (592; 95-\$1.80)—"Pandora" (Indie) (12th wk). Present stanza ending tomorrow (Thurs.) looks like good \$4,000 or near after \$3,500 for 11th week.  
Palace (RKO) (1,700; \$1.20-\$4.80)—All-vaude two-day headed by Lauritz Melchior, Ben Blue. New bill opened yesterday (Tues.) in ahead, same policy held by Judy Garland finished 19-week run Sunday (24) with giant \$50,000 after \$43,500 for 18th round. Vaude policy topped by Miss Garland paid off, in spades.  
Paramount (Par) (3,664; 70-\$1.80)—"Woman is Dangerous" (WB), with Georgia Gibbs, Buddy Lester, Billy Williams Quartet, Jerry Wald orch on stage. Opens today (Wed.). Last week, "Girl in Every Port" (RKO), with stage bill headed by Phil Foster, Polly Bergen, Gene Krupa orch (2d wk), edged up ahead of initial week with good \$64,000 after okay \$58,000 for opening session. Final round helped by previews of "Woman" yesterday.  
Park Ave. (Reade) (583; 90-\$1.50)—"Woman in Question" (Col) (2d wk). First week ended Sunday (24) hit big \$10,200. In ahead, "St. Matthew Passion" (Indie) (3d wk), \$4,000 after two nice sessions ahead.  
Paris (Indie) (568) (\$1.20-\$2.40)—"The River" (UA) (25th wk). The 24th stanza ended Sunday (24) climbed to \$8,800 after good \$6,200 for 23rd round.  
Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Greatest Show on Earth" (Par) with stage-\$132,000 in current round, with Washington's Birthday helping here particularly. Stays an eighth round. Sixth week was big \$120,000 but low mark for run here so far. Hall expects to know how much longer "Show" will run after it finishes the first part of the eighth week.  
Rivoli (UAT-Par) (2,092; 90-\$1.80)—"Viva Zapata" (20th) (3d wk). Continues very big this frame with \$38,000, slightly ahead of the \$34,000 registered in the second week. Stays inde.

Roxy (20th) (5,586; 80-\$2.20)—"5 Fingers" (20th) plus Dorothy Lamour, Florence Desmond, the Szonys heading stage bill. Initial round ending tomorrow (Thurs.) looks to hit terrific \$125,000, greatest here in many weeks. Holds, natch! Last week, "Phone Call From Stranger" (20th) with Johnny Johnston, George Tappas topping stage show (3d wk), \$54,000.  
State (Loew's) (3,450; 55-\$1.80)—"Meet Me in St. Louis" (M-G) and "Babes in Arms" (M-G) (reissues) (2d wk). Initial holdover frame ending tomorrow (Thurs.) is pushing up to nearly \$15,000 as compared with nice \$14,000 opening week. "Belle of New York" (M-G) opens March 2.  
Warner (WB) (2,756; 85-\$2)—"Retreat, Hell!" (WB) (2d wk). Opening week ended Monday (25) landed smash \$30,000. In ahead, "Big Trees" (WB) (2d wk), \$8,000.  
Sutton (R&B) (561; 90-\$1.50)—"Tales of Hoffmann" (Indie) (10th wk). Ninth stanza ended Monday (25) held at trim \$6,000 after \$5,800 for eighth week.  
Trans-Lux 60th St (T-L) (453; 90-\$1.50)—"Maggie Garland" (Indie) (4th wk). Third frame ended Monday (25) still sturdy at \$4,800 after \$6,200 for second week.  
Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Ladle Possessed" (Rep) (2d wk). First holdover stanza ending today (Wed.) held at \$4,000 after okay \$5,000 for opener.  
Victoria (City Inv.) (1,080; 55-\$1.80)—"Death of Salesman" (Col) (10th wk). The 10th week ending today (Wed.) is lifting to trim \$13,000 after \$12,000 for ninth week.  
"Marrying Kind" (Col) is scheduled to open March 13.



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CENTURY-FOX



# Pix Fete Spurs India's Interest In Italo, Gallic Prod., Russ Lensing

Madras, Feb. 19.

An agency for facilitating regular exhibition of films from countries other than the U.S. and Britain may be established in India as a result of the current International Film Festival. Some 23 countries are participating in the month-long event which opened with a one-week program in Bombay, moved here for a similar period and will also be held in New Delhi and Calcutta before winding up.

Reportedly so impressed with French and Italian Festival entries, Indian filmmakers are weighing the possibility of bringing out remakes of these pictures for native audiences. At the same time Indian distributors are also negotiating with French producers with a view toward importing Gallic pix. Among French and Italian pix shown during the meet are "Miracle in Milan" and "Monsieur Vincent."

Festival, in addition, may lead to a greater use of India as a locale for filmmaking. Russian delegation has indicated that the U.S.S.R. may be ready to help the Indian film industry with technicians and other facilities for joint production of pictures in India for release in the Soviet and elsewhere. Hollywood, of course, has made several pix here and is scheduling others.

Meantime, some five Madras theatres where the Festival screenings have been held throughout the week, have drawn capacity houses. Schedule of performances called for one foreign picture to be run off each day for three shows with grosses exempt from the entertainment tax. An open-air theatre also was utilized for the function.

## Loew's Int'l 16m Films

### Go to All World Markets, Hicks Tells Wall St.

Growth of Metro's 16m business has reached the point where "scarcely a corner of the globe—except for the Iron Curtain—isn't screening at least one of the company's films each week." This claim was made by Orton H. Hicks, director of Loew's International Corp.'s 16m department, in an address before the Assn. of Customers' Brokers in N. Y. last week.

Formation of the firm's narrow-gauge division, Hicks disclosed, stemmed from the association of Loew's International prexy, Arthur Loew, with the U. S. film industry's wartime experience in bringing \$50,000,000 worth of free pictures to G.I.'s. Shortly after the war's end Loew set up the 16m department "modeled after the Armed Forces' distribution system."

Development of this new sales market, Hicks pointed out, was not without its problems. Chief of these, he said, is collection of rentals. Some South Seas exhibitors tried to pay in coconuts. But this, he added, was a minor difficulty compared to the company's trouble in trying to convert frozen funds into dollars in a number of other areas. These, however, have mainly been solved by compensation deals.

## BBC PLANS SHARP CUTS IN OVERSEAS PROGRAMS

London, Feb. 12.

Because of a rise in operating costs, the British Broadcasting Corp. is making drastic cuts in its overseas radio programs in Europe and Latin America, and about 130 staffers are to be axed. Programs which are designed to penetrate the Iron Curtain are, however, being maintained at full strength and steps are being taken to overcome jamming from Eastern Europe.

Offices of the BBC in Latin America are to be shuttered, and BBC recorded programs issued to the radio stations in that territory are being discontinued. The actual service is being seriously reduced.

On the continent, broadcasts to Belgium and Luxembourg are being completely cut and many morning and afternoon shows to Western Europe are being discontinued. The European service is being sliced by 37 program hours weekly.

## Seeman, Ex-News Houses Chief, Cleared of Fraud

London, Feb. 19.

After a trial lasting five days, the Old Bailey Recorder asked the jury to stop the trial against Samuel Seeman, former managing director of Capital and Provincial News Theatres, and he was acquitted of charges of alleging fraudulent conversion of approximately \$87,000.

The Recorder, Sir Gerald Dobson, said that Seeman had given explanations of the essential points raised by the prosecution. He was trusted by his fellow directors who left the affairs of the company entirely in his hands. Seeman stated after his acquittal that he has issued a writ against John Diamond (chairman of Capital and Provincial) claiming damages for alleged libel.

## Swiss Protest Vs. Harlan Pic

Zurich, Feb. 12.

Nazi director Veit Harlan's first postwar pic "Undying Lover," which has brought numerous protests and demonstrations in Germany, is beginning to stir up excitement here. A Zurich exhibitor, owner of the Scala, local first-run house, booked the controversial film a couple of years ago. However, he now refuses to allow the pic shown in his theatre after reports of unfavorable comments, and public demonstrations against it.

The distributor, the Swiss firm of Elite-Film Zurich, which bought the film for distribution in Switzerland, insists the contract be fulfilled. Elite-Film claims that other Harlan pix, with the exception of his "Jud Suss," also have been shown in Switzerland during and shortly after World War II without any steps being taken to ban them. Most of them were great boxoffice hits here.

A special committee to prevent the showing of "Undying Lover" has now been formed here. It includes several Swiss political parties, Jewish and Christian associations, the Swiss Film Assn. and others. These protests against the film puts the Zurich police authorities on the spot. According to the law, they are not in a position to prohibit a film prior to its showing if it does not violate rules of morals or political freedom. This is not the case with "Undying Lover." It can only be forbidden after the film disturbs public order and leads to demonstrations.

## U.S. FILMS STILL TOPS IN MEXICAN MARKET

Mexico City, Feb. 12.

U. S. films continue far in the lead in Mexico. Government figures show that of the 297 foreign films playing in this country last year, Hollywood contributed 243. The others were 18 French, 16 Spanish, 10 Italian, six Argentinian, three British and one Chilean.

The big month for U. S. product was November when 24 were screened, while the slowest was February when 14 were exhibited.

The government report showed that 112 Mexican films were exhibited in 1951, although recent estimates were that 108 Mexican pix were shown last year.

## New Milan Film Studio

Rome, Feb. 12.

Enzo Furlani, president of a company composed of Italian picture producers and business men in Milan, has revealed that new film studios are planned in that city. Cineadelpia, as the new studio will be called, would have four large sound stages.

Furlani, who said that land has been purchased for the project, estimated it would cost more than \$3,000,000.

It is reported that some Americans have invested in the studio.

## Palladium Sets 4 Bills

London, Feb. 19.

With the Palladium's vaude season set to open March 3, Val Parnell has inked the headliners for the first four bills. As in previous years, the accent will be on American names, although the opening star is to be Max Miller, British comedian.

Miller, supported by the Bernard Bros., Max Bygraves, Anne Shelton and Michael Bentine, is booked for three weeks. On March 24, Billy Daniels takes over as headliner, with this bill including Vic Hyde. Two weeks later, Jo Stafford heads the cast, to be followed in a fortnight by Sophie Tucker.

## \$5,600,000 Hypo Given to NFFC Via Borrowing

London, Feb. 26.

The government decision to provide the National Film Finance Corp. with a further hypo, to the tune of \$5,600,000, will enable the Films Bank to continue in business for some time to come. Unlike the original grants of \$16,800,000, which came from the Treasury, the extra coin is to be borrowed from private sources. A bill providing the NFFC with the necessary borrowing powers is expected to be introduced in the House of Commons before Easter.

Announcement of the impending legislation in the House of Commons last Wednesday (20) by the Board of Trade prez Peter Thorneycroft, intrigued financial circles here, it being felt that this decision indicated an attempt to restore the confidence of banking houses in British production as a reasonable investment.

In breaking the news to the Commons, the BOT topper acknowledged appreciable improvement in the industry's prospects.

Since the formation of the NFFC late in 1948, when more than half of the original capital was loaned to British Lion to provide emergency finance for the Korda group of producers, the Government has given a new fillip to British production by providing an oblique subsidy through the Eady Fund, which yielded \$3,000,000 in its first year, and is reckoned to provide around \$9,000,000 in subsequent years. Additional revenue for producers, equal to approximately 34% of the distrib's gross, removes many production hazards and reduces the demands on the Films Bank.

## Shows Abroad

LONDON

(This Week)

(Figures indicate weeks of )  
"And So to Bed," Strand (19).  
"Blue for Boy," His Majesty's (65).  
"Colomba," New (11).  
"Figure of a Clown," Aldwych (19).  
"Ist Person Singular," Duke York (1).  
"Gays the Word," Saville (54).  
"Happy Time," His Majesty's (4).  
"Hollow," Ambassadors (39).  
"Nights of Madness," Vic Palace ( ).  
"Little Hut," Lyric (12).  
"Love of a Colonel," Windham (41).  
"Lyric Revue," Globe (22).  
"Much Ado Nothing," Phoenix (7).  
"New Show," His Majesty's (19).  
"Penny Plain," St. Martin's (35).  
"Puss in Boots on Ice," Empress (10).  
"Red Letter Day," Garrick (1).  
"Relative Values," Savoy (12).  
"Reluctant Heroes," Whitehall (86).  
"Seagulls Over Sorrento," Apollo (60).  
"Summer and Smoak," Duchess (5).  
"South Pacific," Drury Lane (17).  
"Third Person," Criterion (8).  
"Two Gentlemen," Old Vic (1).  
"Waters of Moon," Haymarket (65).  
"White Ship Family," Piccadilly (20).  
"Women of Twilight," Vaudeville (19).  
"Zip Goes a Million," Palace (19).

(CLOSED LAST WEEK)  
"Kiss Me Kate," Coliseum (51).  
"Master Crook," Comedy (10).  
"Day's Mischief," Duke of York (11).  
"Sunset Boulevard," Westminster (5).

(OPENING THIS WEEK)

(Figures denote preem dates)  
"To See Ourselves," Arts (26).  
"Nightmare Abbey," Westminster (27).  
"High Bid," New, Boltons (28).  
"Under the Skin," Embassy (29).  
"Navy at Sea," Comedy (26).  
"King Lear," Old Vic (3).  
"The Vortex," Lyric (4).

## AUSTRALIA

(Week ending Feb. 23)

SYDNEY

"Brigadoon," Royal.  
"Present Again," Independent.

MELBOURNE

"Kiss Me Kate," His Majesty's.  
"Peep Show," Tivoli.  
"Merry Wives of Windsor," Comedy.  
"Lucie De Lammermoor," Princess.

BRISBANE

"The Kiwis," His Majesty's.  
"Why Go to Paris?," Royal.

# British Exhibs Want to Know Where Eady Money Goes; See No Prod. Gain

London, Feb. 26.

## BBC Rejects New Play In Prod. by Anglo-U.S. Co.

London, Feb. 12.

A new play, "Wide Boy," by Rex Rlenits, which is currently being filmed on an Anglo-American co-op basis by Anglo-Amalgamated Pictures, has been dropped as unsuitable for British radio listeners.

The play was rejected on the personal instruction of Kenneth Adam, controller of the British Broadcasting Corp. Light program, after it had been accepted by the drama department. As the author had already been paid and the cast was under contract, the play will be recorded and may be used on another wavelength at a later date.

The BBC objected to the theme and treatment, which describes a youth who graduates from selling nylons to blackmail.

## British Quota To Stay at 30%

London, Feb. 26.

As producers and exhibitors are agreed that approximately 70 British pix will be available for exhibition during the year beginning Oct. 1 next, it is now believed certain that the British quota will remain static at 30%. A recommendation to this effect is expected at the special Films Council meeting called for Thursday (28).

Almost certainly, too, there will be a counter-proposal from the technicians' rep, George H. Elvin, who is known to favor a return to the 1948 peak quota of 45%. It is possible that Equity may be persuaded to favor this figure, but the other labor spokesmen are expected to side with the producers and exhibitors.

There is a feeling among some independent theatre owners that even the 30% quota is too ambitious, and that the percentage should be sliced by a nominal 5%. Although statistics could be produced to support the contention, any further reduction in quota would be unacceptable to the Board of Trade prexy, Peter Thorneycroft. Films Council recommendation has to have the confirmation of both Houses of Parliament, and a reduced quota would be unpopular in both houses.

When the quota was confirmed last year, for the second time, at 30%, Harold Wilson, who was then the BOT prez, hoped it would remain static for at least three years in order to provide some measure of stability for the production industry. That hope is now likely to be realized.

## KING'S FUNERAL 1ST TELECAST FOR SCOTS

Glasgow, Feb. 26.

Scotland saw its first TV programs on the day of King George's funeral. The new transmitter at Kirk o' Shotts was launched with low-power transmissions of the Royal funeral, reception in most parts of Scotland being excellent. TV will be officially launched here March 14. Initial showing has boosted sales of TV sets threefold.

The Scottish Rugby Union has refused permission to the British Broadcasting Corp. to televise the Calcutta Cup rugby match between Scotland and England at Murrayfield, Edinburgh, on March 15. Rugby sponsors say they have not had sufficient time to consider the matter.

## Pop Radio Show Signed For Blackpool Hipp

London, Feb. 19.

Tom Arnold and Jack Taylor have signed "Life With the Lyons," the big radio feature here, for summer season at the Hippodrome, Blackpool, opening June 28 for 12 weeks.

"Lyons" will play twice nightly, with a big supporting vaudeville cast. Posters' agency was responsible for the deal.

Demand for a detailed analysis of who gets the Eady money—and for what—is being made by exhibitors, some of whom believe the extra coin is being used to bolster dividends, but not production. They have asked their representatives on the board of the British Production Fund, the company that operates the Eady pool, to request the information.

Since the introduction of the Eady scheme in September, 1951, exhibs have been complaining that the additional seat tax, which they have to collect as a subsidy for British production, has not led to any marked increase in output. Theatres are still falling behind on their quotas because of inadequacy of product, and at the General Council of the Cinematograph Exhibits Assn. the view was expressed that the fewer the films the greater the share for each.

In its first year of operation which, for administrative purposes finished last Aug. 5, the fund netted around \$3,000,000, but the extended scheme which is currently in use is expected to treble revenue in subsequent years. All pix eligible for British quota, including reissues, are entitled to their pickings, with its present income, the fund is paying a divvy of about 34% of the distrib's gross.

Popular exhib viewpoint was put by Sir Alex B. King, top Scottish independent, who felt there would be greater confidence between producer and exhibitor if the exhibs know where the money was going. He hoped the Eady cash would not be used in a stamped for quantity production in order to fill a fictitious quota.

## Commie Ban on Russian Zone Be-Boppers Sends Dancers to W. Berlin

Berlin, Feb. 19.

Latest Commie move to decapitalize the East Germans is the issuance of strict orders to hotel, night club and dance hall operators to forbid the exhibition of "any type of U. S. cultural barbarism in music and dancing." The Nazis issued a similar order worded in more or less the same language in 1941. It is expected that the order will only increase the already vehement resentment against the Stalin-dominated regime in the East zone of Germany.

During the last 12 months, the West Berlin night clubs have been patronized by the wealthier East Germans on an ever-increasing scale. One important person in the Russian-controlled DEFA Film studio spends two or three nights of every week in West Berlin night clubs. He is not exactly a hepcat, but he did try to cut a rug the other night when the band played "Alexander's Ragtime Band."

The Soviet Secret Police always has been on the lookout for jitterbugs they consider have indulged to excess. Last summer one group of youngsters from Dresden fled to Berlin after they had been arrested for the second time for holding jam sessions. Now that the new order has been issued, the pressure is on, and the youngsters are looking to West Berlin for entertainment. West Berlin live joints have reported an increase in patronage from the East already.

## METRO UPS KAMERN TO TOP POST IN ITALY

Two promotions and an appointment to Metro's foreign staff were announced this week by Morton A. Spring, first v.p. of Loew's International Corp. Lee Kamern, now manager of India, will be transferred to the top post in Italy, which has been vacant since the death of Armando Massimelli last November. Kamern, one-time manager of the N. Y. Astor Theatre, has been a member of M-G's international staff since 1945.

Stepping into Kamern's post in India will be Leon Feldun, currently manager of Israel. Feldun's position will be filled by Bronislaw Landau, who before the last war was Metro manager in Poland. He recently was in North Africa.



# ON THE MARCH ACROSS AMERICA!

## IT IS MAKING LONG-RUN HISTORY!

*Status of Engagements  
at Press Time*

### 4th MONTH

NEW YORK (*Astor*)  
(in addition to simultaneous  
8 week run at the Capitol)

PITTSBURGH  
CLEVELAND  
LOS ANGELES (2 Theatres)  
ST. LOUIS

### 3rd MONTH

WASHINGTON, D. C.

7th Week Toledo  
6th Week Baltimore, Syracuse  
5th Week New Haven  
4th Week Worcester

### LONG RUNS COMPLETED

3 Months San Francisco  
2 Months Boston (2 Theatres),  
2 Months Kansas City, Indianapolis  
6 Weeks Buffalo  
5 Weeks Norfolk, Atlanta, Memphis,  
New Orleans, Providence, Rochester  
4 Weeks Akron, Nashville, Richmond  
3 Weeks Canton, Evansville, Louisville,  
Springfield



# Amusement Stock Quotations

For the Week ending Tuesday (26)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	26	11 1/4	11 1/4	11 1/4	- 3/8
CBS, "A".....	57	38 1/4	36	38 1/4	+ 1 1/2
CBS, "B".....	40	37 1/4	36	37 1/4	+ 1
Col. Pic.....	9	12 1/2	12	12	- 1/2
Decca.....	33	8 1/2	8 1/2	8 1/2	—
Loew's.....	116	17	16 3/4	16 3/4	+ 1/8
Paramount.....	64	27 1/2	26 3/4	27	+ 1/8
RCA.....	599	24 3/4	23 3/4	24 1/2	+ 1/4
RKO Pictures.....	156	4 1/4	4	4 1/4	—
RKO Theatres.....	204	3 1/2	3 1/2	3 1/2	- 1/8
Republic.....	56	4 1/4	4	4	- 1/8
Rep. pfd.....	22	10 1/2	10	10	—
20th-Fox.....	89	18 1/2	18 1/4	18 1/4	- 1/4
Un. Par. Th.....	72	19 1/2	19 1/4	19 1/4	- 1/8
Univ.....	33	12 1/2	11 7/8	12 1/4	- 1/8
Univ. pfd.....	4	58 1/2	58	58	—
Warner Bros.....	355	15 1/4	14 3/4	15 1/2	+ 1/4
<b>N. Y. Curb Exchange</b>					
Monogram.....	12	3 1/2	3	3 1/2	—
Technicolor.....	38	23	22 3/4	22 7/8	- 1/8

		Bid	Ask
<b>Over-the-Counter Securities</b>			
Cinecolor.....		2 1/2	3 1/4
Pathe.....		4 1/4	5 1/4
UA Theatres.....		5 1/2	6 1/2
Walt Disney.....		7 1/4	8 1/4

(Quotations furnished by Dreyfus & Co.)

## Big Lots' Prod. Costs Down

Continued from page 1

the same date had \$7,847,425 on the budget books in '51 production, as against \$9,352,687 the previous year. Universal, on the other hand, for the year ending Nov. 3, increased to \$8,398,572 from \$8,219,623. Rep as of Oct. 27 went to \$1,740,843 from \$1,193,124.

Total investment by the four companies in pix being lensed as of their varying reporting dates was \$47,924,584 in 1951, compared with \$49,162,369 in 1950.

No perceptible trend is noticeable in amount of coin tied up in backlogs by the four companies. Metro took tremendous hike in the money represented by pix in the can but unreleased, while WB took a substantial drop. U, on the other hand, also went up, while Rep went down.

**Metro's \$26,000,000**  
Metro's report on these productions completed but not released shows it had \$26,243,849 worth of them in 1951 in contrast to \$19,799,979 the previous year. Big differential was represented by several big musicals, which have gone into distribution since the Aug. 31 date of the report.

WB backlog, smallest of the Big Five companies, was more in line with that of U and Rep. It was only \$4,015,220. That was a slash from \$5,631,009 in 1950. Universal's completed but unreleased inventory was \$5,345,824 in 1951, a rise from the \$4,991,053 of the former semester. Rep at the same time cut down on its pix in the can to \$3,144,620, compared with \$3,897,647 in '50.

One of the reasons for the low WB stock of unreleased films is made clear in another category of the picture inventories listed in the financial statements. WB at the time of its report (Oct. 31) had almost \$3,500,000 more pix in release than at the parallel date the previous year. It was the only one of the four companies that showed a tilt in the cost of pix it was amortizing. They jumped from \$6,900,880 in '50 to \$10,401,495 in '51.

**Retrenchment Trend**  
The other three companies clearly showed the trend during 1950 to cut costs. Metro's figures for "released productions at cost minus amortization" were \$24,378,707 in 1950 and \$21,632,449 in 1951. Universal had \$10,536,173 worth of pix in release on the 1950 reporting date as against \$8,468,476 the following year. Rep's figures dropped from '50s \$2,911,785 to \$2,033,024.

Totals for the four companies of pix in release were \$44,730,555 in 1950, compared with \$42,585,440 in 1951. Backlogs, on the other hand (mostly represented by Metro's big jump), went from \$34,419,688 to \$38,749,513 in composite for the four companies.

Metro was the only one of the three companies reporting (Republic doesn't break down the category) that added to its stock of screen rights and scenarios. It had \$3,874,316 of them on hand in comparison with \$3,719,316.

Universal and WB followed more closely the pattern which most of the other studios were known to

be taking. That consisted of eating into story properties that had been piled on shelves over the years. Universal thus reduced its scenario and rights inventory to \$1,158,283 from \$1,525,173. WB cut to \$1,311,258 from \$1,346,874. Composite for the three companies of value of rights and scenarios on hand fell to \$6,243,857 in 1951 from \$6,591,547 in 1950. A reversal of this downward trend is anticipated in the 1952 reports. From what has occurred in the past few months, it appears that the majors—particularly Metro, 20th-Fox and Paramount—have again been acquiring important story and legit properties at an increasing pace. This is again a reflection of the demand in theatres only for pix of top quality.

## Goldwyn-UA

Continued from page 3

fective bait for attracting other top independents.

### Goldwyn's 'Best Deal'

Goldwyn already has the best distribution deal in the industry, paying RKO only 20% for handling his product. UA probably couldn't beat that in actual terms, but could make an attractive pitch by offering to defer all or part of its share of the income until Goldwyn had recouped his costs. That's the kind of deal that's known to be in the minds of both parties.

Producer and his distribution chief, James A. Mulvey, president of Samuel Goldwyn Productions, will begin talks this week with RKO on renewal of his pact. Mulvey planned to the Coast Monday (25) and Ned E. Depinet, prez. of RKO, left last night (Tues.) to participate in the negotiations.

Goldwyn has been with RKO since 1941. His original deal called for a 17 1/2% distribution fee. That was raised to 20% in the most recent contract, which was inked in 1947. One of the compensations for the increase was a provision by which Goldwyn had an option to call off or renew the agreement at the end of each of the five years that the contract ran.

At the UA meeting with the producer last week were Krim, Matty Fox, partner without portfolio in the UA management group; William J. Heineman, v.p. in charge of distribution; and Max E. Youngstein, v.p. in charge of publicity and advertising.

What they have their eye on at the moment, of course, is "Hans Christian Andersen," the Danny Kaye-starrer, now in production. At about \$4,000,000, it will be the biggest and most expensive picture Goldwyn ever made. The pitch to him last week was on the basis of what UA could do in the way of special handling of the Technicolor spectacle.

With the conversation along general lines, Goldwyn assured the party on its departure that he would not sign with RKO, or any one else until he had given Krim a chance to present a specific offer.

## Filthy Theatres

Continued from page 3

of it. When there's a good film in a clean theatre, they'll sell their product. Television and motion pictures are in competition with each other—how true. But, the motion picture industry had better do something about its downfall by insisting on the clean type of theatre. Believe me, I can't understand how the leading film companies can rent out their films to the filthy holes that are found in our city! If I were an investor and owner of an organization, I would insist my product be sold where people would be apt to buy it. I'd much rather watch television than sit in a seum hole watching a triple feature program for 30c. The art houses have cleaned house and kept it that way. Why cannot others?

Kenneth R. Campbell.

## COMPO Dues

Continued from page 5

the total on the basis of its domestic gross business.

### Favors Big-Revenue Houses

New money system was immediately seen favoring the big revenue-producing houses. A 1,000-seat first-run operation, for example, will pay \$25, although its weekly gross runs over the combined income of perhaps five nabe houses, each of the same size. Each of the nabe runs also pay \$25.

However, there's not likely to be any squawk. This is pointed up by the fact that the new system, was proposed by Trueman Rembusch, former president of Allied States Assn., whose members for the most part are nabe operators who will be paying as much as the rich first-runs. Another important angle, of course, is that the amount of money involved for each house is so relatively small that it could hardly cause any bickering.

Rembusch headed the budget committee, which had been at work on devising the new method of building up COMPO's treasury. Other members of the group were Sam Kirby, Arkansas circuit op; Harry Brandt, head of Independent Theatre Owners Assn.; Rotus Harvey, head of Western Theatre Owners, Inc. (formerly the Pacific Coast Conference of Independent Theatre Owners); and Ben Kalmenson, Warner Bros. sales chief.

Local exhibitor committees will be named in each exchange area to guide the theatremen's contributions to COMPO. They'll be authorized to ask the help of film salesmen if any problems develop. Also, the Rembusch committee will remain in existence to serve as liaison between the exchange committees and the COMPO headquarters in N. Y.

Additional revenue for COMPO was seen via a board resolution inviting two equipment outfits to become members at an initiation fee of \$500 each and with annual dues to be determined later. They are the Trade Equipment & Supply Manufacturers Assn. and the Trade Equipment Distributors Assn.

## B'way Bookings

Continued from page 5

for the Globe at an unspecified date, and the same film company's "Encore," three-part feature based on Somerset Maugham short stories, is skedded for the Normandie at the end of March. Par is aiming for a lush preem for the Maugham film, with the advance promotion to include frequent early-morning and midnight screenings for the press and other publicity-builders.

On the offbeat, "Las Olvidados" (retitled "The Young and the Damned" for the U. S.) will follow M-G's "Love Is Better Than Ever" at the 52nd St. Trans-Lux. Spanish-language, produced in Mexico by Oscar Dancigers, will be the first foreign film to play the house. It copied the award for best direction at the last Cannes festival. "Kisenga," J. Arthur Rank film which International Film Corp. is releasing in the U. S., opens at the Holiday early next month. It was lensed in British East Africa with Eric Portman and Phyllis Calvert starred. Rank's "Man in the White Suit," U release starring Alec Guinness, debuts at the Sutton following the current "Tales of Hoffmann."

## Big Dent in Reserve Cash as Film

## Outfits Cut Debt, Stock Issues

### 67 Hurt as Ceiling Falls

In Cincy's Roosevelt

Cincinnati, Feb. 26

Heady action by three employees was credited with averting a disaster Wednesday (26) when a third of the ceiling at the 900-seat Roosevelt Theatre collapsed and 67 of 300 Negro patrons were rushed to hospitals for treatment. Police and firemen said the victims were more frightened than hurt. Only five remained hospitalized overnight, three reported in serious condition.

Collapse occurred at 5:45 p. m. when patrons were mostly women and children.

Walter Willis, projectionist, said the collapse came without warning. He turned on the house lights, but choking clouds of dust and falling wool insulation obscured vision of customers.

William Henderson and Benny Williams, ushers, opened side exits and lessened a near-serious panic. Jack F. Goldman, who operates the house, estimated damage at \$2,500. He told authorities \$50,000 was spent for remodeling three years ago. Roosevelt is Cincy's oldest theatre in the West End and is on site of the former Havlin's Opera House and Lyceum Theatre, which flourished through the early road-show and melodrama eras.

## Single Features

Continued from page 7

ability of the so-called 'package deal'. Bulletin cites five reasons why it differs. They are:

1. "An exhibitor's entire show should not be at the mercy of a package deal."
2. "It is possible that first-run showings would prove the package wrong; or"
3. "That the package deal would preclude the second-run house from picking up a few customers after the first showing by an exact duplication of program in the B house."
4. "That Hollywood generally has not shown itself to be the perfect judge of 'Proven Pictures' in the past, so why all of a sudden should it be given the entire program responsibility, and the exhibitor's function in the booking of such programs reduced to almost nothing?"
5. "There is no guarantee that the so-called featurette of 30-40 minutes would be of any greater value to a program than the 'B's' and 'C's' of 60-70 minutes that we have today."

## WB, 20th Publicists

Continued from page 7

the progress. One session was held Monday (25) and another is set for tomorrow (Thurs.). At 20th, too, talks have continued and another is slated for later this week.

Issues separating the SPG, affiliated with District 65, Distributive, Processing and Office Workers of America, are mainly concerned with security clauses. The Warner dispute revolves around the "double severance" clause which has been in former SPG pacts. Unionites feel that the company's adamant refusal to grant "double severance" is an indication that more firings are contemplated. The 20th-Fox unit is seeking assurance that the work of the homeoffice advertising department would not be transferred to the company's ad agency, a move the company is reportedly making.

Although talks are continuing pending the strike date, reps of the Warner and 20th pub-ad staffs have been conferring on strike strategy.

United Artists and Columbia staffers, also members of the SPG, have been reported near an agreement with their respective companies for several weeks. However, there has been no official signing of a pact. Delay, it's said, has been caused by the constant going-over of the proposals by the attorneys for both groups.

While the major companies continued to improve their long-range financial positions, reports to date show there was a large drop during the 1951 fiscal year in the amount of ready cash and Government bonds they had on hand. The four firms—Metro, Warner Bros., Universal and Republic—that have issued financial statements for the 12-month fiscal period report a composite decline of almost \$14,000,000 in cash and securities.

Far from auguring trouble, however, the drop represents good financial policy in setting houses in order to face whatever the future brings. The coin has been used to buy in common stock, cut down the amount of preferred outstanding, prepay bank loans and debentures and in every way reduce indebtedness.

The four companies reported that at the end of their fiscal years they had in cash and Government bonds \$75,003,146 in 1950 and \$61,500,568 in 1951.

In addition to silencing indebtedness, three of the four companies improved their physical plants and upped the quantity of land, buildings and equipment they owned. That, of course, represents some of the decline in cash reserves.

The physical assets item for the four firms totalled \$302,707,985 as of the 1951 reporting date, compared with \$293,809,975 in '50.

The cash-on-hand and physical assets figures have to be weighed against each other, particularly in the case of Metro. Its cash and Government bond account fell from \$27,175,530 in 1950 to \$22,485,550 the following year. On the other hand, land, buildings, equipment and leaseholds was represented at only \$126,953,937 in '50, compared with \$135,383,453 in '51.

WB took the most precipitous drop in cash-on-hand and Government bonds, going from \$39,346,802 to \$29,795,228 in a year. Reason for that is very clear, however, in that the company was engaged in buying up its own common shares and retiring them to the treasury. Policy is aimed at cushioning the coming divestment of theatres from production-distribution. Fewer the number of shares outstanding, the less the company must earn to continue the same rate of dividends.

Also as part of this policy, WB was the only one of the four reporting companies to show a decline in land, buildings and equipment. It went from \$151,090,880 in 1950 to \$150,780,813 in 1951. Its aim has been to get rid of all possible physical assets and use the coin for buying in stock.

Republic's cash and Government bonds account moved from \$2,790,901 in '50 to \$2,451,466 during the next 12 months. Its land, buildings, and equipment item hiked from \$6,330,868 to \$6,646,278.

Universal, despite a policy of accelerated retirement of its outstanding preferred, showed a substantial upturn in its cash and bonds account. It went from \$5,689,913 to \$6,768,324. At the same time, it sank almost half a million dollars into facilities, upping its land, buildings and equipment figures from \$9,434,290 in 1950 to \$9,917,441 in 1951.

Increase in most of the companies' figures for land, buildings and equipment in no sense represents general inflation of the country's economy. All the items are carried on the books at cost, although in each case depreciation and amortization must be applied against them.

Since many of these physical assets were acquired when costs were much lower than now, the upped values represented by inflation are not reflected.

## Metro Preps 2 More In New Anso Color

Hollywood, Feb. 26

New Anso Color process, first used by Metro in the filming of "The Wild North," will be utilized for two more pictures on the Culver City lot this year. First will be the Jack Cummings production, "Indian Village," this summer. Second, still untitled, will start in autumn.

Process is the result of 10 years cooperative experiment by Metro and Anso technicians. It has been greatly improved since the filming of "North."



## Skouras-COMPO

Continued from page 3

had more time for further consideration. He's due back in N. Y. from Zurich next week and formal announcement of his decision is looked for at that time.

One participant at the board session related he had an "indication" that Skouras would take the presidency. But this was said to be far short of the guarantee usually solicited in advance of an election of the type.

COMPO itself cabled the complete text of the elaborate election resolution. It praised the work of retiring prexy Ned E. Depinet and stated that Skouras more than meets all qualifications for taking over. The 20th-Fox prez has fully demonstrated his dedication to the principle of industry unity, it was said. Resolution was read at the board meeting by Leonard Spigelgass, "delegate of the Motion Picture Industry Council, acting in behalf of the nominating committee headed by Jack Allicoate of COMPO's trade press unit.

Cables also were sent to Skouras by all other member groups. In effect, they expressed confidence in the new COMPO prexy and pledged full support.

### Criticism

Some criticism of the election procedure was voiced this week by other COMPO delegates. They pointed out the dilemma which COMPO doubtless would face in the event Skouras refused to take over the reins after having been elected. This was said to be conceivable in view of the amount of time which he has been devoting to Eidophor in addition to helming 20th's other affairs. It would be plenty tough to come up with another COMPO prexy if Skouras ixes the job, it was said.

The Allicoate committee decided to postpone nomination of a successor to Arthur L. Mayer as COMPO's exec v.p. until Skouras has been consulted. Consequently, it's expected that Mayer will remain on the job for about another month despite his anxiety to bow out. He's already booked to appear at the Federal Communications Commission's hearings next month on the industry's bid for special TV channels. Mayer's future plans include a trip to Europe in April.

Herman Robbins, president of National Screen Service, was elected COMPO's treasurer. He has held the post for some time last August. Sidney Schreiber, counsel for the Motion Picture Assn. of America, was named secretary. Schreiber has handled this job since Francis Harmon, MPAA v.p., retired from the industry last year because of illness.

## Pix Biz Not Dead

Continued from page 1

an element of mass psychology involved that will always leave showmen—and probably the psychologists themselves—baffled.

Obvious reasons for the big b.o. Friday were a combo of the long weekend (always a favorable factor), fine weather throughout most of the country and a plethora of strong, entertaining and well publicized pix. The sheer mass of good product available on a single day—and that a school holiday—was probably the most important point. Contributing to bigger grosses last Friday than any previous day were admission prices close to the highest in industry history.

Bellwether of the potent b.o. throughout the country was Paramount's Cecil B. DeMille epic, "The Greatest Show on Earth." In its seventh week at the Radio City Music Hall, for instance, it provided new Washington's Birthday house record with \$29,000.

The Roxy, with "Five Fingers" (20th), and a stagshow headed by Dorothy Lamour, did even bigger than the M. H. moneywise. It swung almost \$31,000 through the tills Friday, for the biggest opening day in history of the house.

Big noise among the straight pic houses on the Stem was the Capitol with United Artists' "African Queen." It snared a magic \$19,000 and will do about \$50,000 for the week, just slightly below what Paramount's "Place in the Sun" did there in the initial stanza last Labor Day. Labor Day is ordinarily better at the b.o. than Washington's Birthday.

Ayem and matinee smash of the

Street was Walt Disney's reissue of the 15-year-old "Snow White." Criterion had a line of youngsters stretching from Broadway an entire block back to Sixth Ave. Almost equally sensational results were being recorded in the 200 New England houses that RKO was saturating with the reissue.

Universal, with "Bend of the River" in about 300 engagements, also hit magnificent biz over the weekend. Par, in addition to "Greatest Show," smashed with another, the Dean Martin-Jerry Lewis comedy, "Sailor Beware," at the Mayfair on Broadway and in some 350 cross-country dates.

Metro's "Quo Vadis" in a large number of engagements and "Belle of New York" in about five spots also hit the b.o. jackpot.

Even more encouraging than the roster of available hits that were piling up top coin was the comment of one distributor that "even the junk was doing business." That applied to a flock of lesser product, which for Washington's Birthday, at least—appeared again to have developed the old b.o. magic.

## UPT Houses

Continued from page 5

which the outfit will be permitted to retail in areas where it must also dispose of some holdings. Also, UPT would be enjoined from changing any of its policies in disputed areas in a manner which would hurt independent competitors. Final alternative restriction would prevent UPT from retaining any theatres from local partnership chains which must be dissolved.

Justice Department's action came on the heels of a blast by Ellis G. Arnall, on leave as president of the Society of Independent Motion Picture Producers, against what he termed continuing monopolistic practices in the industry. The new Office of Price Stabilization administrator, in a letter to Attorney General J. McGrath, asked that the Department exert full effort in seeing that the UPT motion is "successfully thwarted and resisted."

Arnall further said that the SIMPP is "increasingly" concerned about the lack of policing of court decrees in various film monopoly cases and offered to furnish "information as to collusive-trade practices within the industry."

### WB Drops 5 Jersey Theatres

Newark, Feb. 26. In line with the U. S. Government's decree of divestiture, five more theatres have parted company with the Warner Bros. circuit in Northern New Jersey. Effective Feb. 20, the Castle, Irvington; Savoy, Newark; Playhouse, Dover, and United States, Hoboken, were taken over by the S. M. P. Theatre Corp., headed by Maurice Stahl, and the Central Theatre, Passaic, alternately film and legit house, went into the hands of S.M.H. Amus. Co., of which Maurice Miller is president.

The lease on the Mayfair, Newark, also a Warner theatre, will be assumed on March 4 by Albert C. Rachlin, connected with a large North Jersey realty family.

## Pix Lawyers

Continued from page 2

would be the first time that the top tribunal has ruled on film censorship since 1915. Johnston has expressed the desire shared by a large segment of the film industry that the court once and for all rule that films should enjoy the same freedom from official blue-pencilling as do the press and other media of communication.

Court, in other cases, has indicated that at least some of the justices hold this to be true. However, since in a number of majority decisions the court has indicated what many call a "questionable" attitude toward civil liberties, some attorneys feel it might be wiser to wait a few more years until the composition of the Supreme Court bench has changed.

Despite a certain reluctance of both MPAA member companies and Jefferson Amus. Co., operators of the Texas house which Gelling managed, to seek the Supreme Court test, they are apparently too deep in it now to back out. Robert Park, counsel for the Jefferson circuit (operated by Julius Gordon), is now preparing the papers to be placed before the court.

Appeals court in Texas recently upheld the power of the town of Marshall to ban "Pinky,"

## TOA Arbitration

Continued from page 4

plan was presented directly to the film companies which, in turn, were asked to call a meeting of all groups. Also following the Allied pattern, TOA said its negotiating committee was "authorized to compromise language (of its proposals) wherever necessary." Allied's reps similarly have the okay to act at their own discretion.

Under the TOA plan, complaints will pay a filing fee of \$25 and deliver to the national arbitrator the names of all interested parties, and they, in turn, will present their choice of arbitrators. Entire machinery, under the setup, is designed to provide hearings and decisions in minimum time, apparently within a matter of a few months from institution of a case.

Plan sets forth that all awards will be binding on the parties, they may be represented by counsel or others, each party will have the right to examine or cross-examine all witnesses, and witnesses shall testify under oath. Losing party pays all costs, including arbitrators' fees. There's no provision for appeal.

## Mpls. Theatres

Continued from page 5

ments for the next year and a half even though it's successful in preventing the theatres from being tossed back in its lap.

At the same time that the legal action papers were served on MAC, the plaintiffs mailed the theatres' keys to W. G. Wilson, MAC executive in charge of realty. After filing of the suit, Wilson reiterated his denial that the theatres had been misrepresented to the plaintiffs, pointed out that the purchasers were experienced, successful St. Paul theatre circuit owners at the time they bought the houses and well cognizant with the situation there. He declared the theatres' books had been thrown open to and examined by the plaintiffs before they closed the deal, that MAC wouldn't have sold the houses except that the Paramount consent decree compelled it to do so, that six other parties sought the theatres at the time, and that MAC considered it was doing the plaintiffs a favor by giving them the preference.

## Graham Greene

Continued from page 2

that Eric Johnston, prexy of the Motion Picture Assn. of America, had attacked the committee's findings, but, on the other hand, has agreed in principle to such findings.

With his latest book, "The Lost Childhood and Other Essays," successfully launched, Greene is currently revising a play which he recently completed. As yet, he said, no production plans have been set for the work, known as "The Living Room."

Two of his most recent novels, "The End of the Affair" and "The Heart of the Matter," are being readied for film production. Deal has been set with David Lewis for the former, and Greene said actual production plans will be announced shortly. Zoltan Korda is preparing the screenplay for "Heart of the Matter," and pic in all probability will be made by London Films.

Although films on which he has personally prepared the screenplay ("The Fallen Idol" and "The Third Man") have been his most successful, Greene announced that he is giving up screen writing because he doesn't "like rehashing my own work." He declared spoofingly that the only thing that would bring him back to film writing would be a satirical film exposing McCarthyism. This was a rap at Senator Joe McCarthy. He added, however, that he thought it would be better if such a film were written by an American.

Greene, who returned to England Saturday (2), arrived in N. Y. early last week after a short stay in Los Angeles. He had come from Saigon, Indo-China, where he had gone to gather material for magazine articles.

While in his 20s, the 47-year-old author had been a member of the Communist Party for four weeks. He was converted to Roman Catholicism in 1926.

## Inside Stuff—Pictures

Series of "goodwill" shorts to be made by the organized film industry will be patriotic in flavor, unlike the group of one-reelers of a few years ago which acquainted the public with the various arts and crafts in film-making.

This was indicated this week, following approval of the project by the Council of Motion Picture Organizations last week. Specific program will be mapped by COMPO toppers shortly.

The fund of \$40,000 left over from the initial series will be tapped, subject to the trustees' okay to partially cover expense for the upcoming institutional shorts. Distributors will handle the new pix gratis and exhibs will share only in the actual costs for production, prints and pressbook. This is the same arrangement which the trade adopted for the first series.

Albert Zugsmith will have full cooperation of the Department of Civilian Defense in the filming of "Invasion, U.S.A." Department is providing him with footage, hitherto unreleased, showing the effect of atomic explosions photographed by Government cameramen during tests of nuclear fission. Picture calls for the destruction of New York City, the Golden Gate Bridge and the Boulder Dam.

Zugsmith, American Pictures prexy, feels like a rider on a merry-go-round in his search for a title for his next film. Yarn started out as "Port Royale" but that title was already registered. Next was "City Beneath the Sea," also registered. Third was "Sunken City," also preempted. Fourth is "Port Sinister," and Zugsmith is wondering if it will stick.

N. Y. Times business writer Robert H. Petridge devoted most of his Sunday (24) financial column to Universal's prexy Nate J. Blumberg, who is marking his 40th year in show biz.

Petridge wrote, in part: "In 1938, Universal Pictures, a victim of the depression along with many others in the movie field, was listing dangerously. The Laemmle interests had sold out and a new captain was needed. Nate was elected president and, in his early 40s, assumed the burden of rehabilitating the once-mighty concern."

"That extra touch of know-how gained from his early experience supplied the needed touch. He has been described as a man endowed with both creative vision and solid common sense."

While Don Hartman, head of Paramount production, is interested in the Jimmy Durante blog, "Schnozzola," by Gene Fowler, there are other studios still bidding. Deal with Par is by no means closed. There are a number of factors, among them a desire by Abe Lastfogel, William Morris agency topper, to get a percentage deal for Schnoz since "Durante had but one life to live, and if he's gonna live it for Paramount, or any other major studio, he should get a good chunk of dough for his biography and his personal services." There is general studio inclination to go along with that but details have to be worked out.

Though it's not a new idea, a highpoint in intra-industry harmony has developed in Philadelphia, where theatre circuit operator William Goldman has advised the public, via paid-for advertising, to catch the show at a competition house. In an "open letter" which he inserted in the Evening Bulletin, Goldman sang the praises of 20th-Fox's "With a Song in My Heart," the Jane Froman blog, and urged the customers to see it at the Fox Theatre.

## UA Eyeing Indie Market

Continued from 3

from deal to deal, hinging on many factors.

One aspect is the extent of the deferments of director, writer and player salaries the producer has been able to negotiate. If this is small, the Heller money may constitute as much as 75% of the budget, and so the financiers get a bigger piece of the pie. If the deferments are large, Heller coin comprises a smaller portion of the budget, and the percentage to it would be proportionately reduced. In any case, the financing generally provides all the cash required, since banks are still being plenty tightfisted in putting up first money.

### Major Coin Committed

A good bit of the \$2,000,000 fund is now committed. Part of it is going into the deal by which Benagosa Productions is sharing in the financing of Anatole Litvak's "Girl On the Via Flaminia." With Gary Cooper lined up to star, that, incidentally, is one of the big pix on which UA counting for next year.

Cooper may star in another pic into which UA is sending Heller coin. That will be based on a story from one of James Michener's books on the South Pacific and is to be produced by Mark Robson. Robert Wise, Robson's partner in Aspen Productions, will also make a pic in which UA will have a piece.

Krim, now on the Coast, is attempting to get on paper a flock of other deals in time to return to New York over next weekend. The company is readying an announcement of the new acquisitions and a release slate for the remainder of this year at that time.

Krim disclosed yesterday (Tues.) a new three-picture deal with the King Bros. Two of the films will be in Technicolor and all will be delivered before the end of the year. They are "Camel Corps," from an original by Harry Essex; "Indian Fighter," from an original by Philip Yordan; "The Syndicate," which will be the black and white, from an original by John Higgins.

One of the deals Krim hopes to have in the bag is with Music Corp. of America for pix by five of its stars. MCA is arranging financing of these films, so Heller money will not be required. Edward Small, Nassour brothers and sev-

eral other producers will turn out smaller pix in color for UA and provide their own financing.

After a long period when it was operating well in the black last year, UA, as anticipated because of dearth of big releases, has been running close to the break-even figure recently, with gross weekly billings under \$300,000. However, with "African Queen" now in release and other new product shaping up well, company in a few weeks expects to be recording biggest billings since the present management took over.

"The Ripper," low-budgeter produced by Jules Levey (not to be confused with the film importer and former distrib of the same name) and Arthur Goodson, has been acquired by United Artists for release. Deal was made with UA by Sol Lesser, who bought into the film.

Pic was originally titled "Without Warning." Work of the producers, both comparative youngsters, so impressed Lesser that he gave them a hefty advance for a split in the profits. He'll handle all problems of distribution, advertising and sales.

Film, a murder suspense yarn, was shot on the Goldwyn lot with a cast of unknowns and Arnold Laven directing.

Sales v.p. William J. Heineman, who accompanied Krim to the Coast, is expected back in New York today (Wed.). Max E. Youngstein, pub-ad v.p., returned last Thursday (21).

## Martin-Lewis

Continued from page 1

Irving Berlin-Howard Lindsay-Russell Crouse show, current on Broadway with Ethel Merman starred, goes to the National, Washington, for four weeks in May. With Elaine Stritch succeeding Miss Merman as star, the Leland Hayward production then jumps to the Coast, where it plays Civic Light Opera subscription engagements in Los Angeles and San Francisco.

Meanwhile, Meeker hopes to obtain the rights to "Madam" for production as part of his Starlight series at the State Fair Auditorium this summer.

THE  
FIRST  
PICTURE  
IN  
COLOR!

THE  
LAST  
WORD  
IN  
LAUGHS!

and you  
get it for  
EASTER  
from  
WARNER  
BROS.



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IN SUPER CINECOLOR

Their biggest!  
GORGEOUS SPECTACLE! Their biggest!  
Their biggest!  
GORGEOUS COLOR and GAY, GAY, SONGS!  
GORGEOUS GAIS!



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DAVID STOLLERY • WILLIAM FARNUM • JOHNNY CONRAD and DANCERS

SCREEN PLAY BY  
NAT CURTIS AND ALEX GOTTLIEB • ALEX GOTTLIEB  
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Musical Honey  
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America's most  
produced stage play  
which the Saturday  
Evening Post says

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performances  
is a bigger hit than  
'Oklahoma!' or  
'Life With Father!'"

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are already selling  
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Will You Be At Home  
In Heaven?

Purr' Nigh,  
But Not Plumb  
My Beloved

Still Water  
Why Should I  
Believe In Love?

Life Is A  
Beautiful Thing  
Step Right Up  
Soda Shop

COLOR BY  
Technicolor

A Perlberg-Seaton PRODUCTION

**AARON SLICK  
FROM  
PUNKIN CRICK**

with ADELE JERGENS • MINERVA URECAL • MARTHA STEWART

Produced by WILLIAM PERLBERG and GEORGE SEATON

Direction and Screenplay by CLAUDE BINYON • Based on the play by Walter Benjamin Hare



## Clips From Film Row

### NEW YORK

Gabriel C. DeCoster, realty manager for Skouras Theatres, leaves March 1 to open his own real estate office in New York. DeCoster has been associated with Skouras interests over 21 years. Prior to this, he handled realty for Fox Theatres in Detroit.

### PHILADELPHIA

Abe Sunberg, who recently was general manager of William J. Greenfield chain, is setting up an indie chain of his own. Opened his first house, the Adelphi, recently. Walter Wood, former press agent for Pennsylvania Military College, Chester, Pa., joined RKO publicity staff at homeoffice in New York.

Jack de Waal, homeoffice rep who has been stationed at local RKO exchange, is slated to return to N. Y. soon.

Allied Booking and Buying will now book for Floyd Scheib's 300-car Triangle Drive-In, Halifax, Pa.; the County View Drive-In, Barnesville, Pa.; Laurel Theatre, Laurel, Pa.; Majestic, Mt. Penn, Pa.; the J. Schade's new Temple Drive-In, Williamstown, Pa.; Marvin Sand's Wysock Drive-In and Larry Woodin's Drive-In near Wellsboro, Pa.

### DALLAS

Walter Penn named manager for Tower Pictures. He is a former theatre manager and film salesman. Carl Kunkel, Jr., leased the Vogue at Skellytown and took over operation of the house from Harold Leonard.

Charles L. Root, James F. Kelley, George Witten and Sherman L. Hart opened new Sun Drive-In at Comanche, Tex.

Mrs. R. E. Sterbenz took over operation of Follett Theatre, Follett. Her husband, who formerly operated spot, is now working for Boeing Aircraft plant, Wichita, Kans.

All-Texas preem of Warner's "Retreat Hell" will be at Majestic Theatre here Feb. 21 with Maj. Gen. O. P. Smith, who commanded the First Marine Division in the bottle of the Chosin Reservoir and breakout to the sea at Hungnam in North Korea, as guest of honor. A native of Menard, Texas, he is credited with the expression used as film's title.

### MINNEAPOLIS

Charlie Weiner, former local UA salesman and Selznick branch manager, named manager of Essanay Pictures San Francisco branch.

The fact that jobs in January were at an all-time high for the month here, according to Minnesota Employment Service, is believed helping biz.

St. Louis Park, deluxe indie suburban house, now actively bidding competitively for first 28-day runs in its area.

Back from meeting of Allied States' directors, of which he is a member, Bennie Berger, circuit owner, expressed hope "film companies will see the light and accept the States' industry arbitration plan."

Ted Mann, North Central Allied president, set up annual convention here for May 1-2.

Harry B. French, Jr., Minnesota Amus. Co. executive, and wife visiting relatives in California.

Prior to July 4, Paramount will release "Greatest Show on Earth" only in territory's eight biggest key spots.

Lorraine St. Mane new Lippert booker here.

Mill City Theatres, a group of 33 local independent neighborhood and suburban exhibitors who banded together for a joint week-

ly "Bank Night," also will present a united promotional front. Starting Feb. 24, the 33 theatres will admit children up to 12 years of age free when accompanied by adults. The houses also will launch two to three promotional stunts monthly devised by a committee headed by circuit owner Charles Rubenstein.

### LOS ANGELES

Charles P. Skouras called a four-day meeting of National Theatres executives for March 24-27 to discuss circuit operation under divorcement.

Realtor Films will reissue two old Universal productions, "Frankenstein" and "Dracula," in March.

Astor Pictures is rereleasing "Lady of Burlesque," former United Artists release, as "Strip Tease Lady."

Metro will release three Pete Smith shorts and three cartoons during the next six weeks.

Monogram, with a backlog of 12 films, will release three during March: "Rodeo," "Wild Stallion" and "Wagons West."

Leo Miller resigned, effective Feb. 29, after 12 years as West Coast buyer-booker for Warner Theatres Circuit.

RKO will handle western hemisphere distribution of "Red Beret," to be filmed in England by Irving Allen and Cubby Broccoli, in association with a British company.

### CHICAGO

Somewhat brighter note on local first-run scene with reopening of three houses, Midway and Ark. Gallos circuit theatres, which have been shuttered for six months, have lighted again. The Eastside changed hands and also went back to work.

Harry Balaban chosen head of the Chicago Red Cross amusement drive.

Bob Allen, Chi Paramount branch manager, off with his wife on Caribbean cruise.

Harry Brown, manager of the Oriental, bedded with flu at Illinois Masonic Hospital.

B&K circuit is trying premium nights in three of its houses and will expand the dishes to other spots if it pays off. Premium offers in the Chicago area have been dormant in recent years.

Filmcap Trailers has put out a special catalog for drive-in promotions and advertising.

Hearings in the Trinsley vs. United Artists have been adjourned for a week. Start again March 2.

Encyclopaedia Britannica Films appointed Ralph as district manager and switching Dolph Lain to the Oregon territory.

I. Baldeser has reopened the Rose in Roseland.

Jones, Linick and Schaffer reported negotiating for sale of the Homewood, Homewood, Ill.

Judge William Campbell sustained Tom McConnell's request to examine United Artists books in the Trinsley-United Artists case in which UA is asking for a third of profits in the Towne Theatre award of \$1,300,000.

### BOSTON

Proposed bill to add a 5% tax to ozoneer ducats received an unfavorable report from the state committee on taxation last week, with result, the proposal has been scuttled.

Another bill, forbidding the construction of drive-ins within 2,000 feet of a school, church or hospital, was approved by the legislative committee on mercantile affairs. However, the bill must now pass the house and senate before becoming effective.

Independent Exhibitors of New England plan to skip regional meetings throughout the area, starting this spring, in an effort to solidify the indie exhibitors into a more unified organization.

Robert M. Sternburg, New England Theatres district manager, again volunteered to direct production of the annual show for benefit of the Jewish Memorial Hospital.

### ST. LOUIS

The Uptown, a west end indie, owned by A. L. Matreci, changed its policy and now is admitting Negroes.

The Amythis, owned by Barney Diamond, delighted since its shuttering before Xmas because of projectionists striking.

More than 50 % of the population of Marissa, Ill. (pop. 1,600), 44 miles from St. Louis, participated in a special election and by a vote of 593 to 251 repealed a Sunday blue law of 43 years that

banned pictures and other forms of public entertainment. Until the election Marissa was the only city in the state that had such a blue law.

Hall Walsh, Prairie District manager for Warners here, discharged from a St. Louis hospital after a major operation.

Civic leaders in Kansas, Ill., are negotiating with the owner of Kansas Theatre there for purchase of house that was shuttered last November when Delbert Bell, lessee, ceased operations.

The Lovell, a unit of Kaimann Circuit in North St. Louis, darkened for an indefinite period.

Quest for a Missouriag who has never attended film theatre launched by Howard Pearl, UA exploiter from N.Y., who has gone into backwoods of the Ozark mountains to find such person. Pearl and also Jack Goldstein, also a UA drummer from N.Y., are grabbing cuff space in local dallies as part of sock campaign for "African Queen" due soon at Loew's State. Goldstein is visiting 17 exchange cities ballying the pic.

### LOS ANGELES

United Paramount Theatres takes over control of the Los Angeles Paramount Theatre March 18, at the expiration of the lease held by Fanchon & Marco for 20 years. When the house was first leased by F&M it was owned by Paramount Films but later shifted to UPT under the divorce settlement. In recent years there was legal hassling between lessor and lessee, but F&M succeeded in keeping control until the lease ran out.

Theatre is due for extensive remodeling before it reopens under the management of Jerry Zigmond, current UPT district manager in San Francisco.

### Sam Seidelman

Continued from page 7

work only the New York, New Jersey, Washington and Maryland areas at first. Initial theatrical date for the series will be at one of the United Artists theatres in Los Angeles this spring.

Seidelman expressed confidence that the pictures will return good grosses on the strength of the U. S. Catholic population of 28,634,000. He pointed out that the country has 15,333 parishes, of which 11,000 reportedly screen pix at regular intervals.

Eternal's physical distribution will be handled by National Film Carriers, Inc., and sales offices will be opened in Chicago, Dallas and San Francisco by September. Already in the field sales force are Rabbit Maranville, ex-major league shortstop, and Chick Meehan, one-time collegiate football coach.

Company's religious film program, Seidelman said, will be supplemented by production of a series of 27-minute subjects designed for TV release. They'll be based upon travels of an American soldier in different countries during the war. Bronston will also produce a full-length color feature in Rome and Israel. It's due to roll this year.

### Swimming Stripper

Continued from page 1

innovations, including backstage manipulation. Divina has two male aides, one a midget who works the lights, the other a tank carries its own dimmer board, the other engineering the whole operation.

The tank took five hours to set up. It weighs 4,000 pounds, requiring reinforced flooring, and utilized 435 gallons of spring water. The metropolitan New York water supply usually clouds up and is not opalescent spring water. Furthermore, spring water is more buoyant and permits for more graceful pirouettes while immersed. The time element is also necessary for heating purposes, the tank must be warmed to 80 degrees.

The comedy topper, when Sam Levenson accepted -panelist George S. Kaufman's "dare" to dive into the tank, was a partially rehearsed ad lib. The playwright kidded Levenson and guest-panelist Arlene Dahl before the show about the ex-Brooklyn schoolteacher-turned-comedian doing a dive. Then Levenson, an expert swimmer, divested himself of coat and shoes and did it on the show.

There are three Divinas playing dates nationally, including a colored mermaid. Turn has played mostly niteries. The act is booked by Charles Rayburn through MCA's John Greenhut.

### A. L. Mayer

Continued from page 3

body's paying lip service to COMPO, "but few pay more." He added: "If you don't believe in the benefits of united action, let's call it off. Call it off forever. We have more than enough money in the treasury to pay off everybody, to settle our bills and to settle COMPO."

According to observers, the production, distribution and exhibition delegates at the board session possibly took the attitude that Mayer couldn't have been referring to them. In any event, unanimous and enthusiastic applause greeted Mayer at the windup of his 35-minute blast at the apathy within COMPO's ranks.

### Riled for Long Time

Mayer for long has been riled over the red-tape and insufficient financing which have combined to hamper COMPO's efforts to get off the ground with a constructive and meaningful program. He stated that the industry could raise millions if a shortage of raw stock were threatened or a closing of theatres were indicated by legislative action. The industry's existence is threatened today, he continued, "but the defense can only be described as pitiful and picaresque compared to the physical and financial resources at our disposal and the emergency which confronts us."

Scuttling COMPO would be "a colossal blunder and terrible commentary, for all the world to read, on our lack of leadership and lack of statesmanship," he asserted. "But it would be less of a disaster to all of us to maintain an industry organization, ineffective and significant, hat in hand, constantly begging for support, neither honored nor respected in its own ranks and consequently without honor or respect in the ranks of others."

Treasurer's report, read by National Screen Service sales v.p. George Dembow, disclosed that COMPO's total receipts for the 18-month period beginning Aug. 1, 1950, were \$205,619. At the inception of the all-industry outfit, it was anticipated that the budget would be about \$600,000 annually. Disbursements during the 18 months came to \$182,059.

### Weekly Thesps

Continued from page 7

10. Preference of employment for professional actors employed by the day.

11. Minimum term for term contract players, after first year, set at 20 weeks out of 26.

12. Separate bargaining to be held for separate contracts for actors in films made specially for television.

New pact also gives the Guild the legal right to cancel its contract with any major studio if that studio releases for television any theatrical films made after Aug. 1, 1948, without first negotiating with the Guild an agreement for additional payment to the actors in such films.

Contract was in the nature of a compromise. Salary increases were about 75% of what the actors asked. Their original demands called for retroactive pay starting Sept. 1, 1951, instead of Jan. 1, 1952. They also asked a two-year contract but settled for six years with reopenings every second year.

### WB's Buy

Continued from page 5

the company, that reduces the price to 14%, they figure.

If the WB tender is at \$15, the three-eighths of a point differential between that and the buying price will just about cover brokerage fees and transfer taxes. Thus the speculators will come out even. However, if the tender is at \$16, they have a \$1 profit and have taken an absolute minimum risk—which is a welcome opportunity on Wall St. at any time.

WB last year appropriated \$15,000,000 and bought up slightly over 1,000,000 shares. There has been no indication as yet as to when the next tender, will be announced or how many shares will be sought, but word is expected almost momentarily. Meantime, the stock has been acting very stably in anticipation of the move.

## PAR USES TV FREELY FOR FILM BALLYHOO

Although Paramount has adamantly refused to sell pix to television, company has shown no reluctance to use the medium for the exploitation of pictures. Whenever possible company has arranged for plugs and spotted players on TV for promotion on behalf of "The Greatest Show on Earth," and according to Par, "never before has the tremendous publicity and exploitation potential of television been realized to such an extent and with such telling effect."

Charlton Heston made 18 television appearances and producer Cecil B. DeMille was spotted on two network video stanzas—the Kate Smith and Ken Murray shows. In addition, the Milton Berle TV-er employed the "Greatest Show" as the theme for an entire program. Betty Hutton and James Stewart were available for promotional activities, but Par spotted them only on radio shows, Eddie Cantor TV show, emanating from Coast, also carried a "Greatest Show" plug.

RKO also has no qualm about using TV. Films of the recent preem hoopla for "The Las Vegas Story," held in Las Vegas, were photographed especially for TV and seen Monday (25) night over the ABC-TV network during "You Asked For It," m.c'd by Art Baker.

### Par's Gross

Continued from page 5

was set aside in '51 for taxes and contingencies, compared with \$825,000 the previous year.

Part of Rep's gross improvement was attributed to upbeat activities of its subsid, Consolidated Laboratories and Consolidated Molded Products. Latter makes industrial parts.

Prexy Herbert J. Yates, in his report to stockholders, disclosed that Rep has acquired Major Film Laboratories, a small plant in N. Y., to provide rush lab work for television. TV also necessitated expansion of Consolidated's Coast plant, he added.

Regarding the studio's own TV activity, the Rep prez asserted that in the latter part of 1951 "our efforts to effect the removal of restrictions which had prevented us from releasing our pictures to television were successful. He said that Hollywood Television Service, Inc., a wholly-owned subsid, will produce 26½-minute films especially for TV, in addition to distributing and leasing Rep's features to tele.

- As of last Oct. 27, Rep had \$2,330,000 in released productions at cost less amortization, compared with \$2,911,000 in the previous year. Completed productions not released totalled \$3,144,000, compared with \$3,997,000 for '50. Productions in process amounted to \$1,740,000, as against \$1,193,000.

Rep's position during the year materially improved regarding bank indebtedness. Outfit owed \$1,805,000 at the end of the new period, compared with \$3,086,100 at the finale of the 1950 fiscal year.

Col's net for the 26 weeks ended Dec. 26, fell to \$437,000, or 45c per common share, compared with \$660,000, equal to 77c per share, for the corresponding period in the previous year. Operating profit for the new period amounted to \$572,000, compared with \$1,160,000. Provision for Federal taxes was listed at \$135,000 in the new six-month period, compared with \$500,000.

Due to its stock dividend, Col's outstanding common shares climbed to 670,706 as of last Dec. 29. At the end of the corresponding period in the earlier year 654,311 shares were out.

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### New York Theatres

#### A GIRL IN EVERY PORT

As Starring  
GROUCHO MARX  
MARIE WILSON  
WILLIAM BENDIS  
PARAMOUNT

As Starring  
GROUCHO MARX  
MARIE WILSON  
WILLIAM BENDIS  
PARAMOUNT

#### RADIO CITY MUSIC HALL

Rockefeller Center  
CECIL B. DE MILLE'S  
"THE GREATEST SHOW ON EARTH"  
Color by TECHNICOLOR  
plus SPECTACULAR STAGE PRESENTATION

# New Troubles Pile Up for TV Prods, SAG Strike Threat Added to SWG's

Hollywood, Feb. 26.

Alliance of Television Film Producers, already beset by strike threats from the International Alliance of Theatrical Stage Employees and Screen Writers Guild, faced new labor difficulties yesterday (Mon.) when the Screen Actors Guild announced it will strike if necessary to obtain added coin for actors appearing in vidpix which are released after first screenings on stations. Negotiations between Alliance and the SAG are scheduled to get under way shortly.

Meanwhile, the Authors League of America, and its affiliated guilds, solidly backed SWG demands for contract negotiations covering writers with Alliance. A united front was voted at a meeting of the western branch of National Television Council, attended by reps of AFL member guilds—authors, dramatists, radio writers and screenwriters. The SWG has threatened to strike March 10 if Alliance (Continued on page 36)

## Vidpix Chatter

### Hollywood

"Rocket Squad" vidpix series resumed at the Hal Roach lot last week, with William Beaudine directing the Hal Roach Jr. series, and Reed Hadley topping cast. Abby Berlin directing "Rocky Jones, Space Ranger" half-hour pilot telepic, for Roland Reed Production, with Richard Crane and Crystal Reeves in leads. Louis Marlowe of Oak Parks, Ill., in town to set talent for two seven-reel commercial and telepic he will produce and direct. Guy Thayer, v.p. of Roland Reed Productions, skied to N.Y. to supervise Gotham scenes for 100-min. color production for Westinghouse. Gar Moore inked for starring role in Revue Productions' "Mungahara," South Seas melodrama to be shot as part of Chevron Theatrevidpix series. Bing Crosby Enterprises rolls two more "Rebound" telepics, "The Honeycomb," with Gertrude Michael, and "The Guest." Robert Forrester set for additional scenes in "Public Prosecutor" series for Jerry Fairbanks Productions. Lou Lilly named production supervisor of same company. Sheldon Reynolds' "Foreign Intrigue" series renewed by Ballantine Beer for additional 26 weeks.

Snader Sales is releasing "Kid Magic," 15-min. vidpix series produced by Aladdin Television Productions, and starring Frank Scannell, Kay Kuter and David Kasday, offering 39 episodes. Mike Nidoff to Palm Springs to join I. D. Levy, chairman of board of Official Films, on business. William Morris Agency packaging telepic series toppling Tom Keene. M&A Alexander Productions acquired telepic production and distribution rights to "Renfrew of the Mounted."

### New York

United Jewish Appeal has completed a series of 12 TV film spots, each 20 seconds long, for distribution to stations throughout the country. Making the appeal for funds are William Bendix, Eddie Cantor, Jack Carson, Joan Caulfield, Kirk Douglas, Ralph Edwards, Mona Freeman, Adolph Menjou, J. Carroll Nash, John Payne, Frank Sinatra and Robert Stack. Pathscope Productions has opened a new midwest office in Cleveland. Bob Polasek, formerly with the Fuller, Smith & Ross agency, is in charge. "Duck and Cover," first moppet-slanted film on the atom bomb, had its TV preem Saturday (23) on WCBS-TV, CBS flagship station in N.Y. Ten-minute film was produced by Archer Productions in cooperation with the National Education Assn. Milt Blink, exec director of United TV-Programs, is on the Coast for huddles with UTP prez Jerry King. Herbert Marshall rator for its new vidfilm series on WNBT (NBC, N.Y.), "The Unexpected." Series is a Ziv package. NBC film syndication salesman H. Weller Keever left Monday (25) for a swing through western markets. Joseph S. Salzberg, formerly production manager for Motion Pictures for TV, has set up a new editing outfit to service TV and commercial film producers. Dan Cherkoff, formerly with MPPT, has joined the NBC film syndication sales staff.

## Tom Keene Series

Hollywood, Feb. 26.

Tom Keene, onetime star of westerns, has seen himself on television so often that he decided to do something about it. He'll make some new ones. With Sidney Ross and Robert Vignola, director of the Marion Davies silents, they've set up an outfit to make 39 outdoor pictures in color.

Keene, in the silent days, made more than 50 westerns.

## Prockter Pacts Bunins 20 Years

In what's claimed to be the longest-term talent contract inked by an indie production firm, Prockter Syndications International has signed Morey and Hope Bunin, creators of "Foodini; the Great," to a 20-year pact. Deal calls for PSI to syndicate half-hour vidpix featuring the Bunin puppet characters on a local and regional basis, as well as to co-produce them, according to PSI prexy Paul White.

Pact also includes all commercial sales and licensing of "Foodini" merchandise. PSI has set up an affiliate company to handle the by-product merchandise, which will include comic books, records, toys, etc. First 26 half-hour films have been completed and are now being pitched to stations and agencies. Additional shows are being readied for production at the Fletcher Smith Studios, N.Y. According to White, the series can also be converted to quarter-hour length where desired.

# TV Films in Production

as of Friday, Feb. 22

**BRACKEN PRODUCTIONS**  
8259 Beverly Blvd., Los Angeles  
NICK VOLPE stars in five-minute film series about interpretations of an artist. Sponsored by Contour Chairs. Series to begin shooting March 4.  
Producer: Earle Dumont.  
Sponsor: Robert S. Scott.  
Camera: Arthur Anderson

**WILLIAM F. BROIDY PRODS.**  
Sunset Studios, Hollywood  
"CASE HISTORY" half-hour telepic series based on careers of leading doctors now shooting. Regis Toomey and Sara Haden head cast.  
Director: William F. Broidy  
Associate producer: Wesley Barry  
Director: Frank McDonald

**CBS-TV**  
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepic now shooting.  
Sponsored by Schlitz Beer.  
Supervisors: Freeman Charles Correll.  
Director: Charles Barton.  
Producer: James Fonda

**JACK CHERTOK PRODS.**  
General Service Studios, Hollywood  
"KINKY KING" series of half-hour vidpix for Derby Foods resume shooting with "Designing Woman" Feb. 29.  
Cast: Bob Grant, Gloria Winter, Ron Hagerty, set leads.  
Producer: Jack Chertok  
Associate Producer: John Morse

**COMMODORE PRODUCTIONS**  
General Service Studios, Hollywood  
Twenty-six half-hour adventure telepic featuring Clyde Beatty. Shoot to March 19.  
Producer: Walter White.  
Director: George Blair

**BING CROSBY ENTERPRISES**  
RKO-Pathé, Culver City  
"REBOUND" series shooting half-hour adult dramas. Untitled film winds Feb. 29. Script by Carl Lee Case and Jackson Stanley. Irving Bacon, Kitty McHugh, Edwin Max heads cast. "Chair on the Boulevard" scheduled for Feb. 28 start. Story by Leonard Merrick, screenplay by Walter Douglas. Claude Dauphin and Osa Massen head cast. "The Henchmen" begins shooting March 3. Myles Wilder did the story. Don Martin screenplay. Robert Osterloh and Jim Hayward cast. Executive producer: Basil Girard.  
Producer: Bernard Girard  
Director: B. Girard

**DESILU PRODS., INC.**  
General Service Studios, Hollywood  
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shot to June 1.  
Cast: Lucille Ball, Desi Arnaz set leads with William Frawley, Vivian Vance in support. No parts to fill.  
Producer: Jess Oppenheimer.  
Director: Marc Daniels.  
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

**DONLEVY CORP.**  
Republic Studios, North Hollywood  
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian

## 29 MARKETS TO CARRY NBC-TV'S 'ASSIGNMENT'

Number of markets carrying NBC-TV's "Dangerous Assignment," first vidfilm series produced by the web, was upped to 29 this week. Latest to sign was Philadelphia, where the pix will be bankrolled by Piel's beer. Station hasn't been selected, but it's expected the series will wind up on WCAU-TV, which is the primary CBS-TV affiliate in Philly.

Of the 29 markets, the only NBC owned-and-operated station to carry the series is WNBT, the web's N.Y. flagship. "Assignment" preems there March 10, taking over the Monday night 10:30 to 11 period currently occupied by another vidfilm show, Frederic W. Ziv's "Boston Blackie." In Chicago, where NBC has an o.o.o. outlet, the series is aired on ABC-TV's WENR-TV, and in Washington, also an NBC o.o.o. market, the station has not been selected, although the show has been sold to Dynamic Stores.

## 'Make Like Live'

Television film producers will apparently go to any lengths to make their shows look as much like a live program as possible, on the assumption that that's one way they can overcome the alleged "spontaneity" factor in live production.

Several indie producers, for example, have reportedly told their cameramen and directors to look for spots in the script where they might deliberately cut an actor half-way out of the picture, or where they can bring the mike boom down into the picture. Such camera fluffs happen all the time on live shows, they said, and if that makes for spontaneity, then they're all for it.

Donlevy shooting two films a week, 32 to be shot to June 1.  
Producer: Harold E. Knox.  
Executive: Karl Barn

**JERRY FAIRBANKS**  
6052 Sunset Blvd., Hollywood  
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting March 1.  
Directors: Derwin Abbe, Arnold Wester

**FILMCRAFT PRODS.**  
8451 Melrose, Hollywood  
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.  
Producer: John Guedel  
Film producer: L. Lindenbaum  
Directors: Bob Dwan, Bernice Smith

**FLYING A PRODUCTIONS**  
6920 Sunset Blvd., Hollywood  
"RANGE RIDER" second half of series of 32 half-hour telepic now shooting.  
Jack Mahoney, Dick Jones in fixed leads.  
Producer: Louis Gray  
Director: Wallace Fox

**JOHN GUEDEL PRODS.**  
600 Taft Blvd., Hollywood  
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show, for ABC web, shooting every other week for 26 weeks.  
Green Giant sponsors.  
Producer: John Guedel  
Director: Irvin Atkins

**MARK VII PRODUCTIONS**  
Republic Studios, North Hollywood  
"DRAGNET" series of half-hour adventure telepic now shooting with Jack Webb set lead. General parts to fill.  
Executive: John G. Meyer  
Prod.: Mike Mesnikoff  
Director: Jack Webb  
Assistant director: Marty Moss

**ODYSSEY PICTURES**  
666 N. Robertson Blvd., Hollywood  
"TERRY AND THE PIRATES" 26 half-hour adventure telepic slated for March 1 start.  
Producers: Lesser  
Associate producer: Barney Sarecky  
Writers: Norman Hall, Arthur Pearson

**LINDSLEY PARSONS PRODS.**  
RKO-Pathé, Hollywood  
"SQUEEE PLAY" to shoot Feb. for "File of Jeffrey Jones" series.  
Cast: Don Haggerty, Gloria Henry, Vince Barnett, Tristram Coffin, Brad Johnson, Dorothy Arnold.  
Producer: Lindsley Parsons  
Associate producer: Warren Douglas  
Director: George Blair, Len Landers

**ROLAND REED PRODS.**  
Hal Roach Studios, Culver City  
"MYSTERY THEATRE" series of half-hour adventure telepic to resume shooting Feb. 27.  
Producer: J. Donald Wilson  
Director: Howard Bretherton  
"ROCKY JONES, SPACE RANGER," half-hour series of adventure telepic began shooting Feb. 22.

# Lever Deal on 'Big Town' Keys TV Sponsors' Live-to-Film to Beat Costs

## \$250,000 TV Pix Buy

Detroit, Feb. 26.

WXYZ-TV has announced what it terms "the largest single purchase of motion picture films in Detroit TV history," at a cost of over \$250,000 for 1,200 films.

The features include "Story of G. I. Joe," "Open City," "Street Scene," "The Chase," "City Limits," "Troadero," "Rain," "As You Like It," "Desert Victory," "Turnabout," "The Iron Duke," "The Greeks Had a Word for It," "Topper" series, and "The Battle."

## Rep's 'Commando' Planetary Vidpix

Hollywood, Feb. 26.

Fulfilling prediction by prexy Herbert J. Yates that Republic would be the first studio to enter telefilm production, Rep's subsidiary, Hollywood Television Service, began lensing "Commando Cody—Sky Marshall of the Universe," first in series of 39 scientific vidpix.

Each telepic, starring Judd Holdren and Aline Towne and featuring William Schallert, has a three-day schedule. Fred Brannon is directing, with Mel Tucker and Franklin Adreon producing.

Studio allocated \$100,000 for exploitation, and promotion. Yates had announced a total allocation of \$1,000,000 for the vidpic production.

San Diego—Ray Wilson, program director of KSWB, Salinas, has resigned to join the announcery of KFMB (& TV) here.

Deal whereby a television network advertiser, by switching his show to film, can recoup most of his original time and talent outlay via subsidiary rights revenue, was disclosed this week with news that Lever Bros. will follow that process on its "Big Town." Show is now aired Thursday nights on CBS-TV on a live setup, but switches over to film starting April 3.

System marks a new way for TV sponsors to beat the rap on mounting production costs and card rates. As a result, it's expected that a steady stream of network bankrollers will follow the Lever lead. Under the soap company's deal, it will share all coin from subsidiary rights on the "Big Town" films with the vidfilm producers, Jack Gross and Phil Krasne. Besides the subsequent run revenue, moreover, Lever has also pacted with United TV Programs to syndicate the pix on a first-run basis in all current markets in which Lever does not sponsor the show.

According to UTP sales chief Aaron Beckwith, his company has the right to sell the show in non-Lever markets immediately, providing it's sold to a non-competing sponsor and is not aired on Thursday nights. UTP will get its standard distribution fee for handling (Continued on page 36)

## LAWRENCE SETS OWN N.Y. VIDPIX OPERATION

Robert Lawrence, formerly eastern production chief for Jerry Fairbanks, has split from the Fairbanks organization to set up his own vidfilm operation in N.Y. New outfit, labeled Robert Lawrence Productions, has taken a long-term lease on studios on W. 54th Street, Manhattan, and will preem production within the next two weeks.

While the outfit will have no financial ties with Fairbanks, Lawrence has worked a deal with the latter under which he'll handle all production for Fairbanks in the east. In return, Fairbanks will produce any shows lined up by Lawrence which must be lensed on the Coast.

## Det. Sponsor's TV Pix As Blood Donor Come-On

Detroit, Feb. 26.

Rose Jewelry Co., in cooperation with WXYZ-TV and the American Red Cross, will present a feature film show which will be used to recruit blood for Korea. "The Story of G. I. Joe," has been chosen as the lure to get video viewers in front of their sets and receptive to pleas to pledge blood for the fighting men in Korea.

Rose Jewelry Co. will turn its commercial spots over to Alvan Macauley, Jr., chairman of the Red Cross chapter here. Gov. G. Mendon Williams and other outstanding persons, who will take pledges over the phone from visitors. The public service program will be presented Friday (28) at 11:15 p.m., regular time for Rose Jewelry's "Motion Picture Academy" show.

## Foley on Coast to Talk 'Tales' Switch to Films

ABC-TV "Tales of Tomorrow" may be the next network show to convert from a live to a film basis. Packager George Foley left for the Coast over the weekend to wrap up a deal for filming the series. Show is sponsored alternate Friday nights by Kreiser watchbands and Masland carpets.

While on the Coast, Foley will also huddle with Columbia Pictures on a possible feature film for theatrical release based on "Tales." He was accompanied by attorney John C. Holahan, who was recently elected a vicepres of the Foley outfit.

Milwaukee—Breta Griem, who conducts the daily "What's New in the Kitchen" television program over WTMJ-TV, has been selected for the fifth year to serve as superintendent of food service for all state-operated food concessions at the 1952 Wisconsin State Fair.

**ZIV TV**  
5255 Clinton St., Hollywood  
Two in "UNEXPECTED" series of half-hour telepic shoot in February. General casting for all pictures.  
"BOSTON BLACKIE," four telepics in half-hour series shoot in February.  
Cast: Kent Taylor, top-line. Lola Collier, Frank Orth, Robert Spencer, Paul Keast in support. General parts to fill.  
Director: Paul Landres, Eddie Davis, So-bey Martin



# RADIO'S 'HOLD THAT LINE' AS AGENCIES, CLIENTS GANG UP ON NIGHTTIME RATES

A new drive is being made by advertisers and agencies on the radio rate front, this time to bring nighttime rates down to the daytime level. The pressure is being directed not only against the webs but also against local stations with push on spot announcement costs. In answer, the broadcasters are spreading the word that the industry must "hold the line everywhere" or the rate structure will crumble.

In the spot field, the move for equalized daytime and after-dark time charges is typified by a pitch being made by General Mills. Through one of its agencies, Knox-Reeves, the big spender is going to local stations with a proposition for five spots daily, seven days a week, over the period from April 15 to Aug. 15. Bankroller says it will buy the package for 50% of the one-time daytime spot rate.

Generally speaking, a big package of this kind would earn a spot advertiser a discount of 30-35%, rather than the 50% General Mills is seeking. What is further angering some of the outlets approached is that Knox-Reeves is trying to base the compensation on the daytime rate, while four-fifths of the spots will be scheduled in evening availabilities.

Advertisers in the network field are similarly trying to remove the differential between evening and daytime shows. Some of the pressure, according to network sources, comes from Procter & Gamble, whose block of evening shows earns ratings not far above its afternoon soapers. What P&G does in network radio will be watched closely. Currently it is reappraising its entire radio budget, determined to trim costs whether on time or programming.

P&G's Lowell Thomas (ranging from a 6.0 to 9.0 ratings on various nights of the week), "Beulah" (7.0 to 11.0) and the Jack Smith show (6.5-9.1), all carried in the 6:45-7:30 p.m. span, don't stack up as strongly as they once did vis-a-vis P&G's 3:45-5 p.m. serial lineup. Latter shows, "Life Can Be Beautiful," "Road of Life," "Pepper Young's Family," "Right to Happiness" and "Back Stage Wife," run from a 6.0 to 8.0.

While the chains admit that the spread between daytime and evening (Continued on page 36)

## CBS Names Dozier TV Exec Producer

William Dozier, who joined CBS-TV last fall as story editor and new talent chief, has been named executive producer in charge of the web's dramatic shows by program vice-pee Hubbell Robinson, Jr. He'll handle the two assignments concurrently until the web names a successor for him in his original post. Dozier, who came to CBS from the Coast, where he was an indie film producer, replaces Donald Davis in the exec producer job. Davis is taking over as producer of the web's "Studio One," succeeding Worthington L. (Tony) Miner who, in turn, is joining NBC-TV. Marlo Lewis continues as executive producer in charge of musical and variety programs.

## UPSTATE NEW YORK RADIO ALIVE & KICKING

Syracuse, Feb. 26.

Survey conducted by WSYR and WSYR-TV here found that radio is far from dead in television homes in upstate New York.

Sampling 1,467 homes by telephone turned up these statistics: AM listening averages 3.07 hours per day in TV homes, while TV viewing averaged 4.52 hours; radio listening in non-TV homes averaged 4.4 hours per day; combined average of AM and TV dialing is 7.59 in tele homes, showing that TV is supplementing but not replacing radio; there are 2.4 AM sets in TV homes as against 2.1 AM sets in non-tele homes; and two out of three homes in Syracuse have video.

## TV's Overrated Threat?

In the call for all segments of the AM industry, both on the spot and network levels, to hold firm, the broadcast point to the current wave of cancellations in TV and the increasing program and time costs in video.

The TV program axings and cutbacks to alternate-week sponsorship, they stress, make tele less of a threat today—and radio a more attractive buy. With that in mind, they aver, there's no reason to yield to the rate-cut pressure.

## Bertrand Russell Pic, 'Man' Series Set for NBC 'Lobe'

NBC-TV has lensed a special half-hour film interview show with Lord Bertrand Russell in England, which it plans to use as part of its "Operation Frontal Lobe" setup. Web's programming department is also working out a series of six separate programs on the overall subject of "Man" in cooperation with the American Museum of Natural History, N. Y. Question of how or when these shows will be integrated into NBC's program lineup has not been determined.

Russell, in the special film, presents to TV viewers his own philosophical ideas on life. Pic was set up, according to NBC execs, as something which might be played on the day of the philosopher's death. Of course, they pointed out, that doesn't necessarily mean they'll hold it until that time. Web intends to set up similar filmed interviews with other leading philosophers throughout the world for "Frontal Lobe" presentation. Execs said they would like to have one of their regular sponsors bankroll the pic as part of the "Lobe" idea, but realize that sponsors may not go for anything so "cultural."

Series on "Man" will deal with such subjects as man's physical nature, as a psychological and social being, the ocean in relation to man, his land environment, man and the universe and communications between man and man. First five are to be hour shows, while the sixth, on communications, will be a half-hour. Pete Salomon, exec producer of NBC-TV's upcoming series on the history of the Navy, will produce the show on man and the ocean, while Ernest Walling will handle the one on communications.

## Schullinger's AM-TV Post for Amer. Tobacco

Trend of big spenders adding executives to keep a tighter rein on their broadcast activities is stepping up, with Karl Schullinger, manager of AM-TV production for Young & Rubicam, joining American Tobacco on Monday (3). He'll go into a new ad department post, managing radio and tele activities, which Albert R. Stevens created because of the ciggie outfit's expanding TV scope.

Schullinger had previously worked on American Tobacco ads. From 1937-40, as senior producer for Lord & Thomas, he had principal charge of Lucky Strike shows, including "Hit Parade" and the Kay Kyser show. Subsequently he was account exec on the AT billings and L&T's N.Y. program chief. After a trick with Foote, Cone & Belding he went to Pedlar & Ryan in 1946, as manager of P&R's Coast AM department. He's also an alumnus of CBS and NBC.

## Town Meeting Expands

Reichhold Chemicals has expanded its station lineup on ABC-TV's "America's Town Meeting," adding 15 new outlets.

Show, beamed Sundays at 6:30 p.m., had been aired on seven stations.



ESTHER RALSTON

Movie Star  
Starring as "Stella" in SEPTEMBER TIDE by Daphne du Maurier makes her TV debut on KRAFT THEATRE to-night, Wednesday Feb. 27th, NBC (channel 4) 9 to 10 P.M.

Personal Management  
ALEX ALEXANDER  
SUSquehanna 7-5400

## Chi Tele Shedding Standpat Concepts As Sales Come-On

Chicago, Feb. 26.

Despite its youth and because of its costs, television on the local level is already casting aside standpat concepts, and experimenting with new selling techniques. In this four-station market, anyway, there's been a rather pronounced leveling off of local bankroller enthusiasm for teevee because of the expense involved. The result has been that the sales toppers have been devoting much attention to new methods to entice the advertisers and to bring the heretofore alien accounts into the medium.

One such device which has generated a great deal of interest has come out of Harry Kopf's NBC shop, WNBQ. It's a new "personalized" station break service put into operation last week. At no increase in price a staff announcer can now be used on the 20-second breaks for a live on-camera pitch. The live blurbs are currently available from sign-on to 5 p.m. but the idea is catching on so fast Kopf plans to extend it soon over the entire WNBQ schedule.

Also, the plan, which was first suggested by WNBQ program director George Heinemann, is due for an adoption by NBC's other owned stations as soon as the details can be worked out. It's something of a feather in the local boys' caps to reverse the usual direction of ideas in the web's inter-family operation.

Besides providing more intimacy than the usual slide or film spots, the live plugs are much more flexible as to copy changes and product shifts, Kopf points out. And there's a significant element of economy. For example, one advertiser reports he's paying out about \$54,000 (Continued on page 36)

## Young Show May Stay As CBS-TV as Sustainer

With Esso set to check off CBS-TV's "Alan Young Show" after the March 27 broadcast, the web is mulling the idea of keeping the series on the air as a sustainer for the duration of the season.

Young's Thursday night at 9 slot has been optioned by American Tobacco for Jack Benny's projected new series in the fall. Since Benny's video plans are still very much up in the air, however, CBS may have to program the time some other way. If Young stays on until June, the web can still slot a new show for the 13 summer weeks.

## Bongo, Bongo, Bongo

Cleveland, Feb. 26.

Civilization is at a pretty low ebb, opined Federal Communications Commissioner Paul A. Walker in a speech here last week, and broadcasters aren't doing much about it. Said Walker: "It is the natural state of man to be ignorant, self-centered and belligerent. All too often we do not overcome these immaturities of infancy. Men grow up in years, but often their mental and emotional development does not advance beyond the tantrum stage. Associated with and as an outgrowth of these immaturities come all the neurotic fears, prejudices, fanaticisms, unreasoning hates and devotions with which many are afflicted."

"The problem is further aggravated by the demagogues and the hate mongers who feverishly fan the flames of passion and prejudice. The tragic result is that so much of the productive power of man is never realized. Instead of being used in cooperative and constructive efforts for the common good, it is often wasted in irrational and destructive conflicts of all kinds."

"It is regrettable that much of what we hear on the radio and see on television today does not help this situation. . . ."

## Viewers as Well as B'casters To Blame for TV's Immaturity Walker

Cleveland, Feb. 26.

### TV as Whipping Boy?

Chicago, Feb. 26.

Television, in its relatively young career, has been plastered with so many charges that many in the industry are beginning to suspect that in some cases video is being used as a whipping boy to grab off space in the daily press for various conventions and organizations.

Latest blast comes from Thomas L. Sidlo of Cleveland, chairman of the American Bar Assn.'s public relations committee. The spokesman for the ABA board of governors meeting here last weekend said his committee believes that video westerns, are giving the kiddies a perverted notion of law and order.

"The Lone Ranger" and "Hopalong Cassidy" were singled out as shows that "glorify a self-appointed guardian of justice who takes the law into his own hands."

## DuMont's Mobile Unit for Politico Wrapup in Chi

DuMont is planning what it claims will be television's first self-contained mobile unit to provide special interview and color shows from the political conventions in Chicago next summer. Plans are now on the drawing-board for such a studio, which will have its own power plant, lighting facilities, etc., and so will be able to operate from any point in Chi within line-of-sight of WGN-TV's transmitter. (Latter station is DuMont's primary Chi affiliate.)

Network, of course, is tying in on the four-network pool to feed its o.&o. outlets and affiliates with the regular coverage from the floor of Chi's International Amphitheatre. In addition, Westinghouse has agreed to feed all parts of the conventions which it bankrolls via CBS-TV to DuMont's three o.&o.ers (in N. Y., Pittsburgh and Washington), as well as to WGN-TV. Mobile unit, consequently, will provide the special shows, such as interviews with the candidates or their backers, which each network is planning to program on its own.

DuMont program chief James L. Caddigan said the web would probably make such shows available for sponsorship, since they would not be included in the Westinghouse deal. He said it hasn't been determined whether the web will send its own staffers to Chi to create and narrate such programs, or employ some outsiders for the job. Regardless, the shows will be produced in full cooperation with the WGN-TV staff.

Caddigan revealed that DuMont is also planning a film operation for the conventions, to provide shows of particular local interest to local sponsors, for sale in local time. Non-interconnected outlets, in particular, he said, will have available only newsreel coverage of the conventions and programs grooved to meet their local needs should provide them with the necessary added coverage.

Television isn't doing much to elevate man above the "immaturities of infancy," but the blame should not be put on the broadcasters alone. The viewers, too, must share the responsibility. So declared Paul A. Walker, member of the Federal Communications Commission, in an address here last week before the Temple Men's Club.

Speaking on the subject, "Broadcasters and Human Relations," Walker said it's "easy" to criticize the broadcasters for poor programs. But the fact is, he asserted, that networks and stations "have been looking for a formula which would hold the attention of the greatest number of people and to a large extent the average level of radio and TV programs reflects our immature wants and interests quite as much as it fosters them."

"If radio and TV, as well as other public opinion media, are going to be most effective in promoting good human relations, there must be cooperative effort on the part of all important elements and forces in our society. Public opinion as expressed by the community through its citizens and public spirited organizations can have the greatest effect." Listener councils, educational institutions, churches, civic organizations, and (other) groups . . . have a part to play in this cooperative movement."

Walker credited cooperative efforts between broadcast stations and community organizations for some of the better programs on the air. He praised the work of the Radio Council of Greater Cleveland, the Wisconsin Assn. for Better Radio Listening, the National Assn. for Better Radio and Television, the American Assn. of University Women, and other groups.

**Cites Constructive Shows**  
While TV stations devoted less time last year to educational and informational programs than the year before, Walker said there are (Continued on page 28)

## Ike's Backers In 4-Time TV Drive

Backers of Gen. Dwight D. Eisenhower for the Republican Presidential nomination will strike out on a nationwide offensive for the first time tomorrow night (Thurs.) via a speech by Sen. James Duff (R-Pa.) to be carried on the NBC-TV network.

Eisenhower National Committee has ordered the 7:15 to 7:30 time on the web for four consecutive Thursday nights starting tomorrow, and has asked for the entire NBC station lineup from coast to coast. Whether the web will be able to clear the time, which is local option, hasn't been determined. It's expected that other leading Eisenhower backers will follow Sen. Duff before the NBC video cameras.

Time is occupied by the "Bob & Ray Show," which is sustaining and so can be cleared with no added pre-emption costs. Eisenhower forces are the second to order a TV network spread following Harold E. Stassen's three quarter-hour Saturday night purchases on the DuMont web during the last four weeks.

# H'WOOD: 'VIDEO-WHILE-YOU-WAIT'

## The Mutual Story

Miami, Feb. 26.

Mutual network's board of directors assembles here Thursday (26) for a two-day meeting which is expected to have far-reaching implications in resolving Tom O'Neill's kingpin status.

O'Neill, who now controls 58% of Mutual via his acquisition of WOR, N.Y., and Don Lee interests, will submit his "Operations Future" plan to the stockholders. Whether they buy it or not is the all-important pre-meeting question. It reportedly entails proposal for O'Neill's taking over the voting stock of the remaining stockholders and, in effect, abolishing for the first time, since Mutual's founding, the system of stockholder stations and their conversion into affiliate stations.

These would include WGN, Chicago; the three Cleveland Plain Dealer-owned stations in Cleveland, Columbus and Akron; WIP Philadelphia, and CKLW, Detroit. This in turn will probably cue a change in the board setup.

Also coming up is the question of proxy Frank White's new contract. His present pact expires May 1. Indications are that a renewal is on tap, since White's initial regime has generally been viewed with considerable favor, with Mutual moving into a new sphere of affluence.

Pre-convention temper among the stockholders is reported as good—in contrast to the factional strife and bickering that prevailed in past years.

## Sponsors Mull Copy Switch as Survey Shows Baseball Pull for Femmes, Kids

Fact that 50% of the baseball dialing audience is composed of women, teenagers and children, as shown in a survey made by WMCA, N. Y., may cue an increased sponsorship interest in this traditionally "men's market" as the diamond season nears. Already Robert Hall, clothing outfit, is switching the copy angle on its spots following the N. Y. Giants, to a femme pitch 33% of the time.

WMCA study, based on an analysis of the 1951 Giants audiences, is a comprehensive report on audience composition for ballcasts. As such, it's likely to have an effect on the more than 1,000 stations that carry play-by-plays every spring and summer.

These outlets, which generally have picked up beer, tobacco, men's wear, razor blades and similar bankrollers for their baseball airers, can develop a "valuable new source of sales for foods, fashions and staples," according to WMCA promotion chief Howard Klarman. Gotham Indie is making its findings available to other broadcasters.

While 50% of the ball games were listened to by men, women comprised 33%, teenagers 10% and children 7%. Although night games drew bigger audiences than day games (with an overall audience increase of 28% after dark), the proportion of women listening was no smaller in the evening.

At the same time, it was stressed, ball games have a strong male pull. Although 26 men per 100 homes tuned to radio generally in N. Y. between 1-6 p. m. Giants games (Continued on page 24)

## ABC Post-Winchell Slot Snags 'Corliss'

ABC has succeeded in prying "Meet Corliss Archer" from CBS, where it has been a fixture for many years. Situation comedy, backed by the Electric Companies of America, will move over to ABC on April 6.

"Corliss," which has been in Columbia's 9 p. m. slot on Sundays and has been bucking ABC's Walter Winchell, will soon be inheriting the gabber's audience by going into the 9:15-9:45 p. m. period. "Corliss" had been getting around an 8.3 rating vs. Winchell's 10.4.

Marlene Dietrich's "Cafe Istanbul" is currently in the 9:15-9:45 period, having taken over recently after the demise of Louella Parsons's Jergen lotion stanza. The Dietrich airer will be moved to a weeknight at 8 p. m., possibly Thursday.

The electric utilities group is going into the vidpix field with "Electric Theatre." The television of "Corliss" remains on CBS-TV, where it is beamed Saturday evening as a sustainer.

## CBS' 8 out of 10

CBS Radio knocked off eight of the top 10 spots in the latest Nielsen network ratings. Report, an extra week roundup by Nielsen, covers the Jan. 13-19 period. Following is the lineup:

Jack Benny (CBS)	15.0
Lux Theatre (CBS) . . . . .	15.0
Amos 'n' Andy (CBS) . . . . .	13.9
Charlie McCarthy (CBS) . . . . .	12.2
Suspense (CBS) . . . . .	11.4
Talent Scouts (CBS) . . . . .	11.0
Our Miss Brooks (CBS) . . . . .	10.6
Dragnet (NBC) . . . . .	10.2
Mr. & Mrs. North (CBS) . . . . .	10.2
Groucho Marx (NBC) . . . . .	9.7

## Berle May Stick With Texaco, But Clients Talking

Although several prospective sponsors are reported to be in the market for the services of Milton Berle for next season, there's a possibility Texaco may stay with the show next season, despite the upped asking price. Three-year pact is over at the end of the season.

There's still considerable haggling to be done on the new negotiations. For example, Texaco is reported unwilling to stretch its weekly budget to what may be the \$100,000 mark for time and talent, as may be likely if Berle is to continue on that stanza. Also being discussed is the possibility of Berle taking a breather once every four weeks.

William Morris Agency is reported to be buttressing its bargaining position for Berle by discussing the comic with other sponsors. However, none of these are on a firm basis at this time. Chesterfield and Ford are said to be interested.

There has been considerable tiffing on the show. For example, several weeks ago maestro Allen Roth walked away from the show 20 minutes before curtain in a dispute with Hank Ladd of the Kuddner staff, who handles the show. Ladd demanded that Roth correct some items in the commercial before tackling anything else. Roth wanted to continue working on the scores of the performers. Heat that was generated was sufficiently intense to cause Roth to take a powder. He was prevailed upon to pick up the baton again.

Meanwhile, Berle is going away from all this starting April 1 for a two-week vacation. Dick Powell is subbing on both stanzas.

## CBS' 'TV CITY' SETS NEW TEMPO

By GEORGE ROSEN

Hollywood, Feb. 26.

Taking shape on Gilmore Island—which is not an island at all, but a large tract of land bordering the Farmers Market and located within blocks of the heavily-congested Los Angeles and Hollywood areas—is the "new show business" of the Coast. It is the Columbia Broadcasting System's TV City—a mammoth structure of concrete, steel and (eventually) cable, which in its present stage is 30% complete, with an Oct. 1 deadline set for an official opening.

For the most part, the major film studio chieftains are taking their cue from Joe Frisco's oft-told gag about TV, i.e., "If you don't look, maybe it'll quietly go away," and as such they prefer to ignore it. But the talent within Hollywood's confines know differently. As TV City takes more definite shape and already suggests something akin to the "eight wonder of Hollywood," they see the giant structure as a symbol of a new pattern and a new way of life for them.

As already exemplified by the multiple CBS Coast TV origination, including such major entities as the Lucille Ball-Desi Arnaz "I Love Lucy," the Marie Wilson-Cathy Lewis "My Friend Irma," the Burns & Allen show, the Amos 'n' Andy show, "Corliss Archer," or again the projected Eve Arden "Our Miss Brooks" and "Life With Luigi"—this is "show business-while-you-wait." The Columbia top talent roster that has embraced west-to-east microwave television, or for that matter to the Coast-berthed Groucho Marxes, Dinah Shores, Eddie Cantors, Jimmy Durantes, Jack Carsons, etc., who are in the NBC-TV camp, or to the mushrooming vidpix companies that dot the landscape from L.A. to Beverly Hills, the TV chips are down with a "from here on in" finality.

### 'Telescoped Show Biz'

They're sold on the "new way of life," a transition into a "telescoped show biz" that's far removed from the sprawling physical accoutrements of the film studios or the spread-it-out-over-months philosophy that previously dictated their conduct of life. Whether live or film, the TV techniques that have cued a new set of standards in their living habits, have an exciting fascination for the stars who have stalked their future in video.

To Lucille Ball and Desi Arnaz, the pattern of three-days-a-week rehearsal, with a fourth day for actual shooting of the filmed "Lucy" series, and a Friday night continuing run-through of all the sequences before a live audience, represents for them a tempo and excitement not previously encountered in show business. From Friday night to Tuesday, they're on their own and free.

And having established a top-Nielsen niche in TV, with a Philip Morris-sponsored \$30,000 weekly package, they pocket approximately \$7,500 a week between them. Similarly the patterns, though perhaps in each case different, that have been evolved for Burns & Allen, Amos 'n' Andy, Jack Benny, "Irma," etc., have for the stars a peculiar fascination of a stepped-up tempo and alternating leisure. (Continued on page 30)

## ABC LOPS OFF HOUR FEED TO CENTRAL ZONE

ABC radio has cancelled out an hour cross-the-board of network feed to the central time zone. Previously the central zone was the only area getting 17 hours of programs daily, with the other regions getting 16 hours as called for in the web's contracts with affiliates.

The hour dropped, from 11 p.m. to 12 midnight (CST), consisted of dance band remotes.

## Coy's Time-Life Deal Makes Him 50% Partner in Stations; KOB-TV 1st on List

Washington, Feb. 26.

### No Sad Sacks

It's going to be full and friendly cooperation between two rival video networks March 8, when RCA veepee Manie Sacks, who serves as chief talent impresario for the NBC-TV web, guests as a panelist on CBS-TV's "Songs for Sale." Sacks, of course, was artists and repertory chief for Columbia Records prior to joining the RCA-NBC combine, but has never before guested on his alma mater's network.

Special Trendex rating taken on "Songs" last Saturday night (23), incidentally, showed the show jumping from an 11.1 to a 20.2. Opposition on NBC included "Show of Shows" with a 28.6, and "Hit Parade" with a 28.4. CBS attributes the steady climb on "Songs" to the revised format, under which the winning songs every five weeks compete for a top prize of \$750 on the sixth week.

Wayne Coy will become an equal partner with Time-Life Publisher Henry R. Luce in the projected acquisition of KOB-TV, Albuquerque, it was learned this week. In addition, it's expected that Coy, who joined Time-Life as consultant last week after resigning as chairman of the FCC, will share in other stations which Luce reportedly is seeking to build his own TV empire.

Luce has been reported several times during the last year to be priming his own lineup of radio and TV stations. Time-Life held a substantial stock interest in the ABC web about eight years ago, which was subsequently sold, and Luce is said to feel that, with the upcoming lifting of the freeze on new stations and the opening of the ultra-high band, now is the time to reenter broadcasting. KOB-TV, the only station in Albuquerque, is owned by the Albuquerque Journal. Sale to Luce would, of course, require FCC approval.

### Lawyers' Plans

Time, Inc., has been represented here since last spring by the radio law firm of Pierson & Bull, but Theodore Pierson said he has received no instructions to file for TV stations. Much will depend, he thought, on the allocation plan to be adopted when the FCC lifts the freeze and on markets where channels are available.

It's expected that Time would probably file for UHF stations and most likely in areas where applications could be granted without the necessity of hearings. Coy is a strong exponent of UHF. On various occasions during the color TV hearings, he sounded out industry engineers on a proposal to put all TV stations in the UHF band.

It's possible, it was suggested, (Continued on page 31)

## Don't Look Now, But That Was A TV 'Frontal Lobe'

NBC-TV's "Operation Frontal Lobe," designed to raise the general cultural level of television programming, has actually been functioning since last October, the web revealed this week. Web execs claimed that 27 different shows have been aired since Oct. 1, which fall under "Lobe's" overall categories of culture, education, etc. In addition, a number of others are in the works for presentation in the immediate future.

As originally conceived by NBC video chief Sylvester L. (Pat) Weaver, Jr., the "Lobe" project was to have had each of the web's sponsors bankroll one educational, cultural or public interest show a month as part of its regular series. As it's turned out, though, the web has succeeded in interesting virtually its entire production staff in the project. As a result, several shows, such as Robert Montgomery's dramatic series and Fred Coe's "TV Playhouse" have come up with a number of "Lobe" shows. According to NBC execs, the only reason the project has not been represented on all program series is that no way has been found yet to fit it into certain formats.

Davidson Taylor, NBC-TV general production exec who's supervising "Lobe," explained that the (Continued on page 31)

## TIME MAG 8TH SPONSOR TO SIGN ON FOR 'TODAY'

NBC-TV this week wrapped up the eighth sponsor for its 7-9 a. m. cross-the-board show, "Today," with Time magazine signing on for the 8:20 to 8:25 a. m. segment on Thursdays only. Time's buy-in raises the total number of publications bankrolling the show to three, since the Satevpost and Kiplinger newsletter had previously picked up segments.

Time, through the Young & Rubicam agency, had offered its recent "Current Events Quiz" in pamphlet form to any viewer who would write in for it. Bankroller reportedly drew 10,800 requests from the single spot on the show. As a result, it bought the time.

Other sponsors include the Florida Citrus Assn. (only one to sign for a cross-the-board representation so far), Excella, Kenwell Paint, Anahist and Doeskin Products.

## Y&R Loses Schlitz Billings To L&M

Young & Rubicam agency this week lost the lucrative Schlitz Beer account, with Lennen & Mitchell picking it up starting May 25. Account represents \$7,000,000-\$8,000,000 in annual billings. Schlitz new advertising manager, Ed Seif, reportedly dictated the agency switchover.

Sponsor is currently represented on CBS-TV with its Friday night "Schlitz Playhouse of Stars," hour-long dramatic series. Show has already been set to switch from live to film production on the Coast and to cut back to a half-hour weekly. It's expected that Y&R will continue to handle the show on a live basis, with the film series probably not starting now until L&M takes over at the end of May.

Also involved is NBC radio's "Halls of Ivy," an NBC house package aired on that web Wednesday nights at 8 under Schlitz sponsorship. Show will remain on the when L&M takes over the account.

## EDWARDS DAYTIMER AS STRIP IN NBC-TV

NBC-TV will probably expand its Ralph Edwards daytime show to a full cross-the-board operation, when General Electric drops its Bill Goodwin afternoon show next month. Web had considered retaining Goodwin in the Tuesday and Thursday time as a sustainer, but may nix the idea in favor of expanding with Edwards.

Goodwin is now aired Tuesday and Thursday from 3:30 to 4, with Edwards holding down the same slot Monday, Wednesday and Friday. In dropping the Goodwin series, GE said it needed more of a male audience than was available during the daytime hours. Advertiser is now seeking an hour-long nighttime entry for next season.



# Liberty's \$12,000,000 Suit Seen As Test Case on Broadcast Exclusives

Antitrust suit seeking \$12,000,000 damages, filed by Liberty Broadcasting System in Chicago last week and naming 13 major league baseball teams, the presidents of the American and National League and baseball commissioner Ford Frick as defendants, may prove a test case for exclusive broadcast rights contracts in the sports field.

Should Liberty win its court test, the pattern of radio and television coverage of athletic events could be upset at a time when the sports promoters are putting tighter curbs on admitting mikes and cameras into their arenas and parks.

LBS's case is being handled by attorney Thomas C. McConnell, who won the famous Jackson Park anti-trust suit against the major picture companies. The case, started in U.S. district court for northern Illinois, has been assigned to Judge John P. Barnes, who last year awarded over \$1,000,000 in damages in the Towne Theatre suit against the major film companies in Milwaukee.

Gordon McLendon, prexy of Liberty, charged last week that organized baseball is engaged in a "continuing conspiracy to monopolize and restrain competition" in broadcasting and re-creating play-by-play accounts of the pro diamond games. Calling these "violations of the Sherman and Clayton antitrust acts," Liberty says they have cost it \$4,000,000 and is seeking triple damages.

The LBS topper said his web is being forced to drop in '52 the "Game of the Day" broadcasts which it has beamed since 1948, "inasmuch as access to the various parks controlled by the corporate defendants has been denied, despite the fact that Liberty has been ready, willing and able to pay more money for broadcasting rights than any other broadcasting system, station or stations."

## Mutual Continues Series

Mutual network this year will continue its "GOTD" series, which it has been beaming since 1948. MBS this year has made pacts with nine of the 16 major clubs. It will be able to beam games of all the majors, since it can pick up a club which it hasn't inked when the team visits a ballpark which is

(Continued on page 30)

## Chi AM Producers Shift to NABET

Chicago, Feb. 26.

Radio producers at NBC and ABC Chi headquarters notified the webs yesterday (Mon.) they have voted to shift from the Radio-Television Directors Guild (AFL) to National Assn. of Broadcast Engineers & Technicians (CIO) when their current pact terminates May 31.

Six producers at each network voted unanimously to change unions, charging the RTDG with "lack of aggressive representation." The TV producers remain with RTDG.

NABET has been moving into fields other than the technical staffers it originally covered, which has brought charges from other unions that it has been "raiding." In a recent National Labor Relations Board poll, engineers at CBS o-and-o stations, who for 20 years had been repped by the AFL International Brotherhood of Electrical Workers, decisively voted against switching to NABET.

## WGN-TV'S BRACE OF BASEBALL SPONSORS

Chicago, Feb. 26.

WGN-TV wrapped up a brace of bankrollers for its exclusive telecasts of the Chicago Cubs and White Sox home games. Liggett & Meyers (Chestersfield) and the Theodore Hamm Brewing Co. will split the tab on the entire package, with each game being divided between the two sponsors.

The diamond bundle includes all 77 Cubs games and all White Sox day contests. Jack Brickhouse will handle the mike chores.

## Campana's CBS Exit

Campana this week decided to check off its 5:55 to 6 p. m. Sunday news show on CBS radio, but CBS hopes to sell the time to Admiral, which has the preceding 25 minutes on the web for Bob Trout's world news roundup. Admiral would then expand the Trout show to a full half-hour.

Campana reportedly thought it unwise to spot a five-minute news show directly after Trout's 25-minute program. Its show spotted Ron Cochrane as the newscaster.

## Liberty Hit With Pact Breach Suit

Chicago, Feb. 26.

Liberty Broadcasting System, which last week entered a \$12,000,000 damage suit against organized baseball, is on the receiving end of a breach of contract action filed yesterday (Mon.) in Chi Federal Court by WOPA, in near-by Oak Park.

On the grounds that it has a three-year affiliation pact with Liberty signed in March, 1951, giving it first call on Liberty shows in the Chi area, the suburban indie is seeking a restraining order to prevent the web from using WCFL as its Windy City outlet.

After being notified of WOPA's intention of taking the matter to court, Liberty pulled its wires from the station Saturday (23) night, according to station manager Egmont Sonderling. WOPA was using between eight and 10 hours daily of Liberty feeds, Sonderling reports.

Main point at issue is Liberty's pact with WCFL, whereby the Chi station is to carry the White Sox baseball games. Sonderling claims he's been trying for the past six months, with no success, to find out if the web intends to permit his station to air the Sox games.

An interested observer of the WOPA-Liberty hassle is Dee Coe, general manager of WVCA, the network's affiliate in suburban Gary, which also hopes to air the White Sox schedule. Coe, too, is awaiting word from the web, on whether or not his station will be included in the Sox station lineup.

Despite the fact that Liberty is shelling out \$1,225,000 a year for broadcast rights under its three-year contract with the Sox, the web is only being permitted to feed the games to a skein of some 30 stations within the team's so-called promotional-area. Apparently the individual outlets for the games are being selected by the Sox front office.

## Gallup's TV Show

George F. Foley is pitching "America Speaks," a 15-minute weekly telecast starring pollster, Dr. George Gallup.

William Lydgate, associate director of the poll, will supervise the show, which would cover opinion trends on the Presidential candidates and issues.

## 'Bobbin' Cancelled By General Foods; NBC-TV Casualty

NBC-TV got socked with another major cancellation this week, when General Foods decided to check off its "Young Mr. Bobbin" show at the end of the season. GF is dropping the Sunday night at 7:30 time slot.

"Bobbin," budgeted at about \$15,000 weekly, is a Young & Rubicam package. Show was set by GF last fall to replace "Aldrich Family," which it bankrolled during the 1950-51 series in the same Sunday night period on NBC-TV. "Aldrich" was subsequently picked up by Campbell Soups for a Friday night airing on NBC.

It's believed that the inability of "Bobbin" to come up with a high-enough rating to make the weekly time and talent outlay pay off, dictated GF's decision to drop the show. Program has been averaging between a 12 and 13, as compared with the 32s and 33s chalked up weekly by "This Is Show Business," aired at the same time on the rival CBS video web.

GF's move is the latest in a major reshuffling of the sponsor's TV advertising. Food outfit announced last week it was moving its "Claudia" show from NBC to CBS, and switching its "It's News to Me" show from Monday nights on CBS to Friday nights on the same web.

## AFRA GETS NOD IN HASSLE VS. WGN-TV

Chicago, Feb. 26.

Hassle between WGN-TV and the American Federation of Radio Artists over the station's use of stage hands as sound effects men has been ruled in favor of the union by a three-man panel of the American Arbitration Assn. The arbitration award stipulates that the AFRA sound men must be used in the video operation.

Under the present AFRA-Television Authority setup, the radio guild retains jurisdiction over its on-staff members who double into teevie work at joint AM-TV operations such as WGN and WGN-TV.

It was the station's contention that the AFRA sound men did not have jurisdiction in the tele side.

## TV Drama Calendar

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

Feb. 27

**Kraft TV Theatre** (NBC—9 to 10 p.m.). "September Tide," by Daphne Du Maurier. With Esther Ralston, Robert Pastene, Pat Breslin, Leslie Barrie.

**Pulitzer Prize Playhouse** (ABC—10 to 11 p.m.). "Melville Goodwin, U.S.A.," by J. P. Marquand, adapted by Don Ettlinger. With Paul Kelly, Margalo Gillmore, Jayne Meadows.

Feb. 28

**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "Apple of His Eye," by Kenyon Nicholson and Charles Robinson, adapted by Robert Presnell, Jr. With June Lockhart, Ward Bond.

March 2

**Goodyear TV Playhouse** (NBC—9 to 10 p.m.). "Treasure Chest," by Robert Alan Aurthur, based on "All Done By Kindness," by Doris Langley-Moore. With Cyril Ritchard, Pat Crowley.

March 3

**Johnson's Wax Program** (NBC—9:30 to 10:30 p.m.). "Happy Birthday, George," by Thomas W. Phipps and Robert W. Shackleton. With Gaby Rodgers, Ann Jackson, Faith Brook, Halliwell Hobbes, Margerie Maude.

**Studio One** (CBS—10 to 11 p.m.). "10,000 Horses Singing," by Karl Tunberg, based on story by Robert Carson, adapted by Worthington L. Miner. With John Forsythe, Catheri McLeod.

March 5

**Kraft TV Theatre** (NBC—9 to 10 p.m.). "What Anne Brought Home," by Larry E. Johnson.

**Celanese Theatre** (ABC—10 to 11 p.m.). "Animal Kingdom," by Philip Barry, adapted by Philip Barry, Jr. With Wendell Corey, Meg Mundy.

March 7

**Schlitz Playhouse of Stars** (CBS—9 to 10 p.m.). "Haunted Heart," by Arnold Schulman, with songs by Arthur Schwartz. With William Eythe.

# Pops' Whiteman Honored for Juve Aid As 'TV Teen Clubs' Idea Spreads to N.Y.

By JERRY GAGHAN

Philadelphia, Feb. 26.

Not content with merely creating an entertainment package, Paul Whiteman's "TV - Teen Club" (Saturday 8-8:30 p.m., over ABC net) is an experiment in human relations that has already had far-reaching effects, and should achieve further results as it begins to branch out nationally with its work for the country's youth.

On Saturday night (23) the Freedoms Foundation of Valley Forge signally honored the Whiteman "TV-Teen Club" program with its gold medal award. Kenneth D. Wells, president of the Foundation, made the presentation for what he called the program's "outstanding achievement in bringing about a better understanding of the American way of life."

There is an idea behind what otherwise might become just another talent-quest for ambitious teenage talents. The entire package is Whiteman's own, and stems from something he put into operation for the kids in the small town of Lambertville, N. J., where his farm is located.

Lambertville had the highest rate of juvenile delinquency in the country, when Whiteman decided to do something for the teenagers in that community and provide them with entertainment to keep them out of mischief. This work was incorporated into a film short called "The Lambertville Story," produced by Justin Herman and distributed by Paramount.

Whiteman said he thought the Lambertville idea might be carried out on a large scale, and came to Philadelphia, with idea of a TV program to spur the youngsters' competitive spirit. That was three years ago, in March, 1949, and the ex-bandman put the TV show on in an armory. After the program, the orchestra stayed on and the youngsters danced. Since then,

(Continued on page 38)

# ABC's 'Pyramid' SRO; 2d Launched

ABC is launching its second "Pyramid Plan," with "Pyramid I" on the verge of SRO status.

"Pyramid II," as now shaped up, will include a portion of "Stop the Music" on Sundays at 8, "Newsstand Theatre" Tuesdays at 8 and a dramatic stanza on Thursdays at 8 p.m. Due to the fact that the chain has had to eschew cigarette biz on the first Pyramid participation plan, an alternative Sunday show is being pitched to potential "Pyramid" users. Other possible Sabbath airer is Don Gardner's "Monday Morning Headlines," at 6:15 p.m., following Drew Pearson.

Previously, ciggie outfits couldn't buy into the "Pyramid" because the Sunday Show, "Stop the Music," has a segment backed by Old Golds, and the Thursday show, "Top Guy," precedes OG's "Original Amateur Hour."

"Pyramid I," ABC's counterpart to NBC's "Operation Tandem," on the last few rating reports has been proving a more economical listeners-per-dollar bet than "Tandem," which has a higher price tag. However, the cost-per-thousand figures fluctuate with the Nielsen reports.

## Roller Derby—AM Style

The Roller Derby, a sport catapulted nationally via coverage by video, is being carried by WWRL, N. Y. radio outlet, which has exclusive AM rights in the metropolitan area.

Derby is being aired Thursday, Friday and Saturday at 10:30-11 p.m. George Douris, ex-sports scribe and currently flack for the skate event, will handle mike chores, with Dick Broderick doing the color. WWRL will beam the derby for nine weeks and has option on an additional five-week span. At present afternoon games only are being televised on CBS-TV. Indie AM outlet is promoting its rollercasts via ads in Gotham and Long Island dailies.

## WQXR Gets Up Earlier

With breakfast-time radio showing greater commercial potentials, WQXR, N. Y., will sign on a half hour earlier, at 6 a.m. weekdays, starting Monday (3), "Bright and Early," the longhair outlet's early-bird stanza, will be extended from 60 to 90 minutes, with George Edwards continuing as disk jockey.

On Sundays the N. Y. Times-owned indie will continue to start beaming at 8 a.m.

## Pro Grid Leagues In TV Rebuttal

Philadelphia, Feb. 26.

Declaring television is only a sideline and that its major business is staging football games, the National Professional Football League filed an answer in U. S. District Court here (23) to Government charges of violation of the Sherman Anti-Trust laws.

Counsel for the League in their answer averred that it is not engaged in interstate commerce or trade as defined in the Sherman Act, therefore is not violating the act by restricting broadcasts or telecasts of its games. The League contends that its principal business is putting on football games and anything else, such as TV or radio, is wholly incidental.

The League's practice of "black-ing out" local telecasts of grid games led to the Government filing charges last fall, which accused the football association of anti-trust violations. The League petitioned the Court Jan. 8 to throw out the case, but Judge Allan K. Grim, after listening to argument, gave the defendants 45 days in which to file an answer to the Government charges.

Judge Grim, a devotee of football both on TV and at the scene of play, declared that he wanted the case to be heard without delay, because of its importance to the whole field of sports broadcasting. The Government has virtually served notice that if it wins the case it will make definite attempts to end telecasting restrictions on other sports, including college football.

## Claim '99% SRO Status' For WJZ, N.Y., as Birdland Buys Up Its 3-6 A.M. Strip

Birdland, a Broadway jive spot, has bought the 3-6 a.m. strip on WJZ, N. Y., which gives the ABC key station a "99% SRO status" from 11 p. m. to 8:55 a. m., according to general manager Ted Oberfelder. Birdland, which had previously been on the outlet with the post-midnight "Symphony Sid" show originating from the nitery, will use a studio program with a disk jockey, Bruce Wendell.

WJZ's late-night-through-breakfast commercial bonanza has the 11 p. m. to midnight strip of Vince Williams occupied with participations. The 12-3 a. m. block has been bought by the Sherbrooke restaurant, followed by the Birdland program. Phil Alampi, at 6:30 a. m., is almost completely taken over by participations, while Herb Sheldon, who holds forth from 6:30 to 8:15, is filled up commercially. News shows which spell Sheldon at 7 and 7:45 m. are booked solid.

Ed and Pegen Fitzgerald, who occupy the 8:15-8:55 a. m. strip, have a waiting list. From 8:55 a. m. until 12:30 p. m., the outlet takes the ABC morning lineup, which is sold solidly. However, there are some open station breaks in that block.

## Chi Bank Buys 'Impact'

Chicago, Feb. 26.

WENR-TV's "Impact" news show, beamed in cooperation with the Chicago Daily News, was bought this week by the City National Bank here.

The half-hour show starts Monday (3).

# HONEYMOON OVER IN VIDEO?

## TV Stations, Web Execs Scared Off On Rate Hikes for Spring Cycle

Chicago, Feb. 26. Fear of edging too close to the point of diminishing returns has prompted video web execs and indie station managers to forego the traditional spring rate increase this year. Single exception is WGN-TV which puts a 20% boost into effect March 1. However, since WGN-TV bypassed a rate increase last fall which was taken by the other three stations, the March 1 raise only brings the Chi Tribune outlet more nearly on a par with its competitors.

A 15% hoist was mulled by NBC for its O&O stations but has shelved the move for the time being, according to central division veepee Harry Kopf. It's also reported that ABC plans to hold the line on rates during the spring cycle.

John Mitchell, general manager of indie WBKB, is definitely opposed to a boost this spring and says it'll likely be another six months before an increase is considered.

The new WGN-TV rate card raises the Class A hourly rate from \$1,000 to \$1,200 with a proportionate increase of approximately 20% for other time categories and spot rates. NBC's and ABC's Class A hour tab is \$1,500 and WBKB's is \$1,300. WBKB, incidentally, has the highest spot card, charging \$325 for a 20-second announcement in Class A time.

To a limited extent the traditional argument that rate increases may be again in order to reflect the expanded set circulation still holds. According to various surveys there are about 1,250,000 sets in the Chi area, with a minimum of 20,000 new sets sold monthly. However, it's recognized that a certain percentage of the current installations are replacement sets which do not increase the total circulation.

But despite a leveling off of receiver sales over the past 18 months, it's the realization the medium may price itself out of the market that's apparently put the brakes on a further rate hike now.

## 'Hot Kine' Too Costly for Olds

Coast repeat on CBS-TV's "Doug Edwards and the News" has been cancelled by Oldsmobile, the show's sponsor, presumably because it was too costly. Instead, Olds is utilizing a "hot kine" process, under which the show is kine-scoped in Los Angeles as received via microwave from N. Y., and put on the air on the Coast several hours later.

Originally, when the new micro link opened to the Coast, Edwards and his crew did a separate show at 11 p. m. nightly, which was fed to Los Angeles. Under that procedure, Olds was forced to pay not only for the micro facilities but also for the crew's doubling. In the new "hot kine" system, the bankroller pays only for the micro link to provide its Coast feed.

Show is still aired on the Coast at 8 p. m. nightly. But where Edwards might have presented later news to L. A. under the original setup, because of the three-hour time differential, the Coast viewers are seeing the same show as is seen in N. Y., but three-and-a-half hours later.

## CARTER MULLS PULLOUT ON TV 'CITY HOSPITAL'

Carter Products is mulling the fate of its "City Hospital." Mel Ruick-starrer on ABC-TV. Carter, which just bought Drew Pearson for an AM-TV spread on the network, may pull out of "Hospital" or shift it to a new time slot.

"Hospital" currently is beamed Saturdays at 12:30 p. m. on an alternate week basis.

## WOV Goes Tri-Lingual

WOV, N. Y., which has been beaming in Italian and English, will become a tri-lingual outlet next week when it adds a French hour six nights a week. Show will be slotted after the indie's daily Italian language block.

"France on Review" will be aimed at a class audience, with Marcel Minoux as disk jockey. A nightly feature will be five minutes of news from France and interviews with Gallic celebs and officials. Program director Arnold Hartley figures that in addition to the Franco-Americans in the city, the airer will draw high listener-ship from language students.

## B'casters in Plea To Hike TV Station Ceiling to Seven

Washington, Feb. 26. Five Montana, Idaho and Utah radio stations joined in urging the FCC to revise its monopoly rules to allow seven TV stations, instead of five, to be owned by one licensee. Stations also urged that AM and FM limits be fixed at seven.

Stations suggested that commission consider theatres equipped with TV as "neighborhood TV stations" and therefore competitive with stations, thus reducing element of concentration of control.

Raising limit on TV stations, the broadcasters said, will promote development of UHF as it is "highly probable" any person owning seven stations will have to go into at least one UHF operation.

Unlike previous proposals by NBC, ABC and DuMont, stations did not suggest any limit be put on VHF stations. Networks recommended that ceiling on VHF be kept at five.

Joining in recommendation were KOPR in Butte, Mont.; KGBM in Boise, KIFI in Idaho Falls, and KLIH in Twin Falls, all in Idaho; and KUTA in Salt Lake City. Three of stations have TV applications pending and others are planning to file.

## Minnesota Mothers Get KSTP-TV 'Valentine' Pic Of Sons on Korea Ship

Minneapolis, Feb. 26. Enterprising KSTP-TV stunt resulted in what the station called a "Valentine Special" for mothers of Minnesota area men serving on the cruiser St. Paul in Korea. It comprised a film showing shots of them, including closeups, and in groups at work, recreation and meals. For a finale, the entire crew held up a huge valentine that read "To Mom."

KSTP-TV conceived the stunt last November, and at that time sent the raw film to the cruiser with instructions to take the shots. The completed film arrived from Korea the afternoon of Valentine's Day and was shown that night after Dick Hance, station staffer, made 30 long-distance telephone calls to inform the mothers of each of the men about the program.

Program already has brought numerous appreciative letters from the servicemen's mothers to KSTP. One of them, Mrs. Myrtle Gano, Pipestone, Minn., wrote: "It came as a real thrill to see my son and the ship in action, a grand valentine and one I'll always remember. Thanks to you for calling."

## TV CANCELLATIONS GUE NEW FEARS

With the wave of cancellations hitting the networks during the last few weeks indicating that even the top-spending sponsors are beginning to feel the pinch of skyrocketing production costs and relatively low circulation, many in the trade are wondering if the TV honeymoon is over.

Top network brass, however, refuses to concede that TV has even approached the stage where it might be pricing itself out of business. Consensus among execs of the webs, as well as agencies and sponsors, is that the upcoming lifting of the freeze and TV's recognized selling impact will continue to zoom the medium.

Network program chiefs recognize that it's no longer possible to round up a group of top-name performers and parade them before the cameras in order to get a rating that will satisfy the sponsors. "If we're going to charge them a lot, and we have to do that because we can't cut prices any more, then we're going to have to give them a lot," one top program exec declared. "We must be creative and original, trying for shows that we can budget as low as possible but which will still have enough entertainment values to attract an audience and sell the sponsor's product."

Sales execs of the various webs, meanwhile, are confident that there is still a large reservoir of national advertisers who haven't entered TV, but who can be tapped to support the medium. They agreed that it's up to TV to develop more shows for participating sponsors, who would be able to pay for a top-budgeted program where a single bank-roller might not be able to afford it. In that way, they claimed, TV can compete for the advertisers who are now using magazines. Bankrollers, by telling their salesmen and retailers to tie in merchandise with the TV show, will have a much better selling point than with mag ads.

Various execs interviewed, incidentally, differed on the advisability of shows sold to participants, bankrollers. Numbers of sponsors, it was pointed out, desire complete sponsor identification with their shows. As a result, it's expected that these might cut down from an hour show to a half-hour, or from a half-hour to 15 minutes. In addition, the alternate week set-up, which a number of sponsors have adopted recently as a way of cutting costs, may be the answer for such sponsors.

Agencies, for their part, claim they have not been hit so hard by the cancellations as the networks. They haven't actually lost billings when a client trimmed a show from an hour to a half-hour, because a half-hour program at this time costs almost as much as a full hour did at the start of the season. Pointing up the agencies' continued bullishness about TV is the situation at Young & Rubicam, which was probably hit hardest by the sponsor check-offs. Instead of trimming its staff, Y&R last week added two new producer-directors in the persons of Dick Saunders, who came from CBS-TV, and Tom Ford, from ABC-TV.

## Venard Elected Prexy Of Taylor Station Rep Firm

Lloyd George Venard, for the past two years New York veepee of O. L. Taylor Co., has been elected prexy of the station rep firm. O. L. (Ted) Taylor was elected board chairman simultaneously.

Venard's promotion is part of the rep outfit's expansion. Recently Howard B. Meyers, ex-sales manager of WMAQ, Chi, was appointed western sales manager in the Chi office. Michael Sweeney, formerly with ABC and Frederic W. Ziv, and Winston Kirby, ex-ABC, were added to the N. Y. office sales force. Before joining Taylor, Venard was with the Edward Petry rep firm.

## Protests Roll In On Sam Rayburn's Radio-TV Ban; Programs Affected

### Harris' 10-Year Spread

Hollywood, Feb. 26. Phil Harris' pact with NBC commits him exclusively to the network for radio and television for the next 10 years.

Next season he'll make eight guestings on NBC-TV shows. The following year he'll head his own telethon in which he will have a story line format.

## Mpls. Pabst Bout Hassle Fanned In Pitch Via Dailies

Minneapolis, Feb. 26. Insertion by Pabst Brewing Co. of quarter-page ads in all Twin Cities newspapers deploring its inability to bring its telecasts of fights to the area every Wednesday added fuel to the fire stirred up when WTCN-TV started alternating "Celanese Theatre" with the bouts, resulting in a flood of protests from the public.

The ads, resented by station officials, had the intended effect of intensifying the hassle, bringing more public heat down on the station and stimulating additional pressure from set owners. The propriety and ethics of Pabst action in making a newspaper issue out of the matter with the ads were questioned.

Pointing out that WTCN is an ABC radi affiliate, F. Van Konyenberg, the station's general manager, says WTCN owes it first consideration and feels obligated to comply with the request to program "Celanese Theatre," an ABC-TV show. The Pabst bouts are carried by CBS which also supplies some of the WTCN-TV programs. But CBS has its own Twin Cities radio station, WCCO. The latter, however, is without TV, accounting for the fact that WTCN-TV has a Columbia as well as ABC television hookup. Previously ABC-TV has stepped aside voluntarily and permitted the Pabst bouts substitution for "Celanese Theatre," with WTCN-TV running the other ABC-TV Wednesday show that conflicts with the Pabst fights, "Pulitzer Prize Playhouse," by kinescope Saturdays at 9:30 p. m.

Van Konyenberg admits that a portion of the public is up in arms in consequence of the programming change, but, commenting on the Pabst ads, points out that

## Young to Radio: 'Don't Sell America Short' On Editorial Content'

Radio's chief problem today is that of editorial content, James Webb Young, veteran adman and consultant to the Ford Foundation, told the New York Radio Executives Club last week.

Young appealed for both radio and television to raise their cultural and public service level. "We may be selling Americans short in the average level program content—just as motion pictures sold them short," Young said.

Discussing the role of the Ford Foundation's TV-Radio Workshop, Young said, "We are not interested in producing window-dressing sustainers. We are not interested in so-called 'educational' programs featuring people who talk about audio-visual appeal and haven't any. We are interested in the acid test of commercial ratings and sponsorship for shows that will both interest and enlighten people." He said results so far are "distinctly encouraging."

Washington, Feb. 26. Ruling yesterday (25) by Speaker Sam Rayburn, banning radio and TV broadcasts of House of Representatives hearings, has temporarily affected a number of network and station news programs based largely on the use of sound and film recordings. Ban also prevents use of newsreels. Repercussions of the ban may crystallize the whole issue of televising Congressional proceedings. Rep. J. K. Javits (R., N. Y.) today urged the House to act immediately on his bill to permit broadcasting and televising of important House debates and committee hearings. Other protests against the ban were voiced in the House and Senate.

Rayburn invoked the ban in settling a dispute among members of a House Un-American Activities subcommittee as to whether hearings in Detroit could be televised. Subcommittee members were split 2-2 on partisan lines, and under House rules the question was referred to Rayburn.

Issue on use of TV and newsreel cameras and radio in the House is now up to the full membership. Rayburn interpreted the present rules of the House as not allowing their use.

Rayburn's ruling drew protests from several stations and the National Assn. of Radio News Directors. John S. Hayes, prexy of WTQP in Washington, called on radio and TV stations to urge the House to vote a prompt reversal of Rayburn's "discriminatory" ruling.

Ben Strouse, veepee of WWDC in Washington, urged Rayburn to reconsider his ruling, saying that radio coverage of House committee hearings is a legitimate service which listeners have the right to receive.

The Radio Correspondents Assn., whose members represent networks and stations on news coverage from Washington, will meet today (26) to consider action. A formal protest is expected.

## Camel, Gillette's 'Fore & Aft' Coin

Camels and Gillette are due to sign this week for the five-minute warmup and five-minute summary flanking Mutual's "Game of the Day" ballcasts. Both sponsors backed the shows last season.

Mutual has wrapped up nine teams for its "GOTD" series—the American League's Chi White Sox, Cleveland Indians, Detroit Tigers, St. Louis Browns; and the National circuit's Boston Braves, Brooklyn Dodgers, Chi Cubs, Cincinnati Reds and Philadelphia Phillies. Web has gotten a couple of turndowns, but talks are on with other clubs and another two-pacts are expected this week with the possibility two or three more may come in shortly.

Series, backed by Falstaff beer and co-opped in non-Falstaff markets, gets under way March 8 with major league exhibition games. It will be aired seven days a week, running through Sept. 28. On days when no major league frays are skedded, minor league contests will be picked up.

Al Helfer will handle the play-by-plays, assisted by Gene Kirby, with Dizzy Dean making frequent guest shots behind the mike.

## Gruss Exits Frisco

Hollywood, Feb. 26. Gayle Gruss, ABC veepee charge of radio-television operations in Frisco, has tendered his resignation effective March 15 to join Fort Industries, Detroit, as an administrative exec.

Fort operates many radi TV properties.



It was indicated by Van Konyenberg that WTCN-TV will not yield to the present pressure.

## This Is a Literary Discussion?

If vivid hussling makes a good television show, then "Author Meets the Critics" last Thursday (21) was smashes on WABD, DuMont flagship in N.Y. The book under scrutiny was all but forgotten. Invective and accusation, attack and counter-attack took its place. It was an evocative play of personalities, involving, on the pro side, Republican presidential aspirant Senator Robert A. Taft ("A Foreign Policy for Americans") and Hearst political columnist George E. Sokolsky vs. Eisenhower champion Tex McCrary. In the unenviable position as moderator was Faye Emerson. A vociferous studio audience in the Adelphi Theatre had itself a picnic, one group going so far as to produce a "New York for Taft" banner. A camera, previously timid on the subject, finally played along with the unfurling until the full text of its message was in view.

This was but one of numerous sidelights to a half hour in which McCrary seemed overwhelmed, often because of statements he himself had made. The show was only a few minutes old when it got out of hand. This caused Miss Emerson to make one of a series of pleas for audience discipline, in addition to trying to get the panelists into line. Miss Emerson was visibly frightened by the turn of events, so much so that she was caused to orate to the effect that, being a woman, she couldn't moderate things. Coming from a star of the species, it sounded bizarre. On the other hand, it would have taken Job times two to control the free wheeling forensics.

Turning to a page in the Taft book, McCrary led with what he figured was his Sunday punch—that Taft was not truthful when he stated that President Truman had not discussed Korea with Congress until several weeks following outbreak of hostilities there. Before Senator Taft got an opportunity to reply on this point, the ball was carried back and forth between McCrary and Sokolsky, with Miss Emerson in the middle and the audience responding in their own way to the various charges hurled. Sokolsky said if he were Taft he'd scam the premises forthwith, since McCrary had called the legislator a "liar." Thereupon Taft called for withdrawal of the statement from McCrary, who countered that the nasty word wasn't applicable at all, but that "careless with the truth" and "distortion" were nearer to his charge. It was obvious that a lot of circumlocutions were punctuating the ozone. Anyway, Taft's answer was that a committee of 14 senatorial leaders with whom the President had conferred did not constitute Congress itself.

McCrary accused the Senator of scuttling or voting against a lot of important legislation, notably Marshall Plan appropriations. Senator Taft had a holiday on this and similar charges, insisting that seeking reduction in the appropriation did not add up to a negative vote. McCrary's introduction of a recording from a Taft speech on foreign policy seemed better as showmanship than logic. However, McCrary thought so much of the excerpt that he had it reprised. The repetition didn't help his case.

Sokolsky's main function seemed to be to laugh off McCrary as too involved with supporting Gen. Eisenhower to be objective about Taft. The latter seemed to get a good deal of satisfaction out of the fact that McCrary had made a reference to a wrong page number in the book.

It was the second of three blocks on Presidential candidates. First off was Harold Stassen. Coming up this week (28) is Senator Estes Kefauver. Although "Author Meets Critics" is designed for some stirring up on the books and writers involved, there is no doubt that when it comes to candidates gunning for nominations, the issues and personalities apart from literature will get the play. From a showmanship and viewer perspective, this makes sense. If WABD had bloodthirstily planned the pyrotechnics, it couldn't have been better; it might have been worse.

The Senator had the last word. At the finish, when Miss Emerson thanked the participants, the Ohioan said: "Miss Emerson, you have been most courteous and polite." He accented the "you."

Trau.

### PAUL DIXON SHOW

With Dotty Mack, Wanda Lewis  
30 Mins.; Mon., Wed., Fri., 11:30 a.m.

ABC-TV, from Cincinnati

Paul Dixon, who does a six-days-a-weekly stint for WCPO-TV, Cincinnati, and a weekly evening show for ABC-TV, has added a cross-the-board half-hour for the web, replacing the Dennis James fraus-tantized stanza. The new entry seems like a stronger audience-getter. The variety format—although it's all pantomiming by Dixon and his two femme helpers to popular vocal disks—should provide a good lead-in to the Don Ameche-Frances Langford hour which follows.

This type of program is more suited to the daytime schedule than nighttime spotting, where its informality and adlib quality doesn't stand up with higher-priced layouts. On the edition caught Wednesday (20), mime Dotty Mack did a cliko job on "Stormy Weather," with production trappings including a wharf scene with waterfront skyline backdrop. Thunder sound effects and lightning flashes, added to the superimposition of a steady downpour, helped get over the torchy mood. Letting the viewers in on how the rain illusion was created, with a shot of the sink spray used, was an effective bit.

"Cook, Cool Kisses" was cutely done with cartoonist Wanda Lewis and Dixon as bickering husband and wife in a disheveled kitchen set. Final clinch behind a wash-draped clothesline was a comic windup. "I'd Like to Baby You" number, with Dixon in raccoon coat and porkpie hat, and the girls in chemise dresses and flapper chic chapeaux, also appealed.

While adlibbing has interest, Dixon should keep a tighter check on himself. Some of his gags fell flat and his repetition of "whaddesay, whaddesay?" grated. Takeoff on commercials for the imaginary "All Rightee No" sponsor, also lacked point, with the striving for satire coming over as weak slapstick. Hand-waving to the letter writers could be trimmed and credit should be given to the vocalists whose records are panto-mimed.

Bril.

### THE CONSUL

With Zelma George, Mary Simmons, Salvatore Collura, Edgar Powell, Shirley Abrams, Michael Sandry, Jack Lee, Phyllis Braun, Harriet Eells, Joan Newman; Dorothy Fuldheim, narrator.  
Director: Earl Keyes  
60 Mins.; Sun., (17) 4 p.m.  
WEWS, Cleveland

Adaptation of Gian-Carlo Menotti's lyric drama for television gave WEWS viewers one of the more dramatic productions to be offered locally in many a moon. It marked the station's second major showing of a Menotti production; the first being "The Medium."

Members of the TV cast were the same ones now appearing in the Cleveland Play House production. It was a socko performance with Zelma George as the mother, and Mary Simmons as Magda Sorel, carrying the vehicle throughout. Shirley Abrams as the secretary; Jack Lee, magician; Michael Sandry as Mr. Korner; Edgar Powell, secret agent; Joan Newman, Anna Gomez; Harriet Eells, Vera Boronel; Phyllis Braun, foreign woman, and Salvatore Collura as John Sorel, turned in excellent supporting roles, with Lee doing a particularly effective bit of legwork.

Production-wise, the stanza was broad with a bit of camera ginger-breading with too much dissolving in the parting song-scene with John Sorel. The dramatic incident could have carried without the constant maneuvering of camera shots. Production slipped, too, at the show's close when Dorothy Fuldheim introduced, and had a moment's chat with Frederic McConnell, director of the Play House, and Dr. Benno D. Frank. The interview scene would have been more effective at the opening.

Mrs. Fuldheim, however, did tie in the scenes with her competent narrative ability. Engineering-wise, WEWS crew of Earl Keyes, George A. Moore, Walter Strauch, Edward A. Baumel, Harry Sykora, Steve Derry and Jim Murphy turned in valuable assets. Sets were designed by Frederic McConnell and George Dembo. Piano team of Lillian Husak and Marjorie Markley along with musical direction by Harold Fink were top billing. Mark.

**WINNER TAKE ALL**  
With Bill Cullen, others  
Producer: Peter Arnel  
Director: Frank Jacoby  
Writers: Ted Behr, Al Wallace  
30 Mins.; Mon.-Fri., 10:30 a.m.  
Sustaining  
NBC-TV, from N. Y.

"Winner Take All," for many years a radio staple, has branched out into video, and with some format changes can meet the demands of this medium. Bill Cullen, who skipped the radio show, is similarly at the helm of the tele edition. He has a good video personality. Can give away merchandise entertainingly, has a ready and glib line of gab, and can par with the contestants without offending.

The major fault, as revealed on the opening day of the show, indicates that the program designers haven't taken the video aspects into too much consideration. In its present format, it's merely having the lenses trained on the radio show. There aren't enough attributes to perk up visual interest. The pictures aren't sufficiently interesting at this point. Some gimmicks must be devised. There's no doubt that Cullen can carry out visual comedy. He has the personality and merchandise to do it.

Jose.

**IT'S A PROBLEM**  
With Fannie Hurst, Ben Grauer, guests

Producer: Phyllis Adams  
Director: Howard Davis  
30 Mins.; Mon.-thru-Fri., 12:30 p.m.  
NBC-TV, from New York

After a run of a few months on WNBT, N. Y., "It's a Problem" moved over to NBC-TV, parent web, Monday (25). It's a top, adult, informative panel show that should catch on with the inter-lenders as it did with those who were within range of the New York outlet.

Series offers well-integrated discussions of topics selected from viewer mail. The subject matter is pertinent to the time and usually gives the panelists plenty of meat for a 30-minute gabfest. Ben Grauer moderates the series and his prompting of the guests with thought-provoking queries is an important plus. Program selects guests who are in some way associated with the subject under discussion and they parry with the two regular panelists, Fannie Hurst and Helen Parkhurst, who alternate throughout the week.

On the network bow stanza deal with the question of "What Do Clothes Mean to the Adolescent?" Miss Hurst, Dr. Margaret Mead, anthropologist, and Alice Thompson, publisher - editor of Seventeen mag, carried the ball through an interesting session. Grauer kept the femmes on their toes with his leading queries and kept them from straying too far afield.

The camera was alert all the way and Howard Davis' direction kept the show from falling into a static groove. It was an impressive network debut.

Gros.

**THE INSIDE STORY**  
With Robert F. Hurlleigh, James H. McBurney, Mohammed El Kourney, Kenneth Colegrove, Charles Mowat

Director: Barry McKinley  
30 Mins.; Thru-Fri., 9 p.m.  
WGN-TV, Chicago  
WGN-TV, Chicago (Grossfield)

"Inside Story" is another pundit panel affair designed to provide a looksee into the background of national and international affairs. The premise is laudable but the installment viewed (21) lacked sufficient pro and con conflict to excite dialer interest and to give the necessary balance to the discussion.

Topic under investigation was the current British-Egyptian dispute, a complex subject that most experts would agree is easily bedeviled down in black and white terms. Unfortunately guest Mohammed El Kourney, counsel for the Egyptian embassy, and regular panelist Robert F. Hurlleigh, WGN news chief, discussed the conflict in those terms with the British position ending up completely black. U of Chicago prof Charles Mowat attempted to defend the English stance but because he was less dogmatic the two-tone color scheme of the discussion was only slightly diluted. Northwestern prof Kenneth Colegrove, while not openly for the Britons, questioned the legality of Egypt's attempt to dislodge by unofficial force the British troops in the country to guard the Suez Canal under the terms of the 1936 Anglo-Egyptian pact.

With the panelists given to phrasing their questions in the form of lengthy statements of their own views, moderator James McBurney did little whistle blowing.

Low pressure sponsor plugs were ably tongued by Harry Christians.

**PEER GYNT**  
(Cameo Theatre)  
With Douglas Montgomery, Claire Luce, Leonore Shanewise, Rita Gam, Frances Reid, others  
Producer-director: Albert McCleery  
30 Mins.; Sun. (24), 10:30 p.m.  
REGENT CIGARETTES  
NBC-TV, from N. Y.  
(Brooke, Smith, French & Dorrance)

Television probably got as esoteric as it's been yet with the initial installment of Henrik Ibsen's "Peer Gynt" Sunday night (24) on NBC-TV's "Cameo Theatre." But, despite its so-called longhair aspects, the show emerged as good entertainment viewing. Producer-director Albert McCleery departed slightly from his theatre-in-the-round technique via the utilization of more ambitious sets, more props and a larger cast than he's used previously on "Cameo." In so doing, however, he caught much of the flavor of the Ibsen original and certainly pushed TV several steps further up the road to more qualitative programming.

Sunday's edition, the first of three which are to cover the entire work, dealt with Peer's wild youth, including his abduction of the beautiful Ingrid on her wedding night, his tryst with the daughter of the troll king and his finally falling in love with Solveig, only to have the troll king's daughter foul up the romance. Douglas Montgomery, in the title role, projected the character with full dramatic values to lead a generally fine cast through their paces under the deft reining of McCleery.

Show carried some sexy overtones which were none too subtle. In its scenes between Montgomery and Claire Luce, as the troll princess. But, after all, it was an adult program designed for adult viewers. Miss Luce was a fine choice for the role, scoring solidly with a difficult part. Other distasteful leads were equally good, including Rita Gam, as the young bride; Leonore Shanewise, as Peer's mother, and Frances Reid, as Solveig. Sympathetically-scripted adaptation by Guy de Vry contributed its full share to the success of the project, along with the other production credits. McCleery used parts of Edward Grogg's "Peer Gynt Suite" for background music. The regent cigars, incidentally, which sponsored "Cameo," only recently began using a middle commercial on the show. If ever a sponsor could have done himself and viewers a favor by eliminating that middle plug, this was it. But the commercial was in there on schedule, completely disrupting the mood.

Stal.

**FUN FOR YOUR MONEY**  
With Jimmy Valentine, Fred Smith  
Producer-director: Valentine  
30 Mins.; Mon.-thru-Fri., 10 a.m.  
Participating  
KSTP-TV, Minneapolis

This is one of the Twin Cities' oldest locally-produced quiz shows. It originally had as its star Randy Merriman, now a NBC-TV network personality out of New York, and is tape-recorded for radio, too. Its contestants and audience comprise women. Its longevity and never-failing ability to attract sponsors attest to its success.

Jimmy Valentine is a good-looking, personable, breezy chap who, with Fred Smith's assistance, keeps the proceedings going at a fast clip. He's quick on the retort and handles the feminine contestants neatly and tactfully. With the fair sex out front and on the platform, his nifty appearance and amiability are decided assets. Show's appeal to the non-student watchers lies principally in the fact that people invariably prove a source of interest. There are plenty of them in evidence during its 30 minutes, and Valentine, in addition to quizzing them, elicits personal data which give an insight to their lives and character, providing good listening fare.

There are two contestants at a time, chosen from the audience on the basis of some such consideration as having bought a new hat the most recently or having been a champion of something or other at one time, etc. They're paired against each other on the platform on each number of general questions at them, with money prizes to winners.

Recs.

**Garry Moore's Balto Kudo**

Baltimore, Feb. 26.  
Garry Moore was given a hometown welcome by the Baltimore Ad Club at its annual banquet at the Emerson Hotel here Sat. (23) night when he was presented the club's annual award as the "out-standing television personality of 1951."

Previous recipients were Milton Berle, Abe Burrows and Faye Emerson.

**MEET THE MASTERS**  
With Jascha Heifetz, others  
Producer: Rudolph Polk  
Director: Irving Reis  
30 Mins.; alt. Sun., 5:30 p.m.  
JAMES LEES  
NBC-TV, from New York (film)  
(D'Arcy)

"Meet the Masters" is, by and large, a welcome addition to video program fare, offering such artists as Jascha Heifetz, Artur Schnabel, Marian Anderson, Andres Segovia and Gregor Piatigorsky in solo performances. Chief virtue of the World Artists' production is presenting the longhair greats in a vidpix format aimed at revealing them as human beings and not merely as disembodied, ethereal talents.

On the initial Sunday (24) afternoon, Heifetz was the subject. Show came at Barrent Junior College on the Coast, opened with Heifetz strolling across the campus; then being called by the dean to speak to some of the students in the auditorium. The violinist answered the undergrads' queries, expressing himself articulately and also with wit and humor. He was then shown in an impromptu concert of Mendelssohn's "Sweet Remembrance," a Brahms scherzo; Brahms' "Hungarian Dance No. 7," Gluck's "Melody," Prokofiev's march from "Love of Three Oranges," "Wieniawski's 'Polonaise' and Debussy's "Hora Staccata."

While the "book" on which the feature was pegged seemed a bit forced, it avoided the phinness with which Hollywood has presented some musical names. And since Heifetz has given such off-the-cuff recitals to G and college groups, it had a plausible ring. Further, the vehicle caught the vigorous, down-to-earth and charming qualities of the Heifetz personality. Upcoming films include some shot in the artists' homes.

Musically, of course, the stanza was sock. Selection of numbers hued to a good middle ground, appealing to a broad audience without watering down the airer with pot-boilers.

Lensing was generally good, and the closeups were particularly effective (as when they concentrated on Heifetz' face or on his dextrous fingers in the intricate passages). Commercial for the carpet company used a tasteful institutional approach.

Bril.

**YOUR PET SHOW**  
With Mike Nuzzolo, others; Charles Mountain, emcee

Producer: Jack Bucholtz  
Director: Pete Molnar  
30 Mins.; Sat. 5 p.m.  
FLAG PET FOODS  
WPIX, N. Y.

(William, Warren, Jackson & Delaney)

This show, designed to teach dog-owners how to train their pets, had an 18-week run last year on the N. Y. Daily News' WPIX. Judging from the stanza caught in the new series (23), the station acted wisely in reviving it. Show is informative and entertaining half-hour interesting not only to dog-owners but to any pet-fanciers.

Show is staged in cooperation with the Flag Dog School, with trainer Mike Nuzzolo putting the pups and their small fry owners through their paces. On Saturday's show, he was teaching the animals to lie down at a spoken command. His inability to get one of the pooches to cooperate helped punch up the action. Way the cameras followed not only the dogs but also the reaction of their young owners was a nice bit of showmanship.

Series is bankrolled by Flag Dog Food and the commercials, of course, tie in nicely with the format. Station should attract a fair quota of viewers with this one.

Stal.

### SPORTS EDITION

With Tom Rogers  
10 Mins.; Sat. 6:10 p.m.  
HOHENADEL REER  
KYW, Philadelphia

Interview and sports news make for a fast and balanced segment. Tom Rogers' new show "Sports Editions" gives a quick run-through of headlines and bylines, providing not only scores and race results but information on basketball, the Olympics and boxing.

Gabber even takes time out to editorialize, with a plea for those who have money out of the fight game to set up a fund for the boxers who are forgotten, the boys who made the money and lost it, or had it taken from them and wind up in obscurity. Initial guest was Lew Tendler, once one of the world's greatest lightweight and now the Runyonesque proprietor of a midtown Philly restaurant, which is the meeting place for the sport-ing fraternity.

Tendler contrasted the present TV and radio-happy crop of pugilists with the old days. Former fighters trained much harder, according to Tendler, and kept in better condition.

Gagh.



## HOLLYWOOD STAR PLAYHOUSE

(A Letter From Laura)  
With Jane Wyman, Wendell Niles, announcer, others.  
Director: Jack Johnstone  
Writer: Les Crutchfield  
30 Mins., Sun., 10 p.m.  
AMERICAN BAKERS  
NBC, from Hollywood  
(Foote, Cone & Belding)

NBC has lined up some top screen personalities to fill out its "Hollywood Star Playhouse" series and it should nab a hefty dialing contingent via the marquee lure alone. Series, which will feature the stars in half-hour dramas, teed off Sunday (24) with Jane Wyman in a suspense item, "A Letter From Laura."

Script, which was penned by Les Crutchfield, was a standard meller of suspicion and near-murder but was constructed with the accent on clicko pace and tight dialog that sustained interest. Miss Wyman played the role of a second wife who believed that her husband had murdered her predecessor and was planning to do away with her in the same manner. Although her warm screen personality didn't come across on this airer, Miss Wyman managed to bring an excitement to the part that was rewarding. Her supporting players enacted their roles in a heavy-handed manner that slowed up the tersely-penned drama. Jack Johnstone's direction stressed the low-gear thesping.

Wendell Niles emceed the stanza in top style. Gros.

## CITY OF ACHIEVEMENT

With Edward R. Wallace, narrator  
Prod.-Director-Writer: Wallace  
30 Mins., Feb. 19, 11:30 p.m.  
Sustaining  
NBC, from Cleveland

This 30-minute documentary was well-rounded illustration of why Cleveland was named by the National Conference of Christian and Jews for its Brotherhood Award. In weaving together the dramatic highlights of this cosmopolitan area, Wallace touched into the heart of the racial, social and religious groups. He wove together the musical, economic, nationality, and political cords that have, for the past years, given this city one of the most harmonious living strains enjoyed by any major community in the nation.

Besides on-the-scene illustrations, Wallace brought into his script testimony from civic, religious and political leaders. In this, Robert L. Bida of the Cleveland chapter of the National Conference, offered invaluable service. Among those who were heard in the program were James L. Meyers, president of Cleveland Graphite Bronze; Frank Baldau of the Community Relations Board; the Rt. Rev. Nelson Burrows of the Ohio Episcopal Diocese; Rabbi Armond E. Cohen of Park Synagogue; the Rt. Rev. Msgr. John J. Krol, chancellor, Cleveland diocese; Dr. Everett R. Clinchey, National Council Christians and Jews, and Mayor Thomas A. Burke.

Working with Wallace in the production of the program was Lawson Deming. The 30-minute stanza was a top quality job of editing and producing. Script writing and narrating made for well-integrated, easy-to-follow stanza. Mark.

## ROBERTS AT RANDOM

With Howie Roberts, Norm Pierce, Mello-Macs  
Producer: Lee Petrillo  
30 Mins.; Muns.-thru-Fri. 9 a.m.  
Participating  
WCFL, Chicago

Here's a welcome addition to the local ether for the listeners shopping around for something other than the morning network shows and the platter routines on the other indies. This strip starts out with two things in its favor. In Howie Roberts it has an emcee with a good touch for zany gab and devices and in the Mello-Macs it has a well-knit musical group.

With Roberts assisted by Norm Pierce and both doubling busily, the gab portions of the edition heard (22) gave the impression the studio was crowded with characters. The pair did a biting take off on "The March of Time" which they dubbed "The March of Grime" and they lampooned the current science fiction fad with a sequence on a mythical show called "Silver Space" featuring the antics of a Capt. Audio. It was all good fun done in the broad manner.

The Mello-Macs came through with a covey of sprightly ditties well-tailored for the casual morning audience. Especially tops was their ride on "Clarinet Marmalade." Dave.

## Radio Follow-Up

Jimmy Durante, the latest in the string of top show biz names to pinchhit for Walter Winchell in the ailing columnist's ABC Sunday night spot, was in top form Sunday night (24) and belted across a crackerjack 15-minute song session. The Schnoz delivered three special material numbers to fill the stanza plus some brief comedy chatter in front of each tune. Durante's exuberant vocalizing, however, was enough to make this the standout Winchell substitute show. For the finale, Durante was joined by his oldtime partner, Eddie Jackson, for a knockdown duet on "Rufus Rastus Johnson Brown" in addition to soloing "If You Start Each Day With a Song" and his standard "Patron of the Arts."

"The Big Show" continued in its bightime groove Sunday (24) with a flock of name acts that contributed handsomely to 80 minutes of listening fun. Femcee Tallulah Bankhead knit the show together with her sock patterning and each guest proved an excellent foil for her acid quipping.

Victor Borge offered his keyboard-gabbing turn and although a good portion of his routine was aimed at the dialers, he seemed to appeal more to the studio and with visual help. It left the listeners wondering, at times, what was going on. Despite this flaw, Borge clicked neatly with his piano impressions of various long-hairs improvising on the "happy birthday" refrain.

Robert Merrill and Kay Armen filled the singing assignments for sock results. Miss Armen's rendition of Cole Porter's "Begin the Beguine" was excellent as was Merrill's workover of the Prologue to "Pagliacci."

Comedy bits by Phil Foster, Ed Gardner and Gertrude Berg were the stanza's highpoints. Foster grabbed solid yocks in a Brooklyn vintage monolog; Gardner sickened the risibilities via an Amosch conversation with Duffy and Miss Berg wowed some warmly humorous philosophy in her attempts to get La Bankhead married.

Meredith Willson's orch supplied his usual excellent backing throughout.

U. S. Steel originated its "Theatre Guild on the Air" dramatization Sunday (24) from Washington, for the opening rally of the 1952 Red Cross drive. Program was a sympathetic presentation of the Dickens classic, "Oliver Twist," which had a good deal of appeal, despite a somewhat literal radio adaptation and telescoped quality. Producers lined up a bunch of Britfishers to play the leads, and they gave the drama for all its worth, with cockney accents a dime a dozen, and all varied.

Basil Rathbone was a surprisingly strong and effective Fagin, completely disguised in heavy, thick speech as the master-thief. Boris Karloff was good as the evil Sykes, and Leueen MacGrath very affecting as the soft-hearted Nancy, who tried to befriend Oliver. Melville Cooper was a properly-pompous Bumble; David Cole a facile Artful Dodger, and Martin Friend an appealing Oliver. Supporting bits were all A-grade.

Eric A. Johnston made one intermission pitch for the new drive, and George Hicks subbed his usual Steel commercial with another Red Cross fund plea.

ALAN LEAFER SHOW  
60 Mins.; Sun.-thru-Sat. 12 m.  
BURDEN LAKE CASINO  
WROW, Albany

A new voice on the airwaves here is Alan Leaffer, co-proprietor of Burden Lake Casino and erstwhile New York bandleader. Leaffer, also broadcasting on a WROW morning show, does the mid-nighter from the night spot which he and brother Nate operate back of Troy. It is announced as an all-request recorded hour, but comments indicate Leaffer selects some of the numbers. First week's signations revealed points of strength and weakness: the former, lack of the smoothness, resonance and projectibility of more experienced deejays; the latter, sound knowledge of popular music and orchestras, a fresh note in the evident desire to please and in a persuasiveness. The soft style is also different.

Casino plugging becomes too insistent. Interviews heard with patrons have no great point. Leaffer wisely includes a heart story about a song, vocalist or bandsman; orchid award to oldest dialer; salutes to outstanding area people (viz., retiring rural postman); appeals for mail to servicemen, etc. Jaco.

## WGY 30TH ANNIVERSARY PROGRAM

With Howard Tupper, Kolin Hager, William Fay, A. O. Coggeshall, William T. Meenan, Willard J. Purcell, Robert B. Hanna, Jr., Dr. W. R. G. Baker, others  
Writers: Edward Langley, Irma Kroman  
Producer: Miss Kroman  
65 Mins.; Wed. (19), 10 p.m.  
Sustaining  
WGY, Schenectady

WGY alternately played soft and stirring notes on the heartstrings of memory, as a large cast narrated the 30-year-history of the General Electric station Wednesday night (19). Dramatization consumed the first 33 minutes. Reminiscences, in a roundtable with GE executives and staffers of the early days, rounded out the remaining 27 minutes of a scheduled hour's broadcast—it ran eight minutes overtime. When the personal recollection theme took hold, the show became a little garrulous, sprawling and uneven.

Too much attention to the early days, and too little consideration to the period since 1925, probably lessened the program's appeal to younger listeners, although it is understandable why the pioneer period should be emphasized. The very sparing use of music seemed questionable judgment; it underlined the program's talkiness. Announcer Howard Tupper registered solidly as narrator and moderator.

Broadcast started in an historical pattern—recreation of life along "Clinton's Ditch," the Mohawk Canal, astride of which the present WGY's modern studio building stands. This episode was surely handled. A surprisingly clear recording of Kolin Hager's voice, as he put WGY on the air at 7:47 p.m., Feb. 20, 1922, opened a series of notations and vignettes of station milestones. Highlights included: snapshots of a 1922 Christmas Eve program of Pallophone records; recordings of greetings by Vice-President Calvin Coolidge, Gen. John J. Pershing and others in Washington; baseball spring-training commentary by the late Bill McGeehan, sports editor of New York Sun and WGY's first first sports miker; recollections by Lola Sommers and Florence Sanford, of the WGY Players, radio's first regular drama company, on Aug. 3, 1922; and a recorded song by the Harmony Twins, Bill Fay and A. O. Coggeshall.

David Kroman doubled effectively as a second narrator and spokesman for listeners who grew up with and under the influence of WGY. The script contained beautifully turned phrases of praise for the power of WGY in raising radio's standards and of that medium's contributions to a better America. Chronology was not always observed, but the all-over projection was nicely maintained.

Wisely avoiding stuff-shirtism, Dr. W. R. G. Baker (head of GE electronics division), Chester H. Lang (v.p. for public relations), Clyde D. Wagoner (News Bureau), Bill Purcell (chief engineer), Edward A. Rice (violinist on teef off shot and still with station), and others talked informally, nostalgically, and amusingly of the birthing days, and attending mishaps. Jaco.

## HOUSTON SYMPHONY ORCHESTRA

With Efrem Kurtz, conductor  
30 min., Mon., 9 a.m. CST  
TEXAS GULF SULPHUR CO.  
WOAI, San Antonio

One of the three leading symphony orchestras of the state, the Houston Symphony is presented each week in a concert which should do much to acquaint music lovers in other sections of Texas with this group under the direction of Efrem Kurtz. It's a topflight musical program series with a minimum of commercials.

Series originate through KPRC, Houston, and are aired on Mondays on WFAA, Dallas; KGNC, Amarillo; KRIS, Corpus Cristi, and WOAI, here; on Tuesdays on KTBC, Austin and KTRF, Lufkin.

On program caught music was of wide range bringing out the orchestras brilliant tones of its various sections, especially the strings. Program included Haydn's Overture to "Orpheus and Eurydice," the Fourth Movement from Beethoven's Symphony No. 2; Rossini's "Barber of Seville" overture.

Introductions, commentary and commercials are handled by Hampton Keithly who combines dignity with smoothness in his remarks. Commercials are held down to brevity showing the part products of sulphur play in every day life and are basically public relations in their approach. His intrus to each of the selections are also given in a minimum of words.

Texans should go for this show which proves that there is something besides fiddle music they go for.

## From the Production Centres

## IN NEW YORK CITY

Sid Garfield, CBS Radio exploitation director, back from Coast with loaded portfolio on top comic interview material... Joe Sacco added to William H. Weintraub copy staff... Malcolm Allen and Frederick Sheehan upped to news editors at ABC... WOR currently running its fourth "Martha Deane" consumer panel, testing various products for three days... Joe Weeks, staff announcer for CBS radio for the last 10 years, resigned to take a job as news editor at KCSJ, Pueblo, Colo... "Front Page Farrell" has added Cora B. Smith, Berel Firestone, Nelson Olmstead, Eleanor Sherman, Ed Prentiss and Katherine Emmett... Natalie Core and Lewis Whiteman, have joined "Romance of Helen Trent"... Jack Lemmon into "Lorenzo Jones."

Back at their CBS desks are Les Gottlieb, following two weeks on the Coast, Joe Keam, after vacation at Daytona Beach, and Lou Hausman, after three-week Mexican holiday... WOR is setting up a 20-year club, with about 5% of its staffers eligible to join... Selvin Donneson, WWRL sales manager, elected board chairman of Queens Children's School... Thomas H. Lane, McCann-Erickson veepee, named AM-TV chairman for American Cancer Society's '52 drive... Joan Edwards' new disk jock show on WCBs is 50% sold before its preem Monday (3)... H. D. (Bud) Newirth added to WMGM sales staff... Gagwriter Art Henley fired the opening gun on "You and Humor" CBS' weeklong series, with analysis of radio and tele comedy... Doing jury duty are CBS news director Ed Chester and WCBs operations director Lyman Clardy... Joy Geffen is new "Siri" on ABC's "Against the Storm."

## IN HOLLYWOOD

Bill Baker, who prexies Benton & Bowles, stopped over to see the gang and then pushed on to San Ysidro ranch for a holiday from his labors... Willet Brown packed up for the trek to Miami where the Mutual board will be sessioning... AFRA actress Gail Bonney got to Hawaii on a windfall and day after she returned there was a call for her to play the lead in NBC's "Windfall"... Art Linkletter asked his partner, John Guedel, for a pair of ducats to the Groucho Marx show to accommodate some out-of-town friends. "Sorry" ol' boy, every ticket is gone for the next eight weeks," he was told. He finally did wangle a pair but not from JG... Horses are such a novelty in Hollywood—away from the tracks—that when the Budweiser Clydesdales pranced down Vine street it was announced on the loud speaker in the Brown Derby, where only humans are announced... Frank Mullen, onetime NBC executive veepee, has opened a consultant service in Beverly Hills for radio, TV and business management. He was also named TV consultant to Republican National Committee... Selig Alkon started a saturation campaign on local radio stations for Perfume Sales Co. He'll also open an office here for the Rand agency. Citing radio's pull, he said that last year \$700,000 was spent in radio and less than a thousand in TV... Never was a network more radio-minded than CBS last week when Lester Gottlieb, Guy della Cioppa and Sid Garfield roved through Columbia Square beating the drums for their medium... ABC radio and TV directors had their pay boost approved by Wage Stabilization Board. Mi imum is \$110 a week and \$120 after first year.

## IN CHICAGO...

J. Hugh E. Davis, Foote, Cone & Belding exec veepee, emphatically denying a printed report he's anking the agency... WGN sports chief Jack Brickhouse leaving March 9 for a pre-season looksee at the major league baseball teams... John Burns, ex-WGN salesman, new account exec at the ABC radio network sales department... Matty Brescia, Liberty flack, here for the filing of the web's suit against the major leagues... Jim Rohrs has moved from the John E. Pearson rep firm to Harrington, Richter & Parsons as account exec... BMI's Glenn Dolberg checked into the Chi office for a quickie visit last week... Jack Shefrin, former program director at WOAK added to the radio-TV staff of the John Kaye agency, Kansas City... Chi CBS chief engineer George Sherman dispatched to web's N. Y. headquarters to head up the tape operations crew... John M. Smyth bankrolling a Saturday morning 15-minute Norman Ross disk show on WMAW... Mutual prexy Frank White in for Central Division huddles' last week... WLS general manager Glenn Snyder vacationing in Arizona... WBBM account exec Clem Lowden shifted to same post at WCBs, N. Y... WCFL temporarily shutting down at 1:30 a.m. for transmitter revamping. Indie expects to be back on round-the-clock operation next week... George and Adele Jaworowski marking the 22d annl of their "Polish Early Birds" strip on WGES... Radio version of "Down You Go" on Mutual drew 18,077 pieces of mail the first week after its Feb. 9 debut... Thomas Adams named sales manager for Zenith Radio of Canada... Mutual's "Man On the Farm" cited in the Congressional Record by Congressman Charles Price on its 15th birthday... NBC-farm commentator Everett Mitchell leaves next week for a month-long Latin America tour... Nelson Bros. bankrolling first half-hour of Harry Campbell's "Country Hour" on WBBM... Russ Gunderson added to the Chi CBS news writing staff.

## IN WASHINGTON

U. S. Steel tossed its annual press-radio party before past Sunday night's Theatre Guild on the Air Red Cross kickoff. Stars Basil Rathbone, Boris Karloff, Leueen MacGrath and Melville Cooper, as well as Eric Johnston, who made Red Cross pitch, greeted newsmen between dress rehearsals and broadcast... Phil Wilson, a native son, joining announcing staff of WMAL-ABC after a Broadway stint and a d.j. spot on WLEE, Richmond... Jerry Strong, WMAL d.j., pictured on sheet music version of new pop tune "Doesn't Make Sense to Me" as discoverer of ditty... Students of local elementary school being featured on new safety series over WOL-Liberty, with AAA sponsoring... Art Brown, WWDC-Mutual ayem man, being welcomed home from Florida via a special drive for crippled children... Local stations doing pickups and show from current Auto Show at National Guard Armory Westbrook Van Voorhis, March of Time narrator, added to schedule of Liberty, web, originating at WOL, local outlet... Felix Grant, WWDC announcer, added to roster of Variety Club... Following radio reps named to committee to plan welcome for Netherlands' Queen Juliana April 2: WWDC boss, Ben Strouse, WTOP v.p. John Hayes, WMAL commentator Bryson Rash and Eugene Juster.

## Howard Reig to NBC

Schenectady, Feb. 26.  
Howard Reig, announcer and newscaster on WRGB for two years and prior to that announcer-disk jockey-actor on WGY for six years, will join the NBC network staff in New York March 3.

He won the H. P. Davis award for the best announcer on an NBC station a few years ago.

## WBIG Again Silenced

Greensboro, N. C., Feb. 26.  
WBIG, silenced for a day and a half four weeks ago when its 14 technicians and announcers went out on strike, was off the air again Feb. 19. The trouble this time, however, was reported by the station management to be technical. Gilbert M. Hutchison, general manager of the North Carolina Broadcasting Co., which operates the station, said that the interruption of broadcasting was due to trouble at the station's transmitter.

## Penn State Seminar, Backed by Ford, To Probe Non-Commercial Setup

Washington, Feb. 26.

Plans for establishment of non-commercial TV stations, following the lifting of the freeze, will be discussed by college presidents and public school leaders at a five-day seminar to begin April 21 at State College, Pa. Project, underwritten by the Ford Foundation's Fund for Adult Education, was announced here last week by Dr. Arthur S. Adams, president of the American Council on Education.

Seminar, to be known as the Educational Television Programs Institute, will be directed by Dr. Carroll V. Newsom, Associate Commissioner for Higher Education in the N. Y. State Education Dept. Chairman of the Institute Committee, a policy group which will guide the project, is Milton S. Eisenhower, prexy of Penn State College.

The Institute expects to have on its staff an expert in TV programming and consultants in technical, financial and others phases of video operations.

While the Institute will be primarily concerned with the "practical problems" of non-commercial stations, Dr. Adams said it recognizes that "educational organizations have opportunities to cooperate with commercial telecasters in presenting educational programs over commercial outlets." He expressed belief that the Institute will promote closer working relationships between educators and industry on matters of mutual interest.

Dr. Adams emphasized that the Joint Committee on Educational Television, which spearheaded the move for educational channels before the FCC, has cooperated in developing plans for the Institute and has given its enthusiastic support.

Plans for the Institute grew out of a conference on educational TV programming called by the Council last June. Sessions will include actual demonstration of TV equipment and production of educational programs. It is expected that a handbook on educational TV, based on the Institute and studies undertaken by the staff and consultants, will be prepared. Part of the staff will carry on after the seminar to facilitate effectuation of recommendations adopted.

## Yankelevich, Arg. Radio Pioneer, Passes in B.A.; Hired Evita as Singer

Buenos Aires, Feb. 26.

Jaime Yankelevich, 58, Argentine radio pioneer and showman, died here yesterday (Mon.) after a long illness. He was administrator of this country's broadcasting stations, which are under government control.

Yankelevich, who emigrated to the Argentine from Europe some 25 years ago, opened the republic's first radio outlet, Radio Belgrano, in Buenos Aires shortly after coming here. He built it up into a network which was later purchased by a governmental body, with Yankelevich remaining at the head of the operation.

Several years ago the Latin American broadcaster hired Mme. Eva Peron as a singer, and it was while she was on Yankelevich's programs that she first met Argentine President Juan D. Peron. Yankelevich reportedly once fired Evita, but she always respected his ability and judgment.

Last year Yankelevich was in the U. S. negotiating for the purchase of television equipment from International Telephone & Telegraph. The station, Argentina's only tele outlet, went on the air last October. He earned a reputation as a showman, pioneering in the importation of big acts for B. A. theatres, restaurants and radio.

## Schwerin Ups Kalan

William Kalan, sales chief of the Schwerin Research Corp., has been upped to the new post of vicepresident in charge of client relations. At the same time, Raymond K. Maneval, formerly production chief, was upped to the new post of production vicepresident.

Donald H. McCollum, formerly assistant sales manager, was named manager of the sales department to succeed Kalan.

## Harold Fair, Bud Johnson Exiting WHAS, L'ville

Louisville, Feb. 26.

Harold Fair, WHAS-AM-FM program director, is leaving the station, as is Bud Johnson, radio producer. Johnson is joining the staff of the Catholic Record, local church newspaper. His job will be taken over by Dick Van Dyne, lately with WAVE in continuity and production.

Don Davis, WHAS farm program director, leaving to take over post of publicity director of the Indiana State Fair.

Long time represented nationally by Ed Petry organization, WHAS radio is now repped by Henry I. Christal firm. Split in radio and TV rep setup brings in Harrington, Righter & Parsons as exclusive WHAS-TV national representative.

## Chi RTDG Preps New Web Pacts

Chicago, Feb. 26.

The Chi local of Radio & Television Guild launches negotiations next month on new radio pacts with Chi NBC, CBS, ABC and indie WLS and a new tele pact with WBBK. Bargaining will be handled by attorney Sanford (Bud) Wolff.

RTDG last week installed a new slate of officers, elected for a two-year period. Prexy is Alan Fishburn, free lance. Dan Schuffman, ABC-TV, was elected vice prexy and Louie Perkins, ABC-AM, secretary-treasurer. Fishburn and Grover Allen, ABC-TV, were chosen national board members.

Local board members are: Hooper White, CBS; Bill Joyce, WLS; Dave Brown, NBC; Scott Young, WBBK; James Jewell, freelance, and Phil Bowman, Young & Rubicam.

## 'JUVE JURY' MAY DO HIATUS FOR MARX

NBC-TV's "Juvenile Jury," which has been dropped by Minnesota Mining, may be the 13-week summer replacement on both NBC video and radio for DeSoto-Plymouth's Groucho Marx show.

Under terms of the deal set with NBC by Barry-Enright Productions, which packages "Jury," the web has the right to pull it off the air for 13 weeks a year. As a result, unless a new bankroller is found immediately to replace Minnesota Mining on its current Sunday afternoon spot, it's expected the show will be dropped until June. At that time it will preem again as the replacement for Marx.

Present plans call for the show to be aired live this summer in DeSoto-Plymouth's Thursday night spot on TV. Audio portion would then be taped for playing back the following Wednesday on the sponsor's AM time slot. Latest American Research Bureau report gives the show a 20.9 network rating which, according to Barry-Enright, makes it the second highest-rated Sunday afternoon show in TV.

## Wilson's 'Stage Entrance' Dropped by DuMont

"Stage Entrance," aired Sunday nights on the DuMont web with columnist Earl Wilson starred, has been dropped. Show had been sponsorless for some time.

Replacement has not been set. Web is mulling the idea of pulling its earlier Sunday evening shows down a half-hour to fill in temporarily, which would put the Georgetown Univ. Forum, previously broadcast from 6:30 to 7, in the 7 to 7:30 slot held by Wilson.

Kansas City—Application to establish a new radio station here has been filed with the FCC by David M. Segal, Clinton, Mo. He is asking for a 300-watt on 1,280 kc. Segal now owns five stations, including KDKD in Clinton and four others in southern states.

## FCC's Femme Appt.

Washington, Feb. 26.

Sylvia D. Kessler was today (Tues.) named chief of the FCC's office of opinions and review, vice Parker D. Hancock, who resigned to join law firm of Hogan & Hartson. She's only woman in the FCC now heading up a division. Other highranking distaffers are Commissioner Frieda B. Hennock and examiner Fanny Litvin.

FCC also named Walter R. Powell chief of renewal and transfer division of broadcast bureau, vice Dwight D. Doty, resigned.

## ABC-TV's Revamp Keyed To National, Local Spot Billings

In a move to latch on to more local and national spot billings on its owned-and-operated tele stations, ABC-TV on Saturday (1) will set up a completely separate sales organization for TV spot biz and is adding new personnel. Previously the web's five o-and-o outlets had departments which peddled both on the local and national spot levels.

According to Slocum (Buzz) Chapin, ABC-TV o-and-o stations v.p., who just returned from a three-week junket to effectuate the revamp, the setup of independent spot and local units will permit them to concentrate on their respective spheres. Both local and spot biz has been booming, with the network realizing a considerable portion of its income from the o-and-o operations.

"The national spot field in tele has tremendous potentials," Chapin told VARIETY this week. "Separation of spot from local sales departments giving us our own state representative force in five cities, will also help us bring into TV new advertisers. At the same time, we are augmenting our local sales staffs."

As a result of the reorganization, Don L. Kearney has been upped to national manager of TV spot sales, and will also head up the N.Y. spot office. In Chi, Roy McLaughlin will manage the Midwest spot sales office, with Bill Larimer heading the Los Angeles office, Dave Sacks heading the San Francisco office, and Joe Henry taking the Detroit post. Henry will also cover radio, since ABC's Detroit AM and TV sales departments aren't separated yet.

In the local sales field, Joe Fisher is new sales manager for WENR-TV, Chi; Frank King, formerly with KTTV, L.A., was named sales manager for KECA-TV on the Coast; Vince Francis, sales manager of KGO-TV, San Francisco, has been upped to station manager and will continue to handle the sales portfolio; Trevor Adams, WJZ-TV, N.Y. station manager, also heads up sales for the Gotham key. In Detroit, WXYZ-TV manager John Pival continues to handle the station's local sales.

## Robert Hall Expands Spots to 180 Markets

Robert Hall Clothes, largest retail user of radio spots, will expand its present station lineup from 150 outlets to 180. Stepped-up ad plugs the opening of 18 new stores in 11 cities, boosting the chain's total to 130 branches.

Jerry Bess, v.p. of Frank B. Sawdon agency, just returned from Detroit where he set up a campaign of live and filmed tele spot, plus announcements on five AM stations, for Robert Hall. Bess said he finds "radio is still a very potent force in those cities which today are considered primarily TV markets by most national advertisers."

## Levin to Erwi Wasey

Michael Levi director of commercial creation and production for Ward Wheelock, has moved over to Erwin. Wasey agency as director of AM-TV creative production, under AM-TV v.p. James C. Douglas.

Levin has been associated in the past with Ted Bates and Kudner agencies.

## RCA's '51 Net Dips 1/3 to \$31,193,000 Vs. Upped Gross; TV Soars NBC Sales

### RCA's \$50,000,000 Loan for Defense Mfg.

New \$50,000,000 loan which RCA negotiated last week is to be used mainly to finance defense production. RCA pointed out that the armed services don't advance money now for defense contracts as they did during World War II. As a result, the loan is to be used for working capital on such contracts.

Money was borrowed from investing institutions through Lehman Bros. Under the deal, RCA will issue to the investors a total of \$50,000,000 of promissory notes on or before June 30, 1953. Notes will carry 3 3/4% interest, maturing May 1, 1977. New coin raises RCA's long-term loans to \$150,000,000, of which \$100,000,000 in 3% notes is due May 1, 1974.

## 6 New Directors On NARTB Board

Washington, Feb. 26.

Six new faces will be seen at board meetings of the National Assn. of Radio and TV Broadcasters as the result of elections last week of 12 directors to fill two year terms on the radio board.

First-timers on the board are E. R. Vadeboncoeur of WSYR, Syracuse, N. Y., who succeeds William A. Fay of WHAM, Rochester, N. Y., for District 2; Henry B. Clay of KWKH, Shreveport, La., who succeeds Harold Wheelahan of WSMB, New Orleans, for District 6; Stanley R. Pratt of WSOO, Sault Ste. Marie, Mich., who succeeds Richard M. Fairbanks of WIBC, Indianapolis, for District 8; E. K. Hartenbower of KCMO, Kansas City, Mo., who succeeds William B. Quorton of WMT, Cedar Rapids, Iowa, for District 10; Albert D. Johnson of KOY, Phoenix, Ariz., who succeeds Calvin J. Smith of KFAC, Los Angeles, for District 16; and Lee W. Jacobs of KBKR, Baker, Ore., who succeeds Pat McDonald for Small Stations.

Elected to second terms were Harold Essex of WWSJ, Winston Salem, N. C., for District 4; Jack Todd of KAKE, Wichita, Kan., for District 12; William C. Grove of KFBC, Cheyenne, Wyo., for District 14; and A. D. Willard, Jr., of WGAZ, Augusta, Ga., for Medium Stations (director-at-large).

Elected director-at-large for Large Stations was Paul W. Moroney of WTIC, Hartford, Conn., a veteran board member, who succeeds James D. Shouse of WLW, Cincinnati, who was ineligible following two successive terms.

Elected director-at-large representing FM stations was Michael R. Hanna of WHCU-FM, Ithaca, N. Y., who has been filling the unexpired term left vacant by the resignation of Frank U. Fletcher. Hannah now enters on a full two-year term.

New members will take office at NARTB convention March 30-April 2 in Chicago.

## Margaret Kearney Named WCAU Educ'l Director

Philadelphia, Feb. 26.

Margaret M. Kearney, co-ordinator of radio and television activities for the Philadelphia diocesan school system, has been named educational director of the WCAU radio and TV stations.

A former dramatic director of the University of Pennsylvania and the Savoy Opera Co., Miss Kearney has also produced many educational programs for Philadelphia stations. For several years she acted as special consultant for the Board of Education's summer workshop.

Detroit—Tidy House Products Co. of Shenandoah, Neb., has purchased a 15-minute transcribed program, "Edith Hansen Kitchen Club," featuring household hints, recipes, etc., over CKLW for 52 weeks.

RCA reported net profits of \$31,193,000 for 1951 in its annual year-end statement released yesterday (Tues.), which showed a dip from the peak net of \$46,250,000 recorded by the company the previous year. Earnings this year were equivalent to \$2.02 per share of common stock, as compared with \$3.10 for 1950.

Decline in the net was attributed to a levelling-off of consumer demand, following the so-called scare buying of 1950. Gross income was up for year, hitting a new high of \$588,955,000, as compared with \$586,393,000 for 1950. Company paid out \$62,389,000 in taxes during 1951, which represented more than double the net profits. Taxes amounted to \$4.49 per share of common.

NBC network, wholly owned by RCA, racked up \$137,156,000 in sales during 1951, up 48% over the preceding year. Report did not break down the earning statement of NBC's radio and TV departments, but said that video accounted for the entire increase. On NBC radio, it said, 49.2% of all shows aired during the year were sponsored, while on TV, 75.1% were sponsored.

### \$255,993,000 Assets

Brig. Gen. David Sarnoff, RCA board chairman, listed the company's total assets at the end of 1951 at \$255,993,000, as compared with \$209,950,000 in 1950. Company paid out \$3.50 dividends per share on preferred stock and \$1 per share on common during the year for a total of \$17,010,000. Of this, \$13,857,000 went to the common stockholders.

Sarnoff and RCA prez Frank M. Folsom, after expressing confidence in the future of electronics, revealed that the company's backlog of Government orders at the end of 1951 was about seven times greater than at the beginning of the year. They said that, despite the scare buying which caused "costly adjustments," RCA nonetheless "manufactured substantially as great a volume of commercial production as could be made from the basic materials allotted."

Report detailed RCA's advances in color TV both for home and theatre reception and also in the development of the ultra-high frequency transmission band. Cost of UHF experiments to date exceed \$2,500,000, the report said.

## Philly Bulletin Forum Set for Wide 25-Station Coverage on AM, Video

Philadelphia, Feb. 26.

The Philadelphia Bulletin's sixth annual Forum, March 3-4, will get the widest broadcast coverage of any event of its kind. Arrangements are being handled through the Bulletin's own stations, WCAU and WCAU-TV, local CBS affiliates.

Joseph C. Connolly, WCAU radio program director has set up a total of three hours of network radio broadcasting by the major chains, extensive coverage by 25 stations in this area, and worldwide broadcasting of speech excerpts by the Voice of America, which will put the entire proceedings on tape for later editing.

Extensive television coverage of the major speeches will be given by WCAU-TV. In a nod to the TV audience, the Forum programs were moved this year to Monday and Tuesday, in order not to interfere with the Wednesday and Friday night boxing telecasts. Another change, brought on by heavy seat requests, has moved the Forum this year from the Bellevue-Stratford ballroom to the Academy of Music.

The 1952 Forum theme, "Year of Decision," will feature discussion of many of the issues in this year's presidential election by such personalities as Sen. Estes Kefauver; Sen. Margaret Chase Smith, of Maine; Sen. James Duff, of Pennsylvania; Paul Hoffman, Assoc. Justice William O. Douglas; Walter Reuther, and Defense Mobilizer Charles Wilson.

Show biz figures will include Maurice Evans, Myrna Loy, representing the U. S. National Commission for UNESCO; Al Capp, Robert Montgomery, Pic Eddie Fisher and Bill Henry.



## Television Chatter

### New York

Folk singer Harry Belafonte guesting on ABC's Frances Langford-Don Ameche show Monday (3) . . . Benton & Bowles hosting the first annual "Captain Video" air safety awards lunch at the Hotel Blitmore today (Wed.) . . . Burroughs Prince upped to editorial supervisor on NBC's "Today," with Paul Cunningham named overseas news editor . . . Mike Greben, formerly with General Artists Corp., has joined the Milton H. Blackstone TV agency . . . Alan Anderson, legit director and one of the founders of ABC's "Celanese Theatre" project, joined World Video as veepee in charge of program development . . . Nan Marquand, production assistant for radio and TV, has joined the Weintraub agency's staff . . . Betty Garde set for a featured role on CBS' "Man Against Crime" Friday (29).

WOR-TV launches new thriller, "Terror," tonight (Wed.) at 7:30 p.m., with Harvey Marlowe producer-director . . . Authors forward to new Crime Club mystery, "Death in a Million Living Rooms," by Pat McGerr, cites help by ABC-TV's Tony Leighton and Bert Schwartz who checked video details . . . Coleen Gray guests on

"Date on Broadway" tonight (Wed.) and "It's News to Me" March 3 . . . Cliff Steward and his San Francisco Boys guest on Sam Levenson's CBS-TV stanza Sunday (2) . . . Charles A. Henderson added by NBC-TV as special assistant to Pete Salomon on the "Victory at Sea" navy vidseries. Vet character actress Lily Valenti stepped into CBS-TV's "Studio One" Monday night (25) after being called late that afternoon to replace a fumbling actress.

NBC-TV Hollywood exec Norman Blackburn in for a quickie homeoffice visit this week. He's heading for Detroit today (Wed.) with sales and operations veepee Ed Madden and account exec Bob White for huddles with DeSoto-Plymouth execs before returning to the Coast . . . Dorothy Dan-dridge, originally pacted to guest on CBS' "Toast of the Town" March 9, will appear this Sunday (2) instead . . . Rex Marshall, who narrates or delivers the commercials on several TV shows, is recuperating from a flu attack and will be absent from the shows about 10 days . . . Bob Wahl, ABC producer-director, staging "Kind Lady" at the Connecticut Play-makers theatre in Old Greenwich the next two weekends . . . Sid Caesar's wife, Florence, and their new son returning home from the

hospital this week . . . Ramsay Williams set for a feature role on NBC's "Big Story" Friday (29).

### Hollywood

Radio and Television Directors Guild voted to rescind special \$1 TV initiation fee as of March 1, restoring standard initiation fee of \$50, as result of Wage Stabilization Board's okay of upped wage rates at KNBH . . . Eddie Albert took cast of his KLAC-TV show, to Red Cross Blood Bank to pitch five hours for blood donors, with channel removing all blurbs from show . . . Richard Grey ankle KTTV after six weeks as manager of production operations . . . First Federal Savings and Loan picks up tab on Ed Lyon News, on KLAC-TV . . . KLAC-TV's Cliffe Stone, Tennessee Ernie and "Hometown Jamboree" crew, to Victorville Army Air Base for benefit show for airmen . . . Vincent Price linked to star in "Count Von Lustig," Chesterfield sponsored show airing March 6 on NBC-TV . . . Broderick Crawford in from N. Y. after TV guest shots there . . . Zsa Zsa Gabor and Yma Sumac guested on Frank Sinatra's CBS-TV show this week.

### Chicago

WNBQ program director George Heinemann named TV director of the Chi American Cancer Society fund campaign . . . William Dooley joins Academy Film Productions as sales director . . . Kroger Stores latched onto the Tuesday and Thursday stanzas of Eddie Dou-

cette's "Home Cooking" scullery strip on WNBQ . . . Cameraman Bill Roeker back at WGN-TV after completing a hitch in the Army Signal Corps . . . Indie package deal putting together a five-minute tele show featuring Xavier Cugat's sketching . . . John Bryson subbing on WENR-TV's night-ly newscast while regular gabber John Carmichael covers the major league spring training camps . . . Herald-American bankrolling Len Connor's 8:55 a.m. local news cutin on NBC's "Today" on WNBQ . . . Russ Reed's "Top O' The Weather" currently SRO on WENR-TV with the Triad Window Co. buying the Tuesday and Thursday segments. Iron Fireman bankrolls the other three days of the strip . . . Dr. W. D. Wright, University of London prof, to discuss color vision at the Society of Motion Picture and Television Engineers' conclave Friday (29) . . . Auto merchant Jim Moran has renewed his "Courtesy Hour" variety show for another cycle on WENR-TV . . . Yves Joly, French hand puppeteer, guesting on WENR-TV's "Studs' Place" tomorrow night (Thurs.) . . . Philip Morris, effective March 25, will sponsor Clifton Utley's WNBQ 5:50 newscast three times weekly . . . Herbert Bull, formerly with McCann-Erickson in N. Y., shifted to Needham, Louis & Brorby as TV art director . . . Tony Parrish handling, announcing chores . . . Eileen Ford, "Place of Chicago" via WBKB . . . Walton Rug and Furniture Co. will slot a feature film in the 11 p.m. Thursday spot on WNBQ next week.

### Walker

Continued from page 20

numerous programs which do credit to the broadcasters. Among those "designed to educate and to improve human relations," he mentioned "The Church of the Air" on CBS, "Faith in Our Time" on Mutual, "University of Chicago Round Table" on NBC, "American Town Meeting of the Air" on ABC, and "People's Platform" on CBS.

The last three discussion programs, Walker said, "provide the listener with a better understanding of the public issues that create stresses upon himself and his neighbors so that he and they may be governed by reason rather than emotions in their activities and relations."

Among other worthwhile programs, Walker cited NBC's "American Forum," "Meet the Press," "American Youth Forum" and "National Farm and Home Hour"; Columbia's "Invitation to Learning" and "You and the World"; Mutual's "Northwestern Reviewing Stand" and "College Choral Series"; ABC's "Negro College Choir"; and DuMont's "John Hopkins Science Review."

Walker also paid tribute to the University of Oklahoma program, "Family Life Radi Forum"; the religious programs broadcast by Washington, D. C., radio and TV stations; the educational TV programs carried by WHAS in Louisville; and the programs of stations operated by educational institutions.

By and large, Walker observed, the stations do "a good job" in the country and the American system of broadcasting on the whole "far surpasses" that of any other nation. However, "a lot of improvement" can be made. "Many citizens are disturbed by the large number of crime and horror stories. Many object to programs which border on the vulgar, and the overcommercialization of many broadcasts. The Commission receives a lot of mail with respect to unjust attacks and caricatures of minority racial and religious groups."

It is fitting in this World Brotherhood Week, Walker concluded, that radio and television devote their great instruments "to the task of overcoming ignorance, self-indulgence, intolerance and racial and religious prejudice."

### WWJ's Freedom Award

Detroit, Feb. 26.

For the third consecutive year, WWJ was named a recipient of a Freedoms Foundation award for its contribution to a better understanding of freedom.

The award, shared by the University of Michigan, was in recognition of the "University of Michigan Television Hour," an educational telecourse presented by the station as a public service.

Asheville, N. C.—WWNC celebrated its 25th anniversary Friday (22). The station was saluted on CBS.

## WOULD PROBE BRAZIL'S RADIO NACIONAL IN RIO

Rio De Janeiro, Feb. 13.

National deputy Tenorio Cavalcanti has asked Congress to investigate the income and disbursements of Radio Nacional, government-owned broadcasting station in Rio.

In the bill presented, Cavalcanti has the government to port:

1. The total income of Radio Nacional during the past year.
2. Amounts paid as salaries to its directors.
3. How many persons figure as directors.
4. Where did Radio Nacional get the money to build a new station, Radio Excelsior, already authorized by the government.
5. Where did Radio Nacional get the money to begin operations.
6. What is the total of the payroll and what are the 10 highest salaries paid.

Meanwhile the Assis Chateaubriand chain of newspapers which also owns 10 radio stations in Brazil, trained its heavy guns on Radio Nacional, charging that the government-owned outfit was paying "princely" salaries with public funds, damaging independent stations.

Diario da Noite, a Chateaubriand paper, said the tactics were the same as used by Argentina's President Peron to take over the nation's broadcasting stations.

## DuMont Preps 60-Minute Religious News Show

With its Bishop Fulton J. Sheen religious show having drawn critical plaudits, the DuMont web is now lining up a full-hour religious news show for Sunday evenings. As explained by web program execs, the show will cover the "week in religion" and be similar to the weekend religious sections in the daily newspapers.

Present plans are to slot the show Sundays from 6 to 7 p.m. Each of the three major denominations, Protestants, Catholics and Jews, will have 20 minutes each Sunday, with the three to rotate in each position. Top ecclesiastical groups from each sect are cooperating with DuMont in the project.

## 'Howdy's' Radio Sponsor

Chicago, Feb. 26.

International Shoe Co. has bought into the Saturday morning radio version of "Howdy Doody" on NBC. Shoe company will bankroll the first 15-minute segment of the hour long show starting March 22. During the summer, sponsor will use a 83-station NBC lineup but will add 40 more in August.

Henri, Hurst & McDonald is the agency.



## There's been a change...

Since the turn of the century great changes have taken place in America—changes in living—changes in advertising.

The metal sign in this once typical scene was then a major medium of advertising.

About this same time the purveyors of nostrums were being crowded from the pages of newspapers and magazines by legitimate advertisers. Publications grew in stature as advertising media.

Then came radio. In this mass communication media advertisers found a new way to talk to more people more often. Radio demonstrated that people sell better than paper.

Today, the impact of television—newest medium of all—has changed the living habits of millions of people and the advertising technique of thousands of businesses.

In WLW-Land, radio and television together form an unparalleled advertising combination.

To reach more people more often and more economically in WLW-Land—1/10th of America—the change is to this new combination.

WLW Television

THE NATION'S STATION AND ITS TV SERVICE



## 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of

'WHO'S WHO ON WEVD'  
Henry Greenfield, Man. Dir.  
WEVD, 117-119 West 46th St.  
New York 19

HARPO MARX  
NBC-TV

Mgt.: GUMMO MARX  
(Formerly MAX GORDON)



**STRANGE ADVENTURE**—fifty-two different fifteen-minute dram, adaptable also to twenty-six half-hour programs...mystery and suspense guaranteed to keep viewers on the edge of their seats.

**HOLLYWOOD ON THE LINE**—twenty-six quarter-hour simulated telephone interviews using the big box-office appeal of twenty-six big Hollywood stars to attract audiences for your sales messages.

**THE RANGE RIDER**—fifty-two half-hour films of the early Am frontier starring movie heroes Jack Mahoney and Dick Jones...ready and waiting to shoot the works for your product.

**VIENNA PHILHARMONIC ORCHESTRA**—thirteen concert programs of classical and semi-classical music played by the world-renowned Vienna Orchestral film in Vienna and Salzburg.

**THE GENE AUTRY SHOW**—fifty-two half-hour action dramas starring the greatest Western hero of them all...cheered by critics as "one of the hottest film packages in TV" and "wonderful news for TV fans."

# You ought to be in pictures

You ought to pack your customers in. And if you'll let us put you (and your sales message) in one of the CBS Television Film Sales pictures at the right, *you will*.

Because all of these pictures—created especially for television with top-quality programming and production—assure you of a huge audience...at a cost even your accountant will applaud.

And if you are looking for the one picture that will best reach *your* paying public, CBS Television Film Sales offers you as wide a variety as you will find anywhere.

But see for yourself. Just ask the CBS Television Film Sales representative nearest you for a private showing. Since each series is subject to prior sale in each market, we suggest you ask soon. **CBS TELEVISION FILM SALES**

Offices in New York, Chicago, Los Angeles, Memphis, San Francisco.

**WORLD'S IMMORTAL OPERAS**—seven popular operas carefully edited for half-hour programming, with internationally famous voices; many programs with commentary by Olin Downes.

**BETSY AND THE MAGIC KEY**—two-hundred-sixty quarter-hour film fables with marionettes which open the door to a world of light-hearted stories and songs and of lovable, bright-eyed people.

**HOLIDAY IN PARIS**—thirteen half-hour musical variety programs produced in Paris especially for television, with continental and Broadway musical-comedy star Dolores Gray as the leading lady.

**CASES OF EDDIE DRAKE**—thirteen half-hour mystery programs with Don Haggerty ("Command Decision," "Canadian Pacific") as tough-and-ready Eddie Drake and Patricia Morrison as his girl.

Available soon:

**FILES OF JEFFREY JONES**



## H'wood: 'Video-While-You-Wait'

Continued from page 21

coupled with equally top-bracketed remuneration.

### Building With a 'Format'

And significantly, CBS, through the architectural auspices of William L. Perella and Charles Luckman (ex-Lever Bros. prexy), has blueprinted its TV City to meet the exacting requirements of this "show-biz-while-you-wait," and more particularly for the almost stylized programming formula through which CBS hopes to stake its claim for top-dog supremacy.

The CBS formula, which represents a blending of top Hollywood-berthed personalities with "format" values, is almost in complete juxtaposition to the "let's-play-for-a-bit" ideology of full-blown productions and spectaculars encompassed in the NBC thinking. Just as years back in radio, CBS heaved to a formula which called for a more intimate type of programming, which brought in its wake a cycle of low-budgeted, high-rated shows, today the Hubbel Robinson, Jr.-Harry Ackerman TV philosophy adheres to the same pattern of shooting for qualitative situation comedies and vaxting their video personalities and shows with warmth and intimacy.

In the long pull, CBS sees the "Irmas," "Lucys," "Miss Brooks," "Luigs," "Corliss Archers," Burns & Allen and Amos 'n' Andy as the ultimate answer to established hits. And while CBS has made excursions into the "NBC technique," such as with the current Frank Sinatra hour showcase opposite

Milton Berle, even today the Robinson-Ackerman thinking is, to scrap the show in its entirety and develop Sinatra (possibly in a teamup with Jackie Gleason) within a more intimate framework. The Sinatra show, as it currently exists, may be the web's last flirting with the so-called "spectacular" approach.

While, for example, a deal is currently being set for a Cass Daley revue-type show, it is being designed as a personality show with the intimate approach. That the formula thus far has paid off with some fabulous coin is evidenced from the Blatz Beer sponsorship of Amos 'n' Andy, Cavalier cigarette's pickup of "Irma" (which in turn has cued some dickerings by the same client to latch on to the AM version, if the present commitment with Ennds can be resolved satisfactorily), Colgate's option on the upcoming "Miss Brooks," Philip Morris' claim on "Lucy," Carnation Milk's investment in Burns & Allen, etc.

### \$12,000,000 Monument

With the completion of TV City in October, this country will boast its first exclusive video temple—a structure being built not for this or next year, but designed to meet the ever-expanding programming concepts of a decade hence. In terms of its immediate value, it will not only take precedence as a \$12,000,000 monument to the "show biz of the future," but will alleviate a Coast studio situation that grows increasingly acute as

more and more shows prepare for the east-to-west hegira.

Currently, for example, CBS originations are at best a sprawling undertaking, with TV veepee Harry Ackerman on a continuous round of bicycling to the Hal Roach studios (where the Amos 'n' Andy series is being filmed), to the General Service Studios (for "Lucy") to Earl Carroll's Theatre for the Al Pearce cross-the-board originations (with Art Linkletter's "House Party" also pencilled in), or to the ex-Don Lee building (now Studio D) for "Corliss Archer," the Peter Lind Hayes-Mary Healy and "Irma" originations. Not to mention the shows emanating from the converted radio studios at CBS Building.

A similar distress signal is up at NBC where the "bicycle circuit" also prevails in trying to resolve a difficult studio situation. But NBC is somewhat less fortunate in projecting its "under one roof" plans, since some NPA production curbs have been tossed its way, and have thus far stymied the network's plan to move forward on its elaborate Burbank TV centre.

### May Cue Population Shift

That the emergence of TV City may have a bearing on L.A.'s population-industrial shift, certainly a barometer in determining TV's future sphere of influence in the scheme of Hollywood things, is evident from the fact that already assessment values on surrounding property are skyrocketing. Only a couple blocks away is the gigantic Metropolitan Life housing development, one of the largest in the world, thus pre-guaranteeing a hefty segment of TV City's studio audiences.

Initially, TV City will embrace 15 acres of land and ultimately cover 30 acres. The plant is being built around a core of four gigantic studios, with sound stages matching the best in the Hollywood film empire. Two of the new TV studios will be equipped to seat audiences of 350 persons each. "Flexibility" is the key to the whole plant operation, for the walls separating both the audience and non-audience studios can be moved, so that the size, shape and number of stages can be readily changed whenever required.

Everything is on the "production-line production basis," with arm's length access to set design facilities, carpenter shops, paint shops, set storage rooms, property rooms, etc. There's a ramp circling the entire studio area, plus tremendous freight elevators for vertical movement, to permit speedy hauling of sets and equipment. Within steps of the massive studios will be dressing rooms, rehearsal halls, even a "TV Green Room" recreation centre for writers, directors, producers, acting talent, etc. Everything is geared to an "economy of space" philosophy, not because there is a shortage of space, but because of TV's exacting assembly-line requirements of a telescoped operation.

In keeping with the "flexibility" pattern, even the TV City building walls, some of them glass, are being hinged on iron connections at each supporting point on the structural frame, so that they can be moved outward as much as 300 feet, and more buildings added. Thus TV City will expand horizontally and vertically as expediency dictates.

Not generally known is the fact that, while Pereira & Luckman contributed immeasurably toward the ultimate design, some of the basic and major planning of TV City was the combined brainchild of Dick Redmond (no longer with CBS), Frank Falknor and Adrian Murphy, including the new-type "sandwich loaf" building which comprises the initial unit. A four-story administration building will ultimately be expanded to 16 stories.

CBS prexy Frank Stanton came out last week for his first gander at TV City's progress and to give it his official blessing. With the Coast studio problem licked, Stanton's new concern is resolving the situation in the east, where he ultimately envisions a similar TV City, perhaps in Westchester county, N. Y., which he feels should invite the creation of a TV community, just as Hollywood was born of pix making.

Houston—"Your Personality Is Showing" has made its debut here on KPRC-TV as a quarter-hour feature Thursday evenings. Programs feature Walter M. Casey, sales analyst and lecturer, showing how personality can be used in business and daily contacts.

## Liberty's Suit

Continued from page 22

under contract. Mutual has sold "GOTD" to Falstaff beer for a large number of markets (except on the Coast), and will co-op the ballcasts in non-Falstaff markets.

McLendon also charged baseball with "illegal conspiracy" because of the so-called 50-mile rule. Liberty chief said this rule bars stations from beaming a major league game west of the Mississippi River and south of the Mason-Dixon line except by approval of both major league prexies. Within this area, known as "league territory," no broadcasts can be authorized to any station within 50 miles of a minor league park. The majors also agreed not to authorize ballcasts outside a 50-mile radius of its own park by any station broadcasting within a 50-mile radius of any other major or minor league game being played.

The effect of this rule has been to keep "GOTD" broadcasts out of the north-east quarter of the U. S., the so-called "club territory," where the major league teams are concentrated. Mutual, for example, feeds its "GOTD" to its B Network, in the south and west, while the northeast section of the country takes a non-baseball feed from its A Network.

Besides protecting the major teams from networked ballcast competition, the rule protects the minor league clubs from networked ballcasts of the majors. At the minor league confab last December, George N. Trautman, prez of National Assn. of Minor League Teams, who was also named a co-defendant, said the minors' gates had slumped due to broadening major league broadcasts. Later, at their convention, the majors rescinded rule 1-D and put the question of selling broadcast rights up to the discretion of the individual clubs. In response to Trautman's request, and presumably because most of the majors have farm teams among the minors, several of the big team cut down on their broadcast contracts.

LBS brief also lashed out at the fact that Mutual has exclusively on World Series ballcasts (with its six-year pact extending through 1956). Liberty also charged that ballgames can't be re-created by a broadcaster who does not use a Western Union wire report of the play-by-play from the ball park. Re-creation involves the simulating of an actual on-the-spot description by an announcer expanding the skeleton bulletins coming in over the ticker.

## PITT'S WDTV IN FLOCK OF PROGRAM SHUFFLES

Pittsburgh, Feb. 26.

Cancellation by Duquesne Brewing Co. of an hour of wrestling out of Chicago every Saturday night at 11 over WDTV, and substituting of a new vidpix series, "The Unexpected," for half that time has enabled Channel 3 to take "My Friend Irma" locally. It'll be shown every other Saturday night at 11:30.

Flock of other reshuffles in its programming has hit WDTV in the last week. "Celebrity Time," which has been alternating with Red Skelton, has been cancelled out altogether and "Philco Playhouse" will be shown on rotating Sundays, 10 to 11. This means couple of local sponsors, Northside Packing and Pennway Sales, with quarter-hour film programs on Sundays 10:30 to 11, will go on an every other Sunday basis now.

Philco had previously been on Channel 3 Wednesday nights at 9, alternating with "Celanese Theatre," and it'll be replaced every other Wednesday by the Pabst boxing bouts.

Thanks STEVE ALLEN, AL SPAN and RAY SACKHEIM for a swell 15 WEEKS!



## WLIB'S NEGRO-SLANTED SHOWS NOW SYNDICATED

Morris Novik, indie radio consultant and prexy of WLIB, N. Y., is syndicating the indie station's Negro-slanted shows, offering them to outlets in the 54 Negro markets for the cost of dubbing and distribution. Idea is to provide the stations directing some of their programs to the Negro dialers with well-produced airers and at the same time to attract more prominent guests to the WLIB programs with the lure of a national hearing.

Series involved are Charlotte Hubbard's "Washington By-Line," weekly quarter hour; "Poppy Cannon Presents," weekly show featuring the wife of Walter White, National Assn. for Advancement of Colored Peoples chief, available in 15- or 30-minute editions; and the cross-the-board Ruth Ellington James show.

All shows will be open-ended, and WLIB will not participate in the proceeds in the event any of the stanzas are sold.

## Coast Brass Club

Hollywood, Feb. 26.

Industry leaders in Hollywood have organized their own Executives Club and named John K. West, NBC division veepee, as its first president. Club meets twice a month and guest speakers will have the freedom of talking off the record.

Veepees serving with West are Willet Brown, prez of Don Lee network; Glenn Wallichs, prez of Capitol Records, and Neil Reagan, who heads up the Hollywood office for McCann-Erickson. Represented in the organization are toppers in radio, television, ad agencies and recordings.

Fort Worth—Series titled "Pot Luck" is a Thursday afternoon feature on WBAP-TV. It features Armand Jones as m.c., with William Barclay, staff organist, and Johnny Hay, comic cartoonist. In addition to requests by listeners for music, Jones answers behind-the-scenes questions concerning TV artists and programs.



**Eileen BARTON**  
BILL GOODWIN SHOW

— NBC-TV —

Corel Recording Artist  
Direct: M. C. A.

Tops in Photography  
COMPOSITES

**MURRAY KORMAN**

37 W. 57th St., New York  
Plaza 8-1807

Save on Your Income Tax  
Specialist for the Entertainment Field  
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OPEN EVENINGS

★ ★ ★ ★ ★  
**LLEM the LLAMA**

and Joe Gangler (Handler)  
Just Concluded 15 Weeks  
**STEVE ALLEN SHOW**  
CBS-TV

P.S. Catch me on STUDIO ONE (CBS)  
March 4th (I'm working straight).  
SONGS FOR SALE—MARCH 6th  
Mgt.: Milton H. Blackstone  
TV ATTRACTIONS  
565 Fifth Ave., N. Y. Eldorado 5-1540

# W.I.N.D

## BEST CHICAGO BUY

### ENTIRE YEAR 1951

### 7 DAYS A WEEK—6 A.M.-MIDNIGHT

	SHARE OF AUDIENCE	BASE "A" HR. RATE
NET A	27.6%	\$1100
NET B	15.7%	\$900
WIND	13.0%	\$250
NET C	10.2%	\$900
NET D	9.5%	\$900
IND B	8.1%	\$338
IND C	5.9%	\$300
IND D	3.0%	\$240

SOURCES: PULSE OF CHICAGO, 1951; SRDS

"The Most Homes Per Dollar Station"

400 N. MICHIGAN AVE., CHICAGO 11, ILLINOIS  
AM RADIO SALES CO., REPRESENTATIVE



# D. C. Speculates On Coy Successor

Washington, Feb. 26.

Resignation of Wayne Coy as chairman of the Federal Communications Commission has set the dopesters to speculating on his successor. It's recalled that last summer, when Commissioner Frieda Henneock had planned to leave the agency, it was expected that Robert Bartley, administrative aide to Speaker of the House Sam Rayburn (D-Tex.), would fill the vacancy. Bartley, a nephew of Rayburn, is said to have the inside track for the next commissioner-ship.

But whether the President would appoint Bartley for the chairmanship is another thing. It's likely that demands would arise for a

## Walker Sees Truman

Washington, Feb. 26.

FCC vice-chairman Paul A. Walker, who has been in charge of the Commission since chairman Wayne Coy resigned last week today (Tues.) called on President Truman. He no-commented queries on the interview.

White House call cued speculation Truman might appoint Walker as chairman, and fill the vacancy with a new commissioner, rather than bringing in an outsider as chairman over heads of those who've served on FCC.

more prominent figure to take the top job at the agency, especially with TV assuming such importance. One name frequently mentioned in this connection is Telford Taylor, chairman of the Small Defense Plants agency and former general counsel of the Commission. Taylor has become identified with TV since he presented the case for the Joint Committee on Educational Television for the set-aside of channels at FCC hearings last year. He has since written extensively on the subject.

Whoever the President names to the post isn't likely to have easy sailing for confirmation, judging by the present mood of the Senate. And with Republicans hopeful of a change in administration, it's possible that no Democrat would be confirmed at this time. By keeping the seat open, the Republicans, if successful in November, could have four members of their party on the Commission. The present membership is composed of three Republicans, three Democrats (including Coy), and one independent.

It would therefore not be surprising if a liberal Republican were named to fill the vacancy. But whether or not the present 3-3-1 balance is maintained, the next President selects the chairman.

Pending the appointment, Commissioner Paul Walker will be acting chairman of the agency. He would doubtless continue in that capacity if Coy's seat as a commissioner is not filled this year. Conceivably, he could remain as acting chairman even if another commissioner is named to fill the vacancy.

In the event of a Republican victory, it's expected that Commissioner Robert Jones would stand a good chance of becoming chairman. If Sen. Robert Taft should be elected, Jones could have the job, it's believed, if he wanted it. Both are from Ohio. Jones is a former member of the House of Representatives.

## Coy-Time-Life

Continued from page 21

that Time may get into TV via the purchase of existing stations or through both the purchase and applications for permits. Maximum number of stations would probably be sought. However, it was doubted that Time is interested in starting a network. Company was represented as not anxious to get in "deep" in TV.

Time's interest in TV has developed through its production of "March of Time" films for theatres and, more recently, for TV. Magazine publishers are interested in the medium as a market for other films it plans to produce.

Coy's Insurance  
Coy's job with Time, it devel-

## RADIO, TV FEMMES SET DET. CONCLAVE

Detroit, Feb. 26.

American Women in Radio & Television will hold its second annual convention here April 4-6, with 700 femmes in the industry expected to attend.

The Grocery Manufacturers Assn., Tea Bureau, Kellogg Cereal, Lever Bros., Shoe Guild, Ford Motors, National Greeting Card Publishers Assn., Shoe Guild and other firms and industrial groups are scheduled to play host at various AWRT events. The McCall Mike Awards, citing the 10 outstanding femmes in the industry, will be presented on April 6. Among the various sessions planned is one on sales problems and a report on the distaff audience's preferences.

Edythe Fern Melrose, of WXYZ, Detroit, is masterminding convention arrangements. AWRT prez Edythe Meserand, of WOR, N. Y., will preside at the sessions.

## Another Park East 1-Shot

Park East mag, which last month sponsored a one-shot telecast on WJZ-TV, N. Y., has bought time for another special show on the ABC-TV outlet next Tuesday (4) at 11:10-11:30 p.m.

Titled "Paging Park East," show will feature Maggi McNellis as fencee with Bartley Crum as guest. Bob Wahl is producing.

## Don't Look Now—

Continued from page 21

web considers in that category only those shows in which a regularly-scheduled series turns over its entire program to the project. NBC, he said, has also given play to cultural and educational themes in other shows, either via special events or as integrated parts of regularly-scheduled programs. Later would include the frequent use of classical ballet and concert artists on Kate Smith's shows, Howdy Doody's recently-inaugurated pitch for KID CARE, etc. These, however, do not fall under the "Lobe" classification.

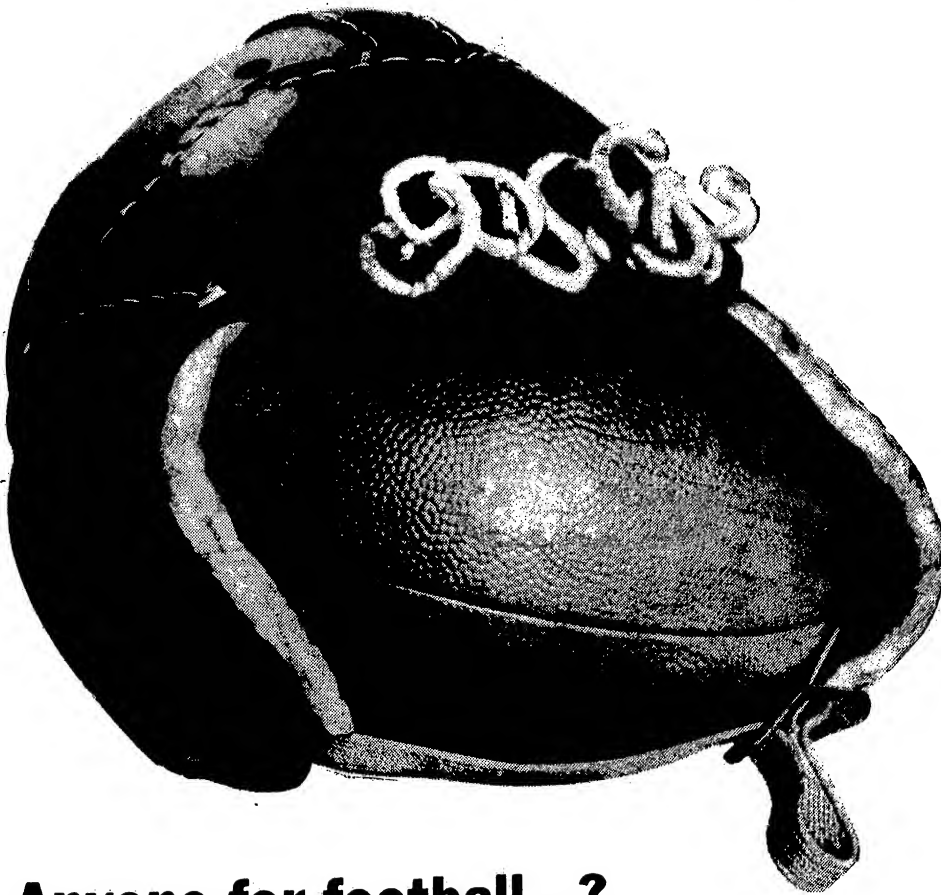
As illustrative of what "Lobe" shows are designed to be, Taylor cites Montgomery's New Year's Eve program, "Class of '67" and his "Rise Up and Walk," which dealt with polio in dramatic format. Coe has produced a factual story on Robert Vogeler and his bioplay on Louis Braille, among others. Herb Swope, Jr., staged a show on his "Lights Out" series last week about the Eye Bank. 'Albert McCleery teed a three-part "Peer Gynt" series Sunday night (24) on his "Cameo Theatre" series.

"Lobe" would also include one-shots, such as Gian-Carlo Menotti's Christmas Eve opera, "Amahl and the Night Visitors," or the Arturo Toscanini broadcasts. Web is cur-

rently working on scripts for dramatic presentation of the trial and death of Socrates, the communal experiment in the Plymouth colony, the distortion of education in the Soviet zone of Germany and others. Even such whodunits as "Martin Kane, Private Eye" and series such as "T-Men in Action" and "We, the People" are expected to have "Lobe" presentations, with okay's having already been granted by their sponsors pending NBC's coming up with a suitable script to work into their formats.

Taylor emphasized that all these shows must have sufficient entertainment values to hold an audience, or even to draw a new audience. But, he said, the audience reception accorded those done so far has proved that subjects of reality, when presented on TV, can be much more interesting than on radio. And, he added, such subjects are almost inexhaustible.

Milwaukee—WTMJ-TV, Milwaukee: Journal station, has scheduled five "Voters' Guide" public service telecasts in cooperation with the Milwaukee League of Women Voters. The programs will present candidates for important city, county and state offices. They are scheduled both before the primary election March 4 and the final spring election April 1.



## Anyone for football...?

Everyone is for football. That's why football is definitely for anyone with anything to sell... and this is definitely the time to do something about it. ☆ So get set now to make your play for faster sales, bigger audiences with **All American Game of the Week...** exclusive films of 1952 games between standout teams like these: Army, Michigan, Notre Dame, Navy, Ohio State, Illinois, California, U.S.C., Washington, Alabama, Tulane, Kentucky, Texas, S.M.U. Baylor, Indiana, Michigan State, Northwestern, Oklahoma, Nebraska, Stanford, U.C.L.A., Columbia, Yale, and others. Exclusive? Absolutely. Only Sportsvision can film these games for you. 30-minute wrap-ups of the greatest inter-collegiate football

contests for 1952... every play covered by four cameras to catch all of the color, all of the rock-and-sock action with close-up intensity. ☆ Here is the package **All American Game of the Week** will deliver to you with hot-off-the-gridiron speed... next season's eleven top football games plus the Season's Highlights in Review, and a Rose Bowl Preview. 13 solid weeks to sell solidly for you ☆ For full information on **All American Game of the Week**, including a print of a typical All American film by Sportsvision, wire or call our nearest sales office: Sunset at Van Ness, Hollywood 28, HO 9-6369. 25 Vanderbilt Avenue, New York 17, MU 6-7543, 612 Michigan Avenue, Chicago. 11, MI 2-5231.

## Consolidated Television Sales

a division of Consolidated Television Productions, Inc.



**TV Guide**  
BEST COMMERCIAL OF THE YEAR  
"most entertaining ADVERTISING ever achieved"

**TV TODAY**  
— FIRST PLACE —  
HERB SHRINER  
BEST TV COMMERCIAL

**LIFE**  
NEW COMEDY KING?

**American MAGAZINE**  
Funny Man From  
BACK HOME  
By Jerome

**parade**  
THE SUNDAY PICTURE MAGAZINE

**The AMERICAN WEEKLY**  
my home

**TIME**  
Newsweek

**CHICAGO SUNDAY TRIBUNE**  
SHRINER...that droll fellow

**Quick**

**21ST WEEK!**  
for  
**ARROW**  
SHIRTS  
ABC-TV

**MOTION PICTURE DAILY**  
ANNUAL TV POLL  
the most promising  
male star!  
HERB SHRINER

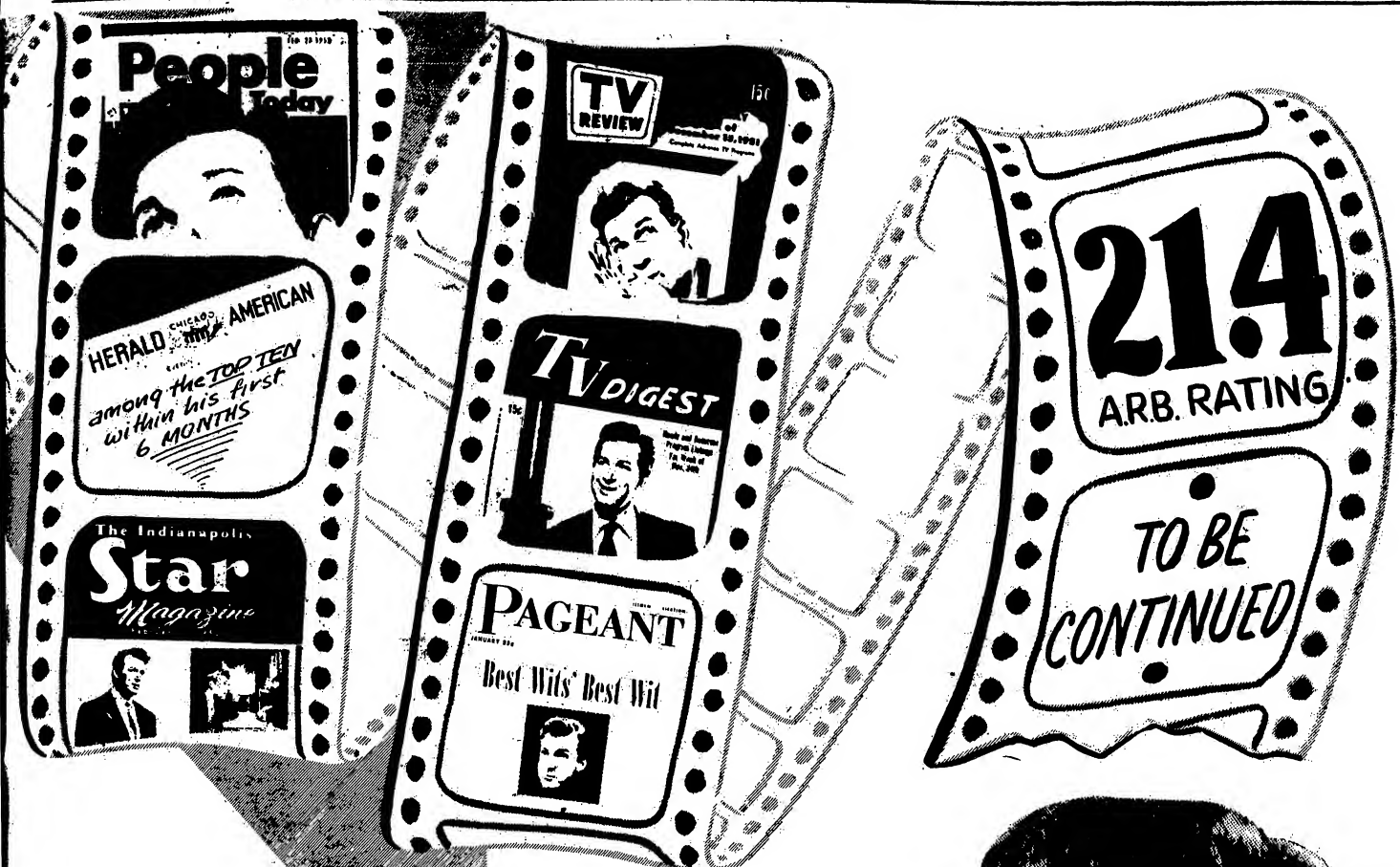
**TV FORECAST**  
— an award to  
HERB SHRINER  
Outstanding Achievements  
in Television...

# HERB SHRINER TIME

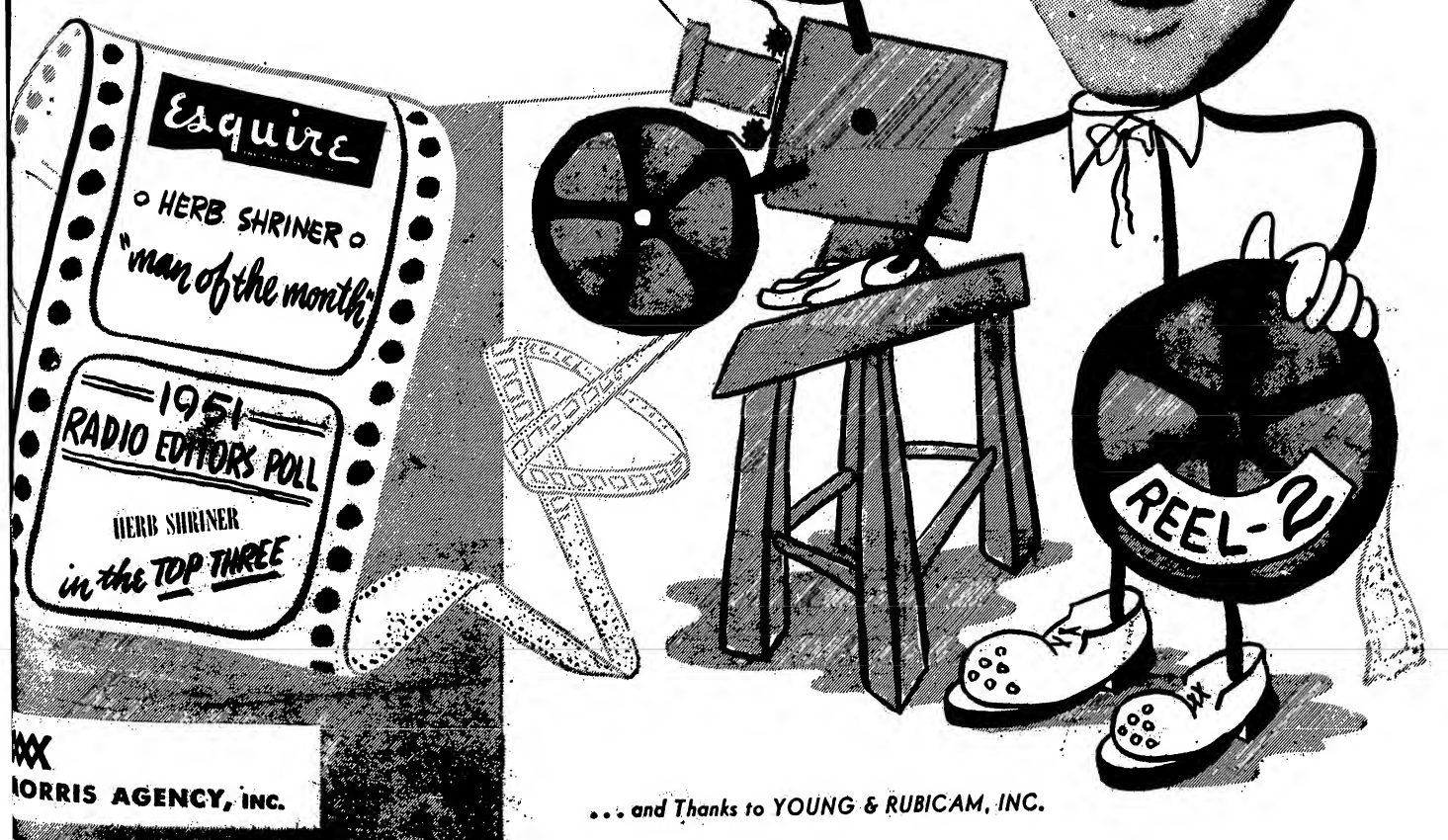
*In addition to*

PRESS RELATIONS —  
HOWARD WEISSMAN  
SCRIPT ASSOCIATE —  
ROY KAMMERMAN  
TELEPRODUCER —  
ASHMEAD SCOTT

Direction WILLIAM



polls and features - THANKS to all the newspaper folks for the many kind words -



XXX  
MORRIS AGENCY, INC.

... and Thanks to YOUNG & RUBICAM, INC.



## CIRCLING THE KILOCYCLES

**Detroit**—Bill Lane, Negro disk jockey, has moved his show, "Swinging Down the Lane," to WJR from WJBK. His pop record spinning begins Saturday at 3:30 and last an hour. Before coming to Detroit and staying a year at WJBK, he had performed over WMRF, Flint.

**Baltimore**—Conway Robinson has been appointed farm program director for stations WBAL and WBAL-TV in Baltimore. In addition to supervising agricultural broadcasts, he has his own TV program, "Town and Country," over WBAL-TV Thursdays.

**Philadelphia**—Richard A. Schlegel has been named operations manager at WCAU-TV. Schlegel, who was formerly with the State Dept. and was active in rebuilding German radio after World War II, came to WCAU-TV in 1949, and was made assistant operations manager last year. In other changes, associate directors Charles Carey, Frank Chirkinian and Frederick O'Neill were named staff directors. Bob Horn, WFIL disk jockey, has added the role of newscaster with an across-the-board (Monday through Saturday) five-minute news series at 11 p.m. "Bob Horn Bandstand" follows the newscast (11:05 to midnight). "Paul White-man TV-Teen Club," telecast over the ABC network from Philadelphia's Town Hall every Saturday night, was cited this week by the National Conference of Christians and Jews for "outstanding contributions during the past year to mutual understanding and respect among American religious, racial and national groups."

**Columbus**—"Over the Line Fence," conducted by Bob Miller, farm service and program director of WRFD, Worthington, "Ohio's rural radio station" run by the Farm Bureau, was selected the finest farm service program in the nation at the recent annual meeting of the National Farm Cooperatives in Chicago.

**Nashville**—Recent WSM-TV telethon for Middle Tennessee Heart Assn., fund drive began as public service, ended as neat bit of audience survey for station. After 7½-hour session ended, at 5 a.m. Sunday (17), station discovered that 25% of pledges telephoned came from outside Davidson county (where Nashville is located). Almost entire roster of WSM pop entertainers and Grand Ole Opry stars did stint on telethon.

**Cleveland**—Bob Whalen, WDOX tenor, also taking a TV stint on WXEL. Ralph Wallace, formerly of NBC news, is leaving to become sales manager WARC. George Condon, radio-television editor of the Plain Dealer, leaving for Coast-writing trip at end of month. Jerry Fairbanks Production has opened an office in Cleveland's

Terminal Tower with James E. LaMarr, vice president in charge. WHK has added four new sales with Marcus Agency placing the O'Pine Disinfectant on the Bill Gordon disk program; Gerst, Sylvester & Walsh buying the "Danny Landau" night disk for Meehan Motors; Tapco is sponsoring a two-hour nationally through Griswold-Eshleman, and Howard Grider signing "For Women Only" for Copperbright. A. L. Hammerschmidt has been assigned to an administrative position with NBC-TV and will be succeeded at WNBK by William A. Howard as supervisor of television technical operations.

**Columbus**—Total of \$21,842 was raised for the Damon Runyon Memorial Cancer Fund at the WLW-Television Wrestling Tournament finals held Feb. 9, at the State Fairgrounds Coliseum here.

**Pittsburgh**—Bill Sutherland has left the sales staff of WMCK to go into the service and Jay Gould has resigned his announcing berth at that station to join Packaged Programs. Gino Cofite, former head technician at the Playhouse, is now the production coordinator of Dennis Day's new teevee show from the West Coast. "Perfection Time's" all-girl orch has to replace three key musicians, violinists Margie Steen and Ruth Behringer and bassist Laurie Sarin, for four weeks while Pittsburgh Symphony is on tour. WCAE has put a week-end line in Johnny Brown's Club in East Liberty to carry music of Art Farrar's band for half an hour on Friday and Saturday nights.

**Cincinnati**—Roy Battles, WLW farm director, has been reelected secretary-treasurer of the Ohio Natural Resources commission. Hubbard Hood has been upped from account executive to local sales manager of WKRC by David Taft, managing director of Radio Cincinnati, Inc. Hood joined the station in 1940.

**Minneapolis**—KSTP-TV staging its own studio wrestling matches with admission free. Show has a brewery sponsor. Station had been unable to obtain telecast privilege for regular Minneapolis and St. Paul auditorium cards, competitor WTCN-TV landing the local shows and the KSTP fight with its technicians' union ruling it out of St. Paul public buildings. There was no newspaper notice and WTCN-TV itself didn't announce it would televise Golden Gloves finals until 6:15 p.m. on the evening the bouts were staged. This was part of deal for rights. Hal Searls, WDGy announcer, switching to WMIN, and Jim McGovern, WDGy news director, will take over former's "Let's Talk Turkey," nightly interview and disk show from loop cafe.

## Just Like Home

Fears of agency execs that their clients might buy into NBC-TV's 7 to 9 a.m. "Today" show, which would mean they'd have to be at the studio by 6 a.m., were allayed this week by the web.

NBC revealed that it has set aside for the agency men a room complete with TV set and fireplaces, and with all the comforts of home, including soft rugs, comfortable chairs and low-key lighting. Web said the room offers every inducement to sleep, but claims nobody ever does, not even during the commercials. NBC, of course, also provides the agency guys with plenty of hot coffee to help them stay awake.

## KNXT Seeks License To Stage Tyro Bouts Exclusively for Video

Hollywood, Feb. 26.

Columbia's station KNXT will televise amateur bouts, staged in its own studio; if Dave Koffman, a fight and rassing promoter, is successful in obtaining a license from the State Athletic Commission. Fights would be staged on Saturday nights and the simon-pures would be paid only expenses.

It was original intent of Wilbur Edwards, station manager, to have an audience of servicemen on leave over the weekend and gratified for the scraps but there would have to be an exception made to the Commission ruling that an admission must be charged for leather jousts.

Licensed fight clubs are fighting the move, having already been badly hurt at the wicket by bouts televised from the east. KNXT has two or three sponsors interested in the tab. KECA-TV, the ABC station, will carry the American Legion fights in Hollywood. After years of carding the knuckle dusters on Friday night, the mayhem display will be moved to Saturday night to escape the scourge of the Gillette-sponsored fights on Friday night.

## 450 PROGRAMS ENTERED AT OSU FOR APPRAISAL

Columbus, Feb. 26.

More than 450 radio and TV programs have been entered for the 16th annual appraisal of radio-TV educational programs, Dr. I. Keith Tyler, of Ohio State U., announced last week.

The exhibition has been expanded this year to include local and regional television airers, in addition to the usual network shows. The yearly exhibition, held in conjunction with the Institute for Education by Radio-Television, consists of programs aired over both U. S. and Canadian radio and television stations the past year.

The 22nd annual Institute will be held at the Deshler Wallick Hotel here April 17-20. The awards will be announced April 14.

Breakdown by program classification reveals that 68 are cultural broadcasts (art, science, literature and music), 61 deal with personal and social problems, and 59 on public issues.

Cooperative judging centres located in various cities throughout the nation will evaluate the radio entries. All TV shows will be graded by a committee here.

## WWSW Goes Whole Hog On Cagers Tournament

Pittsburgh, Feb. 26.

Indie-owned WWSW, town's leading sports station, will follow undefeated Duquesne University basketball team right through the National Invitation Tournament in New York. Joe Tucker, sports director of WWSW who has been calling them all season at home games, will go to Madison Square Garden and do the play-by-play accounts for Pittsburgh via a direct wire.

He'll have another assistant, however, since Bob Prince, who has spelled off Tucker during the Dukes' regular schedule, is in San Bernardino, Calif., covering the Pittsburgh Pirates' training camp.

**Milwaukee**—Latest monthly tele set tally in this area served by WTMJ-TV shows a total of 313,384 sets as of Feb. 1. January set sales were 7,847.

## BIG SEVEN BASKETBALL IN 1ST CAMPUS AIRING

Kansas City, Feb. 26.

A Big Seven Conference athletic event will be telecast direct from the campus for the first time by WDAF-TV, when it covers the Kansas U. vs. Kansas State College basketball classic at Lawrence March 7. Jay Barrington, station sports announcer, will do the play-by-play.

Station will use a micro relay unit for the remote, in a special deal worked out by its technicians. Previous experiments have been made to determine if signals sent direct from Lawrence, about 40 miles west of Kansas City, could be received at the transmitter here. Signals were picked up here, but the microwave relay is figured the best equipment to insure this telecast.

Interest in the game is at fever pitch in this area, as it may be the payola to the Big Seven title, with K. State now in first place and K. U. breathing down its neck from second place. The teams have met twice previously, and each has taken one contest. K. State is ranked No. 2 nationally, Kansas No. 7.

WDAF-TV officials expect the event to draw the largest video audiences on record here. Stations figure there are 190,000 receivers in its telecast area.

## KHJ-TV Pays 150G For All L.A. Baseball Games

Hollywood, Feb. 26.

Don Lee's KHJ-TV acquired video rights to the home games of both the Hollywood Stars and Los Angeles Angels. Deal involves 180 ball games of the Coast League teams and cost the network \$150,000, split equally between the two clubs.

Under the arrangement with the Wrigley ownership of the Angels, one-third of the \$75,000 payoff will be "kicked back" to the station in time sales to promote the games and Wrigley's chicle. Earl Gilmore, owner of Stars ball park, accepted half of the 75G after making a demand for 75%. A suit was filed to contest his cut but was called off.

Entire package of 180 games is being offered for \$425,000, which includes time and pickup costs. For half the games the price is \$225,000 and for one-third, \$160,000. No caller of the games has been picked yet but Sam Balter, who did some of the games last year on KLAC-TV, is the leading candidate. Mickey Heath, ex-ballplayer and recent resident from Milwaukee, will broadcast the Stars games on KFWB. Bob Kelley is KMPC caller of Angels contests.

## WBTU Makes Stand Clear In Ike Rally Coverage; Facilities Open to All

Charlotte, N. C.

Editor, VARIETY:

I have read with much interest your story captioned "Eisenhower Garden Rally Airing Cost Backers 20G; Charlotte Buys Time Too." The thought occurred to me that your statement to the effect that the management told the Eisenhower backers in Charlotte that they "would have to buy the time if they wanted the show" could possibly imply to some readers that we were anti-Eisenhower, or at least that we were taking advantage of the citizens of Charlotte.

I feel reasonably certain that most radio people who read the article will realize that our facilities are of course available to all recognized political parties, on an equal, non-partisan basis. On the other hand, since VARIETY is read by others than radio and video licensees—people who are not familiar with general practices within the industry—the story, as worded, could cause us some embarrassment. As a matter of fact, two of our largest clients here, both of them Eisenhower supporters, have already expressed surprise that, as they put it, "we are so commercial minded, we refused to take the program until the money was on the line."

## NBC Commercial Feature

You and I know, of course, that this show was an NBC-TV feature, available—as I understand it—to several stations from Washington north. Our first indication that the program was desired in this area, came from Eisenhower supporters, who inquired as to how much WBTU would charge to carry the show. Since the program was an NBC commercial feature, I informed them simply that we had no order from NBC, and that as far as price was concerned, this was something which would have to be negotiated between the Eisenhower-for-President people and NBC.

In answer to their further inquiry, I informed the local group that should NBC make the program available to us, we would accept it on the usual basis—our payment for station-time on this Eisenhower Rally to be made through the regular channels and not via the Eisenhower Committee.

WBTU has no intention of endorsing any candidate or any party. We will simply make it our business, in the public interest, to see to it that all recognized candidates and recognized parties have equal use of our facilities.

Charles H. Crutchfield,  
(WBBT V.P., Gen. Mgr.)

**Lubbock, Tex.**—The Plains Broadcasting Co., operator of KFYC, has filed application with the FCC for a TV outlet to be built here at an estimated cost of \$404,558. Outlet would operate Channel No. 5.

Profitable TV Audience  
exclusive with

# WGAL-TV

## LANCASTER, PENNA.

Only TV station in—only TV  
station seen—in this large  
rich Pennsylvania market area

Chairman, Management, Inc.

Represented by

### ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Your Top TV  
Sales opportunity

# WDEL-TV

## Wilmington, Del.

In the market which has highest  
income per family in the country

Represented by

### ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

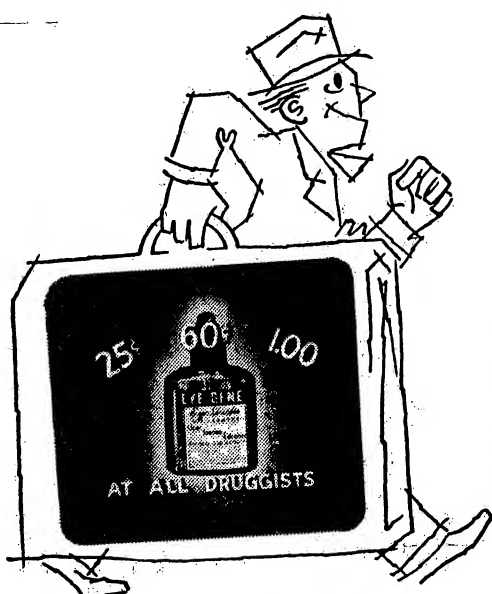
# meet *Our* best salesmen!



When the chips are down...the *real proof* of a good producer is his *satisfied customers*.

For more than thirty years...National Screen Service has been filling every selling need for motion picture producers and exhibitors...with short, punchy, advertising films...packed with "trick photography" and eye-catching ACTION! Today when Television calls for the "know-how", the "facilities" . . . and the "craftsmanship" of this film-wise organization . . . the agencies and advertisers who have been using National Screen's "showmanship-on-film" . . . have joined the others in singing our praises.

Why don't *you* join the chorus . . . by letting us estimate *your* next TV Film Commercial?



## NATIONAL SCREEN SERVICE

NEW YORK - 1600 BROADWAY, CIRCLE 6-5700  
HOLLYWOOD - 7026 SANTA MONICA BLVD., GLADSTONE 3136





# American Bar Assn. Heads Opposing Airing of Govt. Probes, Court Hearings

Chicago, Feb. 26.

The board of governors of the American Bar Assn. placed itself on record opposing the televising of Congressional investigations and courtroom proceedings. The action came at the ABA's midwinter meeting here last week, when the board recommended the adoption of a special committee report which delved into the legal aspects involved in the telecasting of such investigations as the Sen. Estes Kefauver crime committee last year.

The committee, headed by John W. Davis of New York, agreed that video and radio coverage of such events could be of value in focusing public attention on governmental affairs and national issues. But the group is opposed to the airing of judicial and semi-judicial hearings which may endanger the private rights of the witnesses.

Whether the televising or broadcasting of an unwilling witness is an unlawful violation of his rights, is a matter on which the committee said it's still undecided. However, witness' "very unwillingness to consent, might be treated in certain quarters as an unfavorable symptom," the report states.

"These unfavorable aspects become all the more true, where the television or broadcasting is concentrated only on selected witnesses or incidents not calculated or intended to represent the proceedings as a whole," according to the committee.

## 'Pops' Whiteman

Continued from page 22

the Whiteman TV show has moved into Philly's Town Hall, but the dances are still held after the show, and draw an even bigger crowd than the television program.

The free dancing and the refreshments, which Whiteman sells at a loss, are powerful draws, and have entertained approximately 600,000 Philadelphia juves in the three years. The "TV-Teen Club" idea proved a success in Philly, with Whiteman taking as many as 60 kids a week to his farm during the warm weather. The organization is just starting to branch out nationally with formation of a N. Y. chapter.

Latest gimmick sponsored by Whiteman is a "One World Talent Project." His co-sponsors in this are the American Assn. for the U.N. and the KLM Dutch Airlines. Contests are promoted in European countries to send gifted youngsters to America for an appearance on the Whiteman show.

Contestants on the local level are entered from high schools and colleges. Whiteman keeps a staff of five permanently at WFIL-TV to set up the shows. Auditions are held in Philly, at WFIL, one day

a week, and three days in New York, to handle the greater number of contestants in that area. Producer of the show is Skipper Dawes, veteran stage of WFIL projects. Art Stover is the director, with the assistance of Johnny Wright, choreographer Jay Dash and Marie Carlisle, choral director. Bernie Lowe is the musical director and orchestra leader.

## TV's Tug-of-War

Continued from page 1

Weaver, RCA's talent veepee impresario Manie Sacks, CBS prexy Frank Stanton, veepee Larry Lowman, CBS Radio president Howard Meighan, among others, variously involved in a cross-pattern of maneuvering as the talent raiding season flared wide open.

The fact that nothing drastically was altered, at least as of now, is beside the point. Whether Skelton stays with NBC or moves to CBS is still in the laps of the Procter & Gamble bankrollers; Harris remains an NBC personality; Benny has still to resolve his '52-'53 radio-TV status, with some capital gains mumbo-jumbo likely to cue a final decision. Dinah Shore remains undisturbed despite the blandishments from the CBS William S. Paley camp. What is more to the point is the fear that the major networks are reprising the perpetuation of an evil that radio's heyday, sent talent costs spiraling to stratospheric heights. The talent was in a position to dictate its own terms. Came the inevitable AM network recession, and the Bing Crosby, Bob Hope; et al., are now facing the client's firing squad.

It's the same story in TV—but in spades. The client is the one who is taking it on the chin, for already program-time costs have reached such astronomical proportions that advertisers are retreating in fear. As a last expedient and come-on, performers are getting what amounts to lifetime guarantees and commitments. The networks, obviously, must get off the hook, and are forced to peddle their shows and star performers at ridiculous scales. Milton Berle at \$100,000 time-and-talent per single hour next season, NBC's asking price, is indicative of what's in store as an offshoot of fabulous deals when present top-rated performers are inked to near-lifetime pacts.

It's felt that by expending the same energies, same imagination, same drive toward patterning the video of the future, instead of dissipating it on high finance manipulation so that some tax-belaugered performers can find a D. C. out, would make a lot more sense in an era that cries out for belief in TV's still untapped potential.

## New Troubles

Continued from page 19

ance didn't agree to commence negotiations by March 17.

An all-out battle appeared in prospect between the Alliance and the SWG, following Alliance adoption of a resolution demanding SWG present proof that it's certified to negotiate with the group before any negotiations can proceed.

SWG prexy Mary McCall, Jr., replied there can't be any question of the Guild's right to rep television writers, that this was resolved Feb. 11 in N. Y. at a meeting of the Authors League of America, when the nod was given SWG to go ahead with such negotiations. Radio Writers Guild okayed that resolution.

SWG strike call came the same day a strike call by IATSE was temporarily settled, when the Alliance agreed to a 10% hike retroactive to Feb. 18, when a 30-day period to negotiate issues of retro pay to Oct. 25, health and welfare benefits, and dismissal pay.

Labor pains of the vidix producers resulted in expulsion of Frank Wisbar, producer of "Fire-side Theatre" telepic. Alliance contended he had been seeking agreement with IATSE independently, because of the strike threat, which would have resulted in shut-down.

## Lever Converts

Continued from page 19

the syndication. Same outfit will also syndicate the show on subsequent runs, starting six months after the completion of the first-run. Lever is reserving the right to preempt the markets in which it is not now represented on eight weeks' notice to the local station. Ruthrauff & Ryan handles the Lever Bros. account on the show.

Pix, currently being lensed on the Coast, will be budgeted at upwards of \$20,000 for each half-hour stanza. This refutes previous claims that it might be less expensive to shoot the show on film than bring it in live, since the live show costs only about \$12,500. Agency spokesmen said, however, that they favor film since it will give them a chance to get out of the confines of studio and so broaden the show's scope.

Number of other network advertisers, of course, are using film but none has set up a deal similar to the Lever one on retention of subsidiary rights. Original "Fireside Theatre" series for Procter & Gamble, for example, has reverted back to Bing Crosby Enterprises, which filmed it. Schlitz is converting its "Playhouse of Stars" to film in the near future, and is expected to follow the Lever Bros. lead.

## Chi TV Sheds

Continued from page 20

yearly on production costs for his film spots.

As an "introductory offer," WNBQ has set up a five-for-one deal until April 1 for its 20-second breaks from 7 a.m. sign-on to 1 p.m. The station is selling five breaks across-the-board for \$145. According to sales manager John McPartlin, over half the available spots were grabbed off the first three days of the offer.

The on-camera spot work by the staff-gabbers has been okayed by Television Authority, with the splinters getting an extra \$7 a spot.

## AM's 'Hold That Line'

Continued from page 20

ning audiences has been closing up, they feel that the recent 10-16½% cuts that were made by the webs more than compensate for such losses in listeners as they occurred. Further, they point out, reductions in the costs of programs and production are giving the bankrollers the lowest possible cost-per-thousand figures of any medium.

Stations, too, argue that radio is being sold short and stress the bonus audiences of out-of-home dialers, etc. Privately they score the moves by some operators, such as WCPO's Mort Watters in Cincinnati, who recently pared his evening rate card to parity with daytime.

## Inside Stuff—Radio

New York City would be authorized to levy a tax or not more than 5% on the costs to the sponsor of a radio or television program originating there, under the terms of a bill introduced in the Albany Legislature by Sen. Mario M. De Optatis, Brooklyn Democrat.

It reads that notwithstanding any provision to the contrary, a city of more than 1,000,000 population "is authorized and empowered to adopt and amend local laws to impose in any such cities a tax not in excess of 5% of the gross costs to the sponsor thereof of that part of a radio or television program, any portion of which is used in an advertising medium, which originates in such cities, and which the Legislature has or would have the power and authority to impose." Effective date is "immediately." The proposal is new to Capitol Hill. Passage is not considered likely, Senator De Optatis being a member of the minority. He also is sponsoring a measure authorizing New York to collect a 5% tax on admission to sporting events.

Broadcast Advertising Bureau takes a pro-radio swipe at the dailies in a new promotional booklet, "Newspaper Advertising Readership." The tome contains data showing that high percentages of newspaper readers do not read a single word of advertisements carried in the papers. Figures are from published reports of the American Research Foundation and Daniel Starch, who make continuing studies of newspaper reading for publishers.

The AM promotion bureau has also launched a new service to help members drum up new business. Late marketing information is being released in the form of one-page fact sheets, each on a specific product. Eight sheets will be released each month. First group includes air conditioners, beer, clothes dryers, hair shampoos, mechanical refrigerators, baking mixes, toilet soap and watches.

Some local stations are drumming up business from grocers by giving sales staffs copies of an article from the National Grocers Bulletin which says "radio can be a wonderful salesman for you." The article, telling the food stores "you can no more ignore radio than you can newspapers," adds that "radio has a clean-cut advantage because it operates on the basis of the spoken word—a perfect substitute for your sales clerk who talks to Mrs. Housewife across the meat case."

In its specific advice, the grocery trade journal warns against jamming too many products into radio copy. Prices can be quoted to good effect, the trade paper observes, but the number of prices mentioned should be limited to five in a one-minute spot. It adds that women can be appealed to during the day and that the husband should be wooed at mealtimes, when his attention is on food.

Chicago's Cliff Johnson, who has parlayed the breakfast table antics of his family into a SRO daily 45-minute WGN ailer, lost no time in introducing the newest member of his clan to the radio audience. Cliff, Jr., made his radio debut a little more than 24 hours after his arrival last week. A special line was run into Mrs. Johnson's West Suburban hospital room in the obstetrics ward for a brief play-by-play account of the post-delivery activity of the infant.

The youngster's chatter was somewhat limited. Not so with the Johnson's four daughters whose ages range from five to 10. Their discussion on the show of Junior's birth displayed a knowledge of obstetrics considerably beyond the birds and bees stage.

"Newscasters actively and regularly employed in broadcasting news on radio or television" would be exempt from N. Y. jury duty under the terms of a bill introduced by Sen. William S. Huits, Jr., and Assemblyman Joseph F. Carino, Long Island, N. Y., Republicans. The measure extends the present exemption granted editors, sub-editors, reporters and copy readers. It would take effect immediately.

## Combs on Post-Midnight WJZ Show, Vice Turkus

George Hamilton Combs, commentator on WMGM, N. Y., will be inked to handle the post-midnight gab session on WJZ, N. Y. Combs, who will start the second week in March, will handle the 12 midnight to 3 a.m. show that was to have been taken over by Burton Turkus, former chief assistant district attorney for Brooklyn, who cracked the "Murder, Inc." mob. Show will originate from the Sherbrooke, Park Avenue restaurant. Turkus couldn't take the assignment due to pressure of other work.

Stanza will replace Bill Williams' talkests from Howie's Sixth Avenue eatery, which exited Sunday night (24), two weeks ahead of schedule, due to a dispute between the station and the eatery. WJZ is filling the period for a fortnight with staff disk jocks.

## World's 'Chapel' Series

"Chapel By the Side of the Road," religious starring actor Raymond Massey, will be released by World Broadcasting System to its subscribers on March 24. Show, designed for local sponsorship, includes hymnals by World Chapel Singers, with Frank Raye and Gwen Williams as soloists and organ solos by Wilson Ames and James Peterson.

"Chapel" will be 15-minute cross-the-board entry.

## Quick Change Act

Des Moines, Feb. 26.

In just 13 hours after it went off the air at 11:05 p.m., WOIT-TV, Iowa State college, Ames, was dismantled, moved two blocks and rebuilt. Moving of the equipment, valued at \$130,000 was done by 30 persons, mostly members of the engineering staff.

Equipment included four DuMont studio cameras, a G.E. film camera, a flying spot picture scanner, a kinescope film recorder and a fast, hot processor.



Now starring on NBC's  
ALL STAR REVUE  
Saturday's 8-9 p.m. EST  
Mgt.: William Morris Agency

Before You Make a Movie  
for Screen or TV, See  
**CHARLES CURRAN**  
Times Square Productions, Inc.  
145 West 45th St., New York 19  
Telephone Circle 6-4443

# They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the selling power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up \$4 billion worth of retail goods. Their effective buying income is valued at \$6,638,759,000.

A plum ripe for the picking, plus a big bonus area... and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency... 1120 kilocycles. Schedule WFIL.

**WFIL**  
560

The Philadelphia  
Inquirer Station

**\* KEEP YOUR BODY YOUNG AND SLENDER \***

**REDUCE! RELAX! GAIN!**  
**SHORT COURSE TO GLAMOUR**

**\* DAILY VISITS FOR TWO WEEKS, \$20 \***

Includes Electric Cabinet, Blanket Pack,  
Face and Body Massage, and Alcohol Rub.

**BETTY DEAN'S** Claridge Hotel  
160 West 44th St.  
Judson 6-9007 or COLUMBUS 5-1435

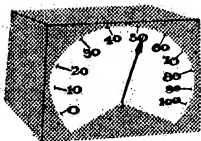
the rating services do agree  
 "today"  
 is solid TV value

4.0 5.0 5.3

**TRENDX**  
 telephone coincidental



**NIELSEN**  
 audimeter



**ARB**  
 diary



There is a large and responsive audience waiting for your sales message at the start of the shopping day on NBC Television's "TODAY." For instance, the ARB national rating figures represent:

**1,129,000** average daily viewers

**18.0** weekly cumulative rating

**\$1.94** cost-per-M per commercial minute

**MARKETS** are reached on a national scale, with 30 stations in the eastern-midwest areas already taking the show live.

**RESULTS** start the day your first commercial hits the air and is seen by the entire family, *before* the shopping day begins.

**PRICES** start as low as \$2,200 for a participating sponsor; as little as \$29,000 will buy a network TV campaign for 13 weeks!

*All this, and Garroway, too, on .*

**NBC TELEVISION**

A Service of Radio Corporation of America  
 30 Rockefeller Plaza, New York 20, New York



## AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

# VARIETY

## WEEK ENDING FEB. 23

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos.	Pos. No.	Artist	Label	Song
1	13	Johnnie Ray	Okeh	Cry
2	2	Four Aces	Decca	Tell Me Why
3	3	Les Paul-Mary Ford	Capitol	Tiger Rag
4	6	Bell Sis-H. Rene	Victor	Bermuda
5	5	Eddie Fisher	Victor	Anytime
6	16	Ray Anthony	Capitol	At Last
7	4	Johnnie Ray	Okeh	Little White Cloud Cried
8	13	Johnnie Ray	Columbia	Brokenhearted
9	8	Patricia	Mercury	Come What May
10	12	Perry Como	Victor	Tulips and Heather
11	7	Leroy Anderson	Decca	Blue Tango
12	17	Nat King Cole	Capitol	Unforgettable
13	14	Rosemary Clooney	Columbia	Be My Life's Companion
14	28	Eddy Howard	Mercury	Stolen Love
15	22	Bobby Wayne	Mercury	Wheel of Fortune
16	3	Kay Starr	Capitol	Wheel of Fortune
17	39	Tony Bennett	Columbia	Silly Dreamer
18	2	Ames Bros	Decca	Kiss to Build a Dream On
19	33	Johnnie Ray	Columbia	Please Mr. Sun
20	14	Rosemary Clooney	Columbia	Tenderly
21	39	Manleyani	London	Charmaine
22	33	Four Aces	Decca	Garden in the Rain
23	26	Hugo Winterhalter	Victor	Kiss to Build a Dream On
24	12	Jo Stafford	Columbia	Shrimp Boats
25	18	Weavers-G. Jenkins	Decca	Wimoweh
26	4	Les Baxter	Capitol	Blue Tango
27	38	Frankie Laine	Columbia	Jealousy
28	30	Ames Bros	Coral	I'll Still Love You
29	16	Arthur Godfrey	Columbia	Dance Me Loose
30	9	Patti Page	Mercury	Retreat
31	49	Helen O'Connell	Capitol	Slow Poke
32	35	Mindy Carson	Victor	Dance Me Loose
33	44	Rosemary Clooney	Columbia	Did Anyone Call
34	20	Perry Como	Victor	Please Mr. Sun
35	15	Ella Mae Morse	Capitol	Kiss to Build a Dream On
36	18	Mills Bros	Decca	Be My Life's Companion
37	40	Russ Morgan	Decca	Wishin'
38	3	Toni Arden	Columbia	Never
39	49	Four Aces	Decca	Perfidia
40	1	Ralph Marterie	Victor	Tell Me Why
41	39	Bobby Wayne	Mercury	Life Is a Beautiful Thing
42	26	Pee Wee King	Victor	Heart of a Clown
43	1	Bell Sis-H. Rene	Victor	Slow Poke
44	3	Tommy Edwards	M-G-M	Poor Whippoorwill
45	1	Fontane Sis	Victor	Please Mr. Sun
46	31	Tony Bennett	Columbia	Grand Central Station
47	1	Tony Bennett	Columbia	Since My Love Has Gone

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42	26	Pee Wee King	Victor	Heart of a Clown

# TEST CASE CUES ASCAP SHAKEUP

## See Break in N.Y.'s Disk Price War As Major Retailers Mull Discounts

A break in New York's long-pending disk price structure faced the industry this week in the wake of moves by major retail outlets to meet competition by offering substantial discounts on their wax merchandise. Situation has been brewing for some time as a result of the price-cutting operation by Sam Goody, leading N. Y. discount outlet.

Faced with dwindling clientele, several class retail outlets are mulling the possibility of an early move into the discount field. It's known that Liberty Music Shop, major N. Y. shop, is considering such a step. One Liberty exec said, "It's only a rumor at the present but anything can happen." Other leading retailers and department stores can be expected to follow any such move by Liberty.

Major diskers, meantime, are helpless in meeting the situation. For the past several years some trade execs have complained that Goody has been running the disk industry by his widespread discount activities. Attempts to block merchandise from reaching Goody have been nixed by the courts.

As a result, many of the major companies have stopped fighting Goody and joined him instead with various merchandising deals. Several companies, however, have been resisting the pressure of big billings in going along with Goody, but these outfits have not been able to come up with a satisfactory solution.

The danger for the industry in the discount practice is that many of the smaller retailers are not able to operate with such a small markup. As a result, they are cutting out the handling of long-play platters completely. This is already prevalent around the N. Y. metropolitan area and threatens to spread to the country at large. Several key retailers in such cities as Chicago and Boston have been feeling Goody's pressure, via his newspaper advertisements, and are also adopting a discount policy.

The immediate effect of discounts is a sharp rise in sales, but disk companies are afraid of wiping out their longterm bread-and-butter supports—the neighborhood retailer. The latter has been caught in the middle and all attempts by the retailers, to date to organize and stop the price-cutters have failed.

Continuation of the present situation is seen leading to a point where the major companies will have to cut back the list price of their platters while maintaining the 40% margin to retailers. It's felt that with lower list prices, Goody and other price-cutters will not be able to offer substantial discounts since their annual dollar volume would be too low for a profitable operation.

## Waring Buymg Paull-Pioneer

Paull-Pioneer, oldline publishing company owned by Max Mayer, is reportedly selling out to Fred Waring. Latter also owns Shawnee Press, which specializes in choral arrangements.

The deal was to be wrapped up early this week, with a substantial sum of money changing hands. Pioneer's catalog contains some of the industry's top copyrights, including "Sidewalks of New York" and "Banks of the Wabash." Many of the firm's tunes, however, are in the second half of their copyright term.

Pioneer has been inactive recently due to the illness of Mayer. Mayer, incidentally, also owns a piece of Music Dealers Service, N. Y. sheet music distrib.

Jimmy Hillard, Coral Records artists and repertory topper, left for the Coast last week to o.o. talent possibilities.

## CLASSIFICATIONS HIT BY SOUTHERN

### Armstrong on 1-Nite Tour of Honolulu

San Francisco, Feb. 26.

Louis Armstrong, heading an 11-man unit, took off for Honolulu yesterday (Mon.) for a one-nite tour of the islands: Joe Glaser, his manager and booker, is accompanying the troupe.

While in Honolulu, Glaser will decide whether Armstrong will play the theatre-nitery circuit in Japan. Armstrong has been dickered by Japanese promoters for a two-week swing through that country following his island dates.

## Levy Denies He's Split as Manager Of Andrews Sis

Persistent Coast reports that the Andrews Sisters and their personal manager, Lou Levy, have split up have been flatly denied by Levy. Although strained relations between the sister act and Levy have existed for the last couple of months, Levy is still operating as their personal manager and retains his 25% interest in the Eight-To-The-Bar Ranch Corp. which was set up seven years ago as the employer of the Andrews Sisters.

Rumors of the breakup began circulating last week after the Andrews Sisters signed with Music Corp. of America and hired Bo Roos as their business manager. Levy, however, arranged the MCA hookup for booking purposes. Levy, incidentally, has staged, lighted and directed all of the major European and American engagements of the sister team for the past 15 years, or since they broke into the bigtime with their 1937 "Bei Mir Bist Du Schoen" click.

Levy, who heads Leeds Music, also partners publishing firm with the Andrews Sisters via Blossom Music. Levy was divorced from Maxi Andrews, several years ago.

The publisher-members of the American Society of Composers, Authors and Publishers felt the full impact of the two-year old antitrust consent decree last week when an arbitration panel awarded Southern Music a substantial hike in its availability classification. Southern is the first firm to make use of the arbitration system set up under suggestion of the Government decree.

Southern's victory before the arbitration panel is expected to have a drastic effect upon the ASCAP classification system by letting loose an avalanche of similar attempts by other pubs. The difficulty of getting a classification raise has been one of the major beefs of the smaller ASCAP firms, which formerly had no recourse after the classifications committee passed on their case.

Southern won an almost 100% raise with a 200-point promotion over its previous 250-point status. Another subside of Peer International, the Charles K. Harris firm, lost its case before the arbitration panel. The arbitration board consisted of Jay Gorney, an ASCAP writer; Adolph Vogel, ASCAP publisher, and Thomas Belviso, National Broadcasting Co. exec as the third party. Saul Bourne, chairman of the ASCAP publisher classification system, argued against Southern. (Continued on page 40)

## Jack Robbins Playing GOP-Labor Parlay With Tunes for Ike, Steel Union

Jack Robbins is playing a politico and labor union parlay with two pops he has just tied up. One is "Eisenhower, the Man of the Hour," by Mann Hollner and Alberta Nichols, which he hopes to get endorsed as the official GOP song, when and if the General chooses to run.

The other song is "Strong Men of Steel," by Paul Cunningham and Leonard Whitcup, who authored "I Am An American," and which gets a big United Steel Workers of America sendoff at the union's convention May 15 at the Mastbaum Theatre, Philadelphia. Song is officially lined with the Steel Workers, has Philip Murray on the title page (probably the first time a likeness, other than a professional singer or musician, (Continued on page 42)

## N.Y. Legislature Gets Bill Making Disk-Pirating a Criminal Offense

### Gale Preps Spring Tour Of Top Jazz Keyboarders

With jazz names steadily racking up big grosses in concert dates, the Gale Agency is currently prepping a new package, "Piano Parade," for a 50-date tour this spring. Package tees off at the Masonic Temple, Detroit, April 12.

"Piano Parade" will star Art Tatum, Erroll Garner and the Meade Lux Lewis-Pete Johnson keyboard team. Tatum will be accompanied by Slam Stewart, bass, and Everett Barksdale, guitar. Garner will be assisted by John Simmons, bass, and Shadow Wilson, drums. Package expects to play a special college tour in the fall.

## SPA Seeks Overall Accord This Week On Auditing Snarl

Following a series of disputes over the auditing of publishers' books, the Songwriters' Protective Assn. is slated to meet with a committee of top publishers this week in an effort to reach a broad overall agreement on procedure. Move for top-echelon confabs on both sides was made to avoid the possibility of legal action by either the writer or publisher sides over a technicality.

None of the major publishing firms is opposed to SPA's right to check its books under the basic contract. Differences, however, have arisen as to SPA's choice of Ed Traubner and Dave Blau as their auditors. Some publishers, notably E. H. Morris, have refused to let Traubner examine their books because they contend he is not a disinterested party, since he is a publisher in his own right besides repping a group of Coast cleffers. SPA has insisted on Traubner as their auditor since they contend he is hep to all the intricacies of publisher operations.

Reg Connolly, British publisher, back to Britain March 5 after a two-month stay in the U. S.

The drive to wipe out the last traces of bootlegging in the disk industry gathered additional steam last week with the introduction of a bill in the New York State Legislature making such an operation a misdemeanor. Pirates have been more or less free to operate under the sole penalty of civil action.

Bill was sponsored in the Senate by Sen. John D. Bennett, chairman of the Code Committee, and by Rep. Malcolm Wilson, chairman of a similar committee in the Assembly. Bill provides that the piracy of any platter shall be treated as a misdemeanor, with the maximum penalty of \$500 fine or a year in jail.

Another key provision in the bill provides that retailers can also be liable to criminal prosecution if they sell pirated disks with knowledge of their source. Although no major diskery is planning to take any action against the retailers who have been handling the pirated merchandise, the provision is another club in the industry's hands. It's expected that most retailers will shy away from any suspect platters if the bill should pass.

Chances for the bill's passage are held to be excellent by industry observers. Introduced by two prominent Republican legislators, the bill is not expected to meet any opposition in the committee hearings since none of the bootleggers can be expected to step forward in defense of his operation.

The bill, meantime, is getting the full support of the newly-formed Record Industry Assn. of America. It's the first concrete action by the RIAA and can be expected to set the pattern for similar actions on the legislation affecting the disk industry. Since the RIAA's new exec secretary, John Griffin, was named after the bill had been placed into the hopper, Mortimer Edelstein, Capitol Records attorney, is repping the RIAA on this question.

## Platter Cos. Vie For U.S. Longhairs

Record companies are prepping a big splash in the classical field with American symph orchs. In recent weeks three major U. S. symphs were pacted by diskeries.

Columbia augmented its longhair fold with the signing of the Rochester Philharmonic last week, while Mercury nabbed the Minneapolis Symphony Orch to a longterm pact. Capitol recently stepped into the American symph wax with the pacting of the Pittsburgh Symph. The Pitt Orch is the first American symph to wax under the Cap label since the inception of diskery's classical division three years ago.

The Rochester Orch, under the direction of Erich Leinsdorf, will start pressing for Col sometime in April. Orch formerly recorded for RCA Victor. Mercury toppers are currently lining up a waxing schedule for the Minneapolis Symph which'll be conducted by Antal Dorati. The Pitt Symph etching will be under the direction of William Steinberg.

### Ballard's ASCAP Firm

Pat Ballard has been granted publisher-membership in ASCAP due to the catalog of kiddie songs he recently took over from E. H. Morris. Some 32 of the moppet tunes have been waxed by Precision Plastics, Philadelphia manufacturer, under the "Little John" label, and sold exclusively through the syndicate stores at 10c, the lowest price disk on the market.

Several of the songs have stepped out in sales, particularly "Tortoni, The Pink-Eard Pony," which has also garnered several tieups with toy and book manufacturers.

## VARIETY

## 10 Best Sellers on Coin-Machines Week of Feb. 23

1. TELL ME WHY (8) (Signet).....Four Aces.....Decca
2. CRY (9) (Mellow).....Johnnie Ray.....Okeh
3. LITTLE WHITE CLOUD (12) (Spier).....Johnnie Ray.....Okeh
4. ANYTIME (6) (Hill-R).....Eddie Fisher.....Victor
5. TIGER RAG (3) (Felt).....Les Paul-Mary Ford.....Capitol
6. WHEEL OF FORTUNE (2) (Laurel).....Kay Starr.....Capitol
7. BLUE TANGO (1) (Mills).....Leroy Anderson.....Decca
8. STOLEN LOVE (2) (Parliament).....Eddy Howard.....Mercury
9. SIN (15) (Algonquin).....Eddy Howard.....Mercury
10. COME WHAT MAY (1) (Shapiro-B).....Savannah Churchill.....Victor

### Second Group

- SLOW POKE (15) (Ridgeway).....Pee Wee King.....Victor
- SHRIMP BOATS (6) (Disney).....Jo Stafford.....Columbia
- GARDEN IN THE RAIN (Melrose).....Dolores Gray.....Decca
- CHARMAINE (Lion).....Four Aces.....Decca
- PLEASE MR. SUN (Weiss-B).....Mantovani.....London
- A WEAVER OF DREAMS (Kassner).....Johnnie Ray.....Columbia
- UNDECIDED (15) (Leeds).....Billy Eckstine.....MGM
- AT LAST (Felt).....Ames Bros-Les Brown.....Coral
- BERMUDA (Goday).....Ray Anthony.....Capitol
- DANCE ME LOOSE (3) (Erwin-H).....Bell Sis-H. Rene.....Victor
- BROKENHEARTED (DeSylva-B&H).....Arthur Godfrey.....Columbia
- JEALOUSY (11) (Harms).....Johnnie Ray.....Columbia
- BE MY LIFE'S COMPANION (Morris).....Frankie Laine.....Columbia
- A KISS TO BUILD A DREAM ON (Miller).....Rosemary Clooney.....Columbia
- .....Louis Armstrong.....Decca

[Figures in parentheses indicate number of weeks ng h s been in the Top 10.]



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Frankie Laine:** "The Gandy Dancers' Ball"—"When You're in Love" (Columbia). "Ball," written by the same team which turned out "Shrimp Boats," is another lively folk-styled number which Laine charges with his usual excitement. It's more of a talking than a vocal stint but it's handled imaginatively under the baton of Paul Weston. It should create lots of noise. "Love" is a contrasting slow ballad with a good melodic line. Could build slowly and take the play away from the more colorful reverse side.

**Jo Stafford - Frankie Laine:** "Hambone"—"Let's Have a Party" (Columbia). This vocal team-up has had moderate clicks with its previous sides, but "Hambone" should be the biggest yet. It's a clever novelty with a fresh rhythm sound attuned to the current pursuit of new sounds. It's the superlative backgrounding on this side which sells. This cut, incidentally, is a dead carbon of the original blues and rhythm etching by Red Saunders' orch for the Okeh label. On the Columbia reverse, "Party" doesn't stick out as impressive.

**Buddy Charles:** "I've Got That Feeling"—"Purple Reverie" (Mercury). Buddy Charles is the latest young vocalist with a solid potential. Charles is a distinctive stylist, in a blues vein, and knows how to belt across a number with maximum dramatic effect without hoking up the rendition. His work-over of "Feeling" is potent and should get the juke spins for its rhythm kick. "Reverie" is in a slower tempo but just as effectively handled.

**Roy Rogers:** "Egbert the Easter Egg"—"Peter Cottontail" (Victor). This "Egbert," one of the two same-titled numbers on the market, is a cute Easter season entry with good potential in the juve market. Roy Rogers projects the joggling tune and melody with suitable simplicity. The standard on the reverse also gets a pleasing rendition.

**Connie Haines:** "Ooh! What You Did"—"Where's the Little Man Goin'" (Coral). Although this version of "What You Did" is a bit late, Miss Haines' excellent deliv-

ery in front of a fine choral and instrumental arrangement should help this bouncy ballad take off. It's a solid jock and juke bet. "Little Man," a cut novelty rhythm item, also gets solid projection by Miss Haines and the Tom Mack orch with the Jud Conlon choral group.

**Xavier Cugat Orch:** "The Hillbilly Mambo Band"—"The Acapulco Polka" (Mercury). "Hillbilly Mambo" is the cleverest piece of material that Cugat has had in some time and will rate plenty of spins. Sharp handling of the country and Latin tempos in challenge style makes it a standout side. Dick Thomas and Abbe Lane handle the vocals competently. Reverse is in a more conventional polka groove, vigorously handled by the Cugat crew.

**Doris Day:** "A Guy Is a Guy"—"Who Who Who" (Columbia). "Guy" is on the same kick as "Sweet Violets" and Miss Day gives this old street tune a snappy ride. The original lyrics have been spoliored for general consumption although some of the double entendre is still evident. It's a juke natural. Reverse is a bright rhythm entry. Paul Weston orch backing up solidly.

**Four Knights:** "The Doll With the Sawdust Heart"—"The More I Go Out With Somebody Else" (Capitol). "Doll" is a barber-shop ballad with a good idea underlying the lyric. The vocal combo handle it with a smooth sentimentality for possible commercial impact. Handling of the standard on the flip is okay but nothing standout.

**Dave Brubeck Quartet:** "A Foggy Day"—"Lyons Busy" (Fantasy). Dave Brubeck, a Coast jazzman who has fronted variously sized small combos, has been turning out consistently tasteful sounds on wax. This coupling continues Brubeck's fine work. "Foggy Day" is a persuasive ensemble piece while "Lyons Busy" showcases Brubeck's excellent keyboard style. Crew comprises piano, sax, bass and drums.

**Dolores Gray:** "Frankie"—"Beware" (Decca). Legit musical songstress Dolores Gray is likely to (Continued on page 43)

## VARIETY Scoreboard

OF

### TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

for

WEEK ENDING FEB. 23

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

#### TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	1	Johnnie Ray (Okeh).....	Cry Little White Cloud Please Mr. Sun
2	2	Four Aces (Decca).....	Tell Me Why Garden in the Rain
3	3	Eddie Fisher (Victor).....	Anytime Tell Me Why
4	5	Les Paul-Mary Ford (Capitol).....	Tiger Rag
5	7	Leroy Anderson (Decca).....	Blue Tango
6		Kay Starr (Capitol).....	Wheel of Fortune
7	6	Pee Wee King (Victor).....	Slow Poke
8	4	Eddy Howard (Mercury).....	Sin Stolen Love
9		Mantovani (London).....	Charmaine
10	10	Bell Sis.-H. Rene (Victor).....	Bermuda

#### TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	1	Cry .....	Mellow
2	2	Tell Me Why .....	Signet
3	3	Little White Cloud That Cried.....	Spier
4	5	Anytime .....	Hill-R
5	4	Slow Poke .....	Ridgeway
6		Wheel of Fortune.....	Laurel
7	8	Please Mr. Sun .....	Weiss-B
8	7	Shrimp Boats.....	Disney
9	6	Sin .....	Algonquin
10		Down Yonder.....	Southern

#### James Murray to Rep Finnish ASCAP in U.S.

James F. Murray, Jr., New York attorney, has been named U. S. rep for Teosto, Finnish composers' copyright bureau, which is similar to ASCAP. His principal chore will be to restore to Finland's composers maximum copyright protection in the U. S., which became fouled up as a result of the war.

Murray served as counsel for Jan Sibelius and was successful in obtaining a proclamation by President Truman to protect the Finnish composers' copyright and renewals. Sibelius has received no regular royalties from the U. S. since before the war and Murray is now engaged in efforts to collect them.

Attorney's work on behalf of Sibelius resulted in Teosto's decision to employ him as its American counsel.

#### ASCAP Shakeup

Continued from page 39

ern's petition before the arbitration board.

While the amount of coin involved in Southern's case is not substantial, since availability represents only 30% of the ASCAP publisher kitty, the precedent-setting arbitration factor in the situation is seen sure to shake up the whole classification system. Even

some of the major publishers are considering appeals to the arbitration panel in an effort to win higher ratings. As a result, the whole structure is due for an overhauling.

It's understood, moreover, that the arbitration panel's decision will affect the definition of the term "availability." Up to now availability has been a tag to denote the importance and prestige of catalog numbers, even if they weren't performed frequently.

The arbitration panel, it's understood, based its decision in the Southern case on a performance basis. In short, the availability of a prestige song was rated according to its performance chart.

Such a pattern form for future arbitration decision is seen nullifying the meaning of the availability factor. One result of the decision may be to revive the proposal for a 100% performance payoff for publishers. At present, the publisher coin is divided into three pools, 55% for performances, 15% for seniority and 30% for availability.



**Baby Doll**

10th WEEK  
FLAMINGO HOTEL  
LAS VEGAS  
WILL OSBORNE  
ORCH  
S.A.C.



## GEORGE SHEARING QUINTET

THINE  
ALONE

MGM 11153  
R 11153

GENEVA'S  
MOVE

78 RPM  
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

1250 AVENUE NEW YORK 10

DECCA  
RECORDS

America's Fastest  
Selling Records!

**THE LADY and THE COWBOY sing...**



**DINAH  
SHORE**



**TEX  
WILLIAMS**

**SENATOR**

from

**TENNESSEE**

and

**"DOUBLE  
SHUFFLE"**

20-4561 (78 rpm) 47-4561 (45 rpm)

*New*  
the **BIG HITS** are on...

RCA

**RCA VICTOR RECORDS**



## Diskeries Wary of Legit Angeling Without Surety of Cast Stars for Wax

In a move to eliminate tangles over name-player commitments in original-cast album deals, the major diskeries are now becoming increasingly wary about putting up coin for musical shows. In virtually all cases from now on, the diskeries will demand that the producers deliver the full case on any wax set, regardless of existing disk company contracts.

Precaution is designed to avoid the confusion that occurred in the recent "original cast" album version of the "Pal Joey" revival by Capitol. Latter company made the set with the full cast minus the two leads, Vivienne Segal and Harold Lang, who had previously made "Pal Joey" album for Columbia Records. The absence of "Pal Joey" stars on the Capitol label figures to hurt the set's sales. A similar hassle developed more than a year ago when RCA Victor wrapped up a cast-album deal for "Call Me Madam" but couldn't get the musical's star, Ethel Merman, due to her Decca commitments.

With the producers required, to deliver a cast in toto, it's likely that casting of any musical show will be affected by a deal with any specific diskery. Except in the case of a few top stars whose value to a show transcends all other considerations, the producers will now have to line up a talent roster with a uniform wax allegiance.

For the legit producer, the diskery coin represents a sizable investment delivered in time to get a show off the planning boards. It's an important source of angel money when other channels are tending to dry up, and thus producers will bend every effort to insure continuing diskery interest in legit musicals.

The diskeries, on the other hand, are finding that their investment in cast-albums is too heavy to warrant not getting their full money's worth via the full original cast. The cost of making an original-cast album set, which is usually

packaged on one 12-inch long-play disk, ranges from \$20,000 to \$30,000 on the average in addition to the original straight investment in the show, which is required to get the first refusal rights.

### Jack Robbins

Continued from page 39

with the exception of national heroes like Presidents or the American flag, ever adorned a pop sheet music copy, and the back page is devoted to a capsule history of the union. Murray is prez of USW, as well of the Congress of Industrial Organizations.

"Strong Men of Steel" becomes the official marching song of the union which numbers 1,250,000 members and, according to the back page legend, aims for a 2,000,000 membership within a score of years since its founding in the mid-'30s. A 40-voice glee club will feature the number at the convention.

This probably first as a "theme song" among unions. Even the successful "Pins and Needles" musical, staged under ILGWU (International Ladies Garment Workers Union) auspices on Broadway some years ago didn't produce anything that was in that idiom.

Incidentally, Hollner and his wife, Miss Nichols, are ASCAP vets and have been working on a musical fantasy, "Cross Your Fingers," for Broadway production. Hollner gave up a radio production job with an ad agency to return more actively to writing.

### Victor Boosts Blood Bank

Philadelphia, Feb. 26. Employees of RCA Victor's Camden, N.J., plant contributed 1,346 pints of blood to the Red Cross this week, or 48.9% of their 1952 quota of 2,750 pints.

Contribution was the largest single blood collection ever made at an industrial plant in this area.

## Best British Sheet Sellers

(Week ending Feb. 16)

London, Feb. 19.

Loveliest Night Year F.D.&H.  
Always Our House... Wright  
Mistakes... Leeds  
Domino... Dash  
Because of You... Macmelodies  
Why Worry... Feldman  
Down Yonder... Williams  
Enchanted... Sterling  
Longing for You... New World  
I Love Sunshine... Chappell  
At End of Day... Disney  
Shrimp Boats... Disney

### Second 12

Love's Roundabout Cinephone  
Little White Cloud... Spier  
If You Go... Maurice  
Oodles of Noodles... Cox  
Allentown Jail... Bourne  
Rollin' Stone... Kassner  
Rosaline... BVC  
Slow Coach... Feist  
Black and White Rag F.D.&H.  
My Liberty Belle... Dash  
Unforgettable... Bourne  
Only Fools... Sun

## Sets Tawny Nielson

Continuing expansion of its pop operation, Remington Records, a low-priced long-play diskery, has appointed Tawny Nielson to the post of pop artists and repertory head.

Miss Nielson until recently headed London Records pop air department.

## Songs With Largest Radio Audience

Survey Week of Feb. 15-21

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build a Dream On—"The Strip"	Miller
Always	Berlin
Anytime	Hill & R
Baby Doll—"Belle of New York"	Feist
Be My Life's Companion	Morris
Bermuda	Goday
Bewitched—"Pal Joey"	Harms
Broken Hearted	DeSylva-B-H
Charmaine	Lion
Cry	Mellow
Dance Me Loose	Erwin-H
Grand Central Station	Harms
How Close	Life
I Could Write a Book—"Pal Joey"	Harms
I Hear a Rhapsody	Broadcast
I Talk To the Trees—"Paint Your Wagon"	Chappell
If You Go	Pickwick
I'll See You in My Dreams—"See You in Dreams"	Feist
Life Is a Beautiful Thing—"Aaron Slick"	Famous
Little White Cloud That Cried	Spier
Never Before	Paramount
Please Mr. Sun	Weiss-B
Shrimp Boats	Disney
Silly Dreamer	Witmark
Slowpoke	Ridgeway
Take Me Home	Remick
Tell Me Why	Signet
Trust in Me	Advanced
Undecided	Leeds
Until (Anema E Core)	Leeds
Whistle While You Work—"Snow White"	Bourne

### Second Group

A Weaver Of Dreams	Kassner
Domino	Pickwick
Down Yonder	LaSalle
Getting To Know You—"The King and I"	Williamson
Gloria	Life
I Wanna Love You	Finburgh
It's Raining	Mills
Marshmallow Moon—"Aaron Slick"	Famous
Mountain Laurel	Piccadilly
My Love	Life
My One and Only Love	Sheldon
Night Train To Memphis	Peer
Noodlin' Rag	BVC
Oops—"Belle of New York"	Feist
Silver and Gold	Ridgeway
Singin' in the Rain—"Singin' in the Rain"	Robbins
Tulips and Heather	Shapiro-B
Unforgettable	Bourne
Wheel Of Fortune	Laurel
Wishin'	Midway

## Top 10 Songs On TV

Any Time	Hill & R
Beware	Spier
Cry	Mellow
Grand Central Station	Remick
Little White Cloud That Cried	Spier
Oops—"Belle of New York"	Feist
Shrimp Boats	Disney
Slowpoke	Ridgeway
Tell Me Why	Signet
Trust in Me	Advanced

### FIVE TOP STANDARDS

'Liza	Harms
Lovely To Look At	Harms
Pretty Girl Is Like a Melody	Berlin
Steppin' Out With My Baby	Berlin
You Must Have Been a Beautiful Baby	Remick

† Filmusical. \* Legit musical.

## On the Upbeat

### New York

Abe Bloom exited Southern Music's contactman staff last week

Mary Mayo opens at the Arena, Holyoke, Mass., March 9... Elliot Lawrence orch booked for a four-week engagement at the Hotel Statler, N. Y., beginning June 2

Barbara Hodgkins, former assistant editor of Metronome mag, joined Virginia Wicks' publicity office... Sarah Vaughan into the Senator Hotel, Philadelphia, Friday (29) for 10 days... Gene Ammons orch opens at the Show Boat, Philadelphia, March 3 for three weeks... singer Bobby Wayne signed personal management pact with Sid Ascher and Paul Brown... Lester Young orch opens at the Club Trocadero, Columbus, Ohio, March 3

Irving Fields Trio booked into the Thunderbird Hotel, Las Vegas, for five weeks beginning April 24... Paul Gayton orch into Midtown Hotel, St. Louis, March 7

### Chicago

Bob Porter replaces Larry Burrell as WIND "Night Watchman" d. j. ... Frank York, orch leader at Sherman Hotel, cut two sides for Tower Records. He's been at the hotel 17 months... Sunday Smith inked for Towne Room, March 4... Blackhawk bistro is

bringing in tea sets on Saturdays and also eliminating minimum and cover charges for students Friday nights. Spot is also putting in disk jockey show on WGN Saturday afternoons.

Ted Lewis set for month at Beverly Hills Country Club, March 28, at Newport, Ky. ... Buddy Rich fills in at Blue Note, March 7

Griff Williams moves south to the Roosevelt Hotel, New Orleans, April 3 for three frames... Ted Weems into the Martinique, March 19, for three weeks

### Dallas

Ray Anthony is scheduled for a return engagement here at the Sky Club on March 30, if the band leader foregoes his vacation

Hal McIntyre booked for the Sky Club, March 16, and Ralph Flanagan is due back for third appearance at spot May 18... Pappy's Showland negotiating for local appearance of Xavier Cugat band April 20. Arrangements also being made for Cugat's appearance at the Fort Worth Casino April 19

Tony Pastor is due for a one-nighter at the Sky Club March 6... Jan Garber band inked for one-nighter at the Sky Club March 23

### Pittsburgh

Howdy Baum's band picked up at Bill Green's through Easter Week... Pittsburgh Symphony will lose three first-chair men to Paul Paray and the Detroit Orchestra next season: clarinetist Herbert Couf, oboist Arno Marsik

... Hershey Cohen, local trumpet player, is now with the Benny Strong outfit at the Edgewater Beach Hotel in Chicago... Alyce Brooks, singing pianist, has checked in at the Blue Moon, where she alternates with the Del Monaco foursome... Baron Elliott booked for Duquesne University Kappa Sigma Phi dance at Syria Mosque, April 16... Patti Page-Frankie Laine unit plays a one-nighter at the Gardens, April 25

Sammy Walters band hired to play for all-star Hillel Academy benefit show at Syria Mosque Sunday (2).

## A MERCURY ARTIST XAVIER CUGAT

and His Orchestra

Is Appearing in Person  
at the  
SCHROEDER HOTEL  
Milwaukee

and  
Breaking All Records

Opening Soon  
at the

Last Frontier  
LAS VEGAS

Current Hits

"AY-ROUND THE  
CORNER"

"CHIU CHIU"

Record No. 5813 and  
5813-X45

Another BIG ONE for  
**FRANKIE LAINE**  
and  
**JO STAFFORD**

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with the NORMAN LUBOFF CHÖIR

with PAUL WESTON and his ORCHESTRA

CARL FISHER at the piano

78 rpm 39672 • 45 rpm 4-39672

COLUMBIA RECORDS

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating  
Week Ending  
Feb. 23

This Last wk. wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Rochester, Neisner Bros.	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music Co.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe	TOTAL POINTS
1	1 "Slow Poke" (Ridgeway).....	1	1	3	4	2	5	1	4	7	2	1	2	99
2	2 "Cry" (Mellow).....	4	2	7	3	8	4	2	1	5	1	2	3	90
3	5 "Tell Me Why" (Signet).....	7	3	4	1	3	2	6	3	1	3	8	9	81
4	4 "Little White Cloud" (Spier).....	2	4	5	8	1	5	2	2	9	3	1	7	79
5	3 "Anytime" (Hill-R).....	3	5	1	2	7	3	3	3	4	7	1	2	72
6	10 "Please Mr. Sun" (Weiss-B).....	5	9	2	4	1	9	9	6	4	4	4	4	40
7	7 "Down Yonder" (Southern).....	8	8	8	1	7	8	7	6	7	4	1	3	36
8	6 "Shrimp Boats" (Disney).....	7	1	1	1	8	4	6	4	1	5	10	3	33
9	9 "Dance Me Loose" (Erwin-H).....	10	6	6	7	5	1	1	5	5	6	3	2	32
10	15 "Wheel of Fortune" (Laurel).....	6	1	9	9	1	1	1	8	10	1	1	1	23
11	8 "Sin" (Algonquin).....	10	1	10	6	1	7	1	10	6	7	2	1	21
12	12 "Undecided" (Leeds).....	1	1	6	1	9	5	1	1	5	1	1	1	19
13	13 "Domino" (Pickwick).....	1	1	5	10	10	1	1	1	1	1	1	1	8
14	14 "Be My Life's Companion" (Morris).....	9	1	1	1	6	1	1	1	1	1	1	1	7
15	14 "Charmaine" (Lion).....	1	1	1	1	1	1	1	1	1	1	1	1	5

## Joeks, Jukes

Continued from page 46

break through on wax with the right material. She has fine pipes, distinctive and can project on wax. It's doubtful, however, whether these sides are designed for the pop market. "Frankie" is an excellent oldie but not likely to come back now, while "Beware" is a big ballad in Latin tempo with somewhat better chances.

## Album Reviews

Jane Froman-Dick Beavers-Helen Gallagher-Patricia Northrop-Elaine Stritch: "Pal Joey" (Capitol). Capi-

tol's cast album of "Pal Joey" is minus the two musical's stars, Vivienne Segal and Harold Lang, but two solid substitutes have been found in Jane Froman and Dick Beavers for the lead parts. Miss Froman is standout with her rendition of "Bewitched" and "What Is a Man" while Dick Beavers comes across with an impressive baritone on "Do It The Hard Way," "Happy Hunting Horn" and the title song. Miss Froman and Beavers also do a neat duet on "In Our Little Den," plus working with other cast numbers on the Rodgers and Hart tunes.

## Platter Pointers

Atlantic Records has packaged a series of keyboard albums with

planist Mary Lou Williams, Barbara Ann Carroll and Billy Taylor. All flashy modern sounds by expert instrumentalists. . . On the same label, a set of tunes by Mabel Mercer does not register at all. Toni Harper and Harry James join on a good version of "Blacksmith Blues" (Columbia). . . Kenny Roberts has a fair Easter tune in "Benny, The Magic Bunny" (Coral). . . Danny Scholl has a melodramatic side in "The King" (Victor) with fair chances. . . Deep River Boys have a good tune in "Truthfully" tailored for the current market (Beacon). . . Guy Lombardo orch hits with a pleasing version of "Blue Tango" (Decca).

## Diskers Lower 'Iron Curtain' on Tune Info to Pubs to Protect Exclusives

### New Switch

Morty Krause, pianist in the cocktail lounge of the Iceland, N. Y. nitery, has been appearing there lately for one reason or another, on an irregular schedule.

The management has altered the sign outside to read from "now in the cocktail lounge" to "occasionally in the cocktail lounge."

Growing number of leaks in the trade on information about future disk releases, is spearheading a drive by several record company execs to lower an "iron curtain" around its waxing activities. In current market, exclusivity and quick breakaway has been pointed up by the diskery toppers as the key to getting a disk off to a good start. Info leaks on who's cutting what and how it's being done has been taking the edge off the company's new issues.

Execs have been steaming at artists' managers, especially, who get away with advance copies for distribution to select disk jockeys. Early plays generally force the companies to revise release schedules so that other diskeries won't beat them out. They've also noted that the pre-scheduled airings give the rival companies opportunity to copy style if the disk has an unusual gimmick.

Artist and repertoire toppers are also clamping up on info to publishers. They're not telling them whether or not one of their songs is being cut and they're especially secretive about what artists they've assigned to the songs. Diskers claim that the pubs have been using this information as a wedge for other recording commitments.

Diskery personnel as well as recording date musicians have been cautioned about sticking to the "top secret" line.

## Lombardo Tour Pulling Top Grosses on 1st Leg; \$65,000 in Nine Dates

Getting off to a fast start on his 60-date swing through the south and mid-west, Guy Lombardo is racking up solid grosses in the second week of the trek. In the initial nine dates orch already has grossed \$65,000.

In Norfolk, Va., Feb. 18, Lombardo grossed \$6,500 playing to 2,500 payees. The following night in Raleigh, N. C., band drew \$9,600 playing to 3,000. At a dance date in Darlington, S. C., Feb. 20, he pulled 1,500 for \$5,460. In Chattanooga, Tenn., on Friday night (22), he racked up \$4,625, and on the next night in Birmingham, Ala., he grossed \$5,975. In Augusta, Ga., Sunday (24), Lombardo drew 2,750 payees for a \$5,235 gross.

Lombardo plays non-commercial dates at Armed Services installations on Thursday nights while airing his "Hit Parade" radio show.

## M-G-M Buys Cavanaugh Masters for Piano Series

In a move to augment its "Keyboard King" series, M-G-M Records last week bought up masters waxed by the Page Cavanaugh Trio for release under its label.

M-G-M's piano album series now includes George Shearing, Walter Grods and Teddy Wilson.

## Martin Named Manager Of Pittsburgh Symphony

Pittsburgh, Feb. 26. William Martin, who came here from concert bureau work in Los Angeles a year ago, has been named manager of the Pittsburgh Symphony Orchestra, to replace Edward Specter, who resigned last week after 25 years' service.

Specter himself brought his successor here from the Coast. Martin will take over in the fall. Success of the Pittsburgh Symphony has been largely credited to Specter.

Just Released and Breaking Sales Records!

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SINGS THE

Legend of the  
Sun Virgin

ALBUM NO. 279

and the famous

VOICE OF THE XTABAY  
A most exciting musical experience





## Supporters Push Early Hearing On Juke Royalty Bill

Washington, Feb. 26.

With the Kefauver-Bryson juke-box royalty amendment now kicking around in the House Judiciary Committee following the recent hearings, supporters of the bill are making every effort to get it reported to the floor at the earliest possible moment.

There is some concern that the amendment, which would require juke operators to pay performance fees on disks will be held up along with other controversial bills in this Presidential election year.

Fred E. Ahlert, former prexy of the American Society of Composers, Authors and Publishers, is staying on in Washington to keep track of the bill's progress and supply Congressional members with any needed data. ASCAP, of course, is 100% for the bill, which is being opposed by the juke ops and disk companies.

Benbor Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

### HAVE YOU HEARD?



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Program Today  
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PEE WEE KING—RCA-Victor #20-4458  
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## RETAIL DISK BEST SELLERS

**VARIETY**

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
Feb. 23

This Last  
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Philadelphia—(Wanamaker)	SHOWBOAT
1	1	JOHNNIE RAY (Okeh)													
		"Cry"—6840	2	8	1	2	3	1	1	1	5	2	84		
2	2	FOUR ACES (Decca)													
		"Tell Me Why"—27880	1	2	4	6	4	2	5	53					
3	4	EDDIE FISHER (Victor)													
		"Anytime"—20-4359	10	2	6	9	2	6	5	4	3	52			
4	7	JOHNNIE RAY (Columbia)													
		"Please Mr. Sun"—39636	4	6	1	10	1	6	5	7	48				
5	3	JOHNNIE RAY (Okeh)													
		"Little White Cloud"—6840	7	10	3	2	3	2	6	44					
6	5	LEROY ANDERSON (Decca)													
		"Blue Tango"—40220	3	9	1	5	7	2	39						
7	9	PEE WEE KING (Victor)													
		"Slow Poke"—21-0489	9	5	3	9	8	8	1	34					
8A	10	LES COMFAGNONS (Columbia)													
		"Three Bells"—4105F	8	5	3	1	5	33							
8B		KAY STARR (Capitol)													
		"Wheel of Fortune"—1964	3	5	9	8	8	10	1	33					
9	6	LES PAUL-MARY FORD (Cap)													
		"Tiger Rag"—1920	5	7	5	4	4	30							
10	7	BELL SIS-H. RENE (Victor)													
		"Bermuda"—20-4422	6	9	8	3	9	20							
11	11	EDDIE FISHER (Victor)													
		"Tell Me Why"—20-4444	2	3	17										
12		MILLS BROS. (Decca)													
		"Be My Life's Companion"—27889	4	9	16										
13	13	MANTOVANI (London)													
		"Charmaine"—1020	8	8	9	7	10	9	15						
14		ELLA MAE MORSE (Capitol)													
		"Blacksmith Blues"	4	5	13										
15A		HELEN O'CONNELL (Capitol)													
		"Slow Poke"—1837	1	10											
15B		NAT (KING) COLE (Capitol)													
		"Unforgettable"—1808	6	6	10										
16		WEAVERS-G. JENKINS (Decca)													
		"Wimoweh"—27928	2	9											
17A		BOBBY WAYNE (Mercury)													
		"Wheel of Fortune"—5779	3	8											
17B		ROSEMARY CLOONEY (Col)													
		"Tenderly"—39631	3	5	8										

### FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876

Halsey Music chartered to conduct publishing business in N. Y.

### M-G-M Buys Masters

#### Cut by Krenz for Mills

M-G-M Records has bought out a flock of masters cut by Bill Krenz, pianist on the ABC "Breakfast Club" airtel originating in Chicago. Sides were originally cut by Krenz for Sidney Mills, veepee of American Recording Artists, the talent wing of Mills Music. Mills, incidentally, has renewed Krenz to a four-year pact with ARA.

Mills takes off next week for Chicago and New Orleans, where he will cut about 20 sides with various artists. Under the ARA operation, Mills supervises the recording sessions and then sells the masters to the major labels.

#### Pluggie Turns Crooner

Danny Winchell, Paramount Music contactman, exits the firm this week to launch a singing career. His assignments will be taken over by Tommy March.

Hal Cook, Capitol Records veepee, planned to the Coast last week for a series of huddles with Cap's homeoffice brass.

## Music Biz Follows Pix Cycle on New So. African Kick

With the recent multiple etchings of "Wimoweh," a South African folk tune, that country has emerged as still another spot in the global search for song material. Such South African-inspired tunes as "A-Round the Corner" and "Snow Bush" are being prepped for a big disk drive.

"Wimoweh" was waxed initially by the Weavers on the Decca label, and Columbia followed up with a Jimmy Dorsey orch workover. Platter and sheet sales are currently riding high. "A-Round the Corner" was recorded by Jo Stafford for Columbia while "Snow Bush" is getting a Doris Day treatment on the same label. Publishers, who are quick to sense a trend, are working out deals and ties for additional South African material. According to one pub, the South African kick is expected to reach the proportions of last year's Israeli song trend.

Diskers expect to cash in on their South African song-styled releases via the publicity the country is getting in three current motion pix, "African Queen," "Cry, the Beloved Country" and "The Magic Garden."

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Recorded by

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Art Mooney.....(MGM)  
Bill Darnell.....(Decca)  
Elton Britt.....(Victor)  
Sy Oliver-Trudy Richards.....(Decca)  
Harry James-Toni Harper.....(Columbia)

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# The Lost Illusion—Glamor

It's OK if it originates from a studio; then it's publicity. But anything smacking of a star personaling in a nitery, or even an eatery ("Luncheon at Sardi's")—disk jockey or just interviews—is suspect of being tantamount to a quasi-"benefit."

That, in short, is the burthen of the proposed new edict by the American Guild of Variety Artists, to k.o. or control benefits. In an endeavor to do so, the midnight deejays are threatened with sudden extermination. When Bill Williams, the WJZ (N.Y.) platter-chatterer, asked ardent unionist Phil Foster if this would apply also to midday programs originating from Sardi's, and the like, the comedian said yes. The fact that everybody in the restaurant—waiters, barkeep, hatcheck, et al.—profit because of the vicarious glamor imparted by show biz performers who appear gratis at the mikes is deemed by AGVA as another subterfuge in the "benefit racket."

All of which is commendable, in the effort (1), to perpetuate employment for actors; and (2), allegedly not to give away something which is their stock in trade.

Antagonists of the AGVA proposal, who were equally vociferous on the night of Foster's exposition, of the Guild's aims, felt that these nocturnal periods of "relaxing" in a show biz environment was a plus in their favor for several reasons. Apart from the atmosphere, the food and the fraternal spirit, when they appear at familiar haunts like Howie's (Bill Williams), Chandler's (Barry Gray), or the Copacabana lounge-bar (Kal Ross) they take the position that it's good publicity.

Agai, discounting the pros and cons on the AGVA proposal, a free ballot alone will ultimately determine, the one thing most performers overlooked—excepting Foster, who finally became aware of it—was this airing of intra-show biz laundry in the backyards of everybody's kilocycles.

Basic showmanship calls for some illusion. There is very little left of it by now. The fan mags and the Broadway columns have long since made show biz privy to the masses, who are as hep to the argot and nuances of the trade as any VARIETY reader. It is true that "everybody has his own business and show biz," but some line of demarcation becomes necessary. The glamor, spurious as it is, that redounds around a performer was completely stripped on the Foster broadcast, which continued for almost two hours, with considerable heckling from the Howie's customers to the degree that Williams peremptorily played a record just to compel decorum.

Foster later recognized that perhaps this was something for which actors should hire a hall and air their views, and not in public. It was made even more extraneous by the admission that Gray and Ross, because they featured more "controversial" and "political" discussions, did not depend as much on actors as Williams did at Howie's. So all this public-to-do over one lone deejay. And besides, he has since lost his spot and the job. Maybe Williams didn't care. Maybe the public doesn't care, either, about all this technical intra-trade playboy. But actors should care. Preservation of what little glamor there is left is an obligation they should wear with better judgment. Abel.

## How New Acts Are Born

Cleveland, Feb. 26.

Two new novelty acts enjoyed brief one-evening runs at the Friday weekly Cleveland Press Club "Mellowdrink Hour."

One act featured Harry Richman at the piano accompanying Slapsie Maxie Rosenbloom who did a takeoff on Richman. The second short-lived run saw Buddy Greco leaving the microphone to accompany Sonny Gale.

Despite socko applause, acts disbanded when stars went off to their respective contract corners.

## AGVA Plots Waltz With Terp Tutors To Hypo Hoofery

American Guild of Variety Artists is attempting to widen employment of dance acts via proposed action against terp-teachers operating out of hotels in the resort areas. Just what action is to be taken will depend on results of a conference to be held March 3 in Miami Beach between AGVA national administrative secretary Jack Irving and the dance tutors.

It's the union's contention that some arrangement will have to be made with the polka-pedagogues, inasmuch as employment of regular dance acts is immediately cut off in any installation where a dance teacher has taken up residence. AGVA also declared that wherever these tutors take up a stand, all types of dance acts are out. A comedy act, with dancing, is regarded as a conflict, according to Irving.

Unionization of the hoofery instructors may upset prevailing conditions in the field. In many cases the teachers pay a fee to the operators for the privilege of picking up pupils. It's likely that the union would demand minimum payment from the terprofessors.

## Bill in N.Y. Assembly Would Limit %, Impose Other Restrictions on Agents

By JOE COHEN

### Horne, Laine, Stafford, Stone Set for London

Hollywood, Feb. 26.

Lew Grade headed back east over the weekend after helping establish the Coast offices of Lew & Leslie Grade, Ltd., and lining up such acts as Lena Horne, Jo Stafford, Frankie Laine and Harvey Stone for London Palladium dates during the spring and summer.

Miss Stafford bows at the Palladium April 7. Miss Horne is due June 2, after playing dates in Israel and Europe, and will be followed by Stone, Laine, who's set for an Aug. 18 Palladium stint, also will do four weeks in Manchester, Glasgow, Birmingham and Liverpool.

### Par's Duncan Sis Biopic Forces Duo to Eschew 'Topsy-Eva' in Coast Act

Hollywood, Feb. 26.

Duncan Sisters, who open tonight (Tues.) at Arthur Lyons' Saddle & Sirolo spot in the San Fernando Valley, won't be reprising "Topsy & Eva" for paying customers although a packed house of guests saw their traditional turn revived Sunday. Contract with Paramount, whose biopic of their career under "Topsy & Eva" tag will star Betty Hutton and Ginger Rogers, provides they can't do Topsy in blackface till 10 days after film goes into general release.

Sisters feel impact would be lost if Topsy is sans makeup, so routine probably won't be used at all.

Dorothy Lamour will head the anniversary show March 17 at Glenn McCarthy's Shamrock Hotel, Houston.

A bill that threatens to upset the equilibrium of the N. Y. State talent agency biz has been introduced in the Assembly. Provisions of the bill, sponsored by Assemblyman Elijah L. Crump (D. Manhattan), would require date diggers to secure a N. Y. State license at an annual \$25 fee, and file a schedule of fees charged by them. Failure to comply would mean revocation of the license by the N. Y. Dept. of State which also has the power to grant the license.

Despite the innocuous wording, presumably designed to eliminate "chiseling" percenters, the Crump bill would have the net effect of reducing by at least 50% the come of virtually every talent office in the state.

The chief objection by agency men lies in the posting of fees, inasmuch as the filing of such schedules would bring to official attention the fact that the state is permitting violation of a law that's been on the statute books for some time. Law in question forbids employment agencies to charge more than 5% of the salary as a fee for (Continued on page 52)

### Joe E. Lewis Vs. Ted In Pitt Day & Date

Pittsburgh, Feb. 26.

Pittsburgh will see a battle of the Lewises week of March 17 when Joe E. Lewis comes to the Carousell downtown and Ted Lewis plays the Vogue Terrace, 1,000-seat theatre-restaurant on the outskirts. It'll be Joe E.'s first engagement in this city, and he's booked for a fortnight at Jackie Heller's club at biggest salary room has ever paid a single.

Ted Lewis' Vogue Terrace date will be a year to the day after his last engagement there. He was in for two weeks at that time, but was able to give the spot only one this season.

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# ERIC THORSEN



CLEVELAND PLAIN DEALER  
WEDNESDAY, JANUARY 9, 1952

## Eric Thorsen Charms Statler Diners

By GLENN C. PULLEN

Eric Thorsen, the Statler's new headliner, whose growing legion of fans insist upon calling him the "new crown price of Viking troubadours."

Ruggedly handsome enough to stand out in any supper club or the big woods, he brings an ingratiating, rich schmorgasbord type of baritone. His singing is fortified by a youthful natural charm that seemed to devastate the Terrace Room's dowagers and the younger feminine set.

Blond Thorsen looks sartorially splendid in blue formals when he melodiously strides around ringside tables with a portable hand microphone. His excellent song repertory covering a great deal of territory.

It is imbued with warming intimacy, from his moonlight-touched "Dancing in the Dark" to a cheerful swaggering "Top Hat" and droll "Hilda Swanson From Wisconsin" done in a Scandinavian accent.

For novelty effect, he slips in some good impressions of Bing Crosby and Nelson Eddy, as well as "Because of You," voiced smoother than many current favorites.

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VARIETY

February 13, 1952.

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Eric Thorsen's stunning singing performance . . . currently hitting the right entertainment spot with plenty of zing in this plus room. It's a show with no let-downs and it keeps the customers happy.

A Minneapolisian who has made the supper club grade, Thorsen returns in fine fettle after an absence of nearly three years. He's tall, blond and handsome, possessor of an excellent set of pipes, an ingratiating personality and superior showmanship. His big weapon is in being able to fork out highly enjoyable fare and putting the customers in a romantic mood. He has the femi tablesetters gaga.

Into such songs as "Younger than Springtime," "The Whiffenpoof Song," "Enjoy Yourself" and his pop medleys, Thorsen puts sincerity and deep feeling. His visit to the tables to pin carnations on "fortunate" females and his excursions into comedy add to the pleasantry. He also comes through with a Swedish dialect number, "Yah, Sure, Y'Betcha," right in order here. Rees.

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Thanks, not only for the audience-thrilling shows you turned in—in our duo rooms, but especially for making our Black Magic Room the most fabulous and busiest Lounge, 'til dawn, in the country.

We're looking forward — as are all the many, many fans and friends you've made here — to your return to Copa City.

Sincerely,

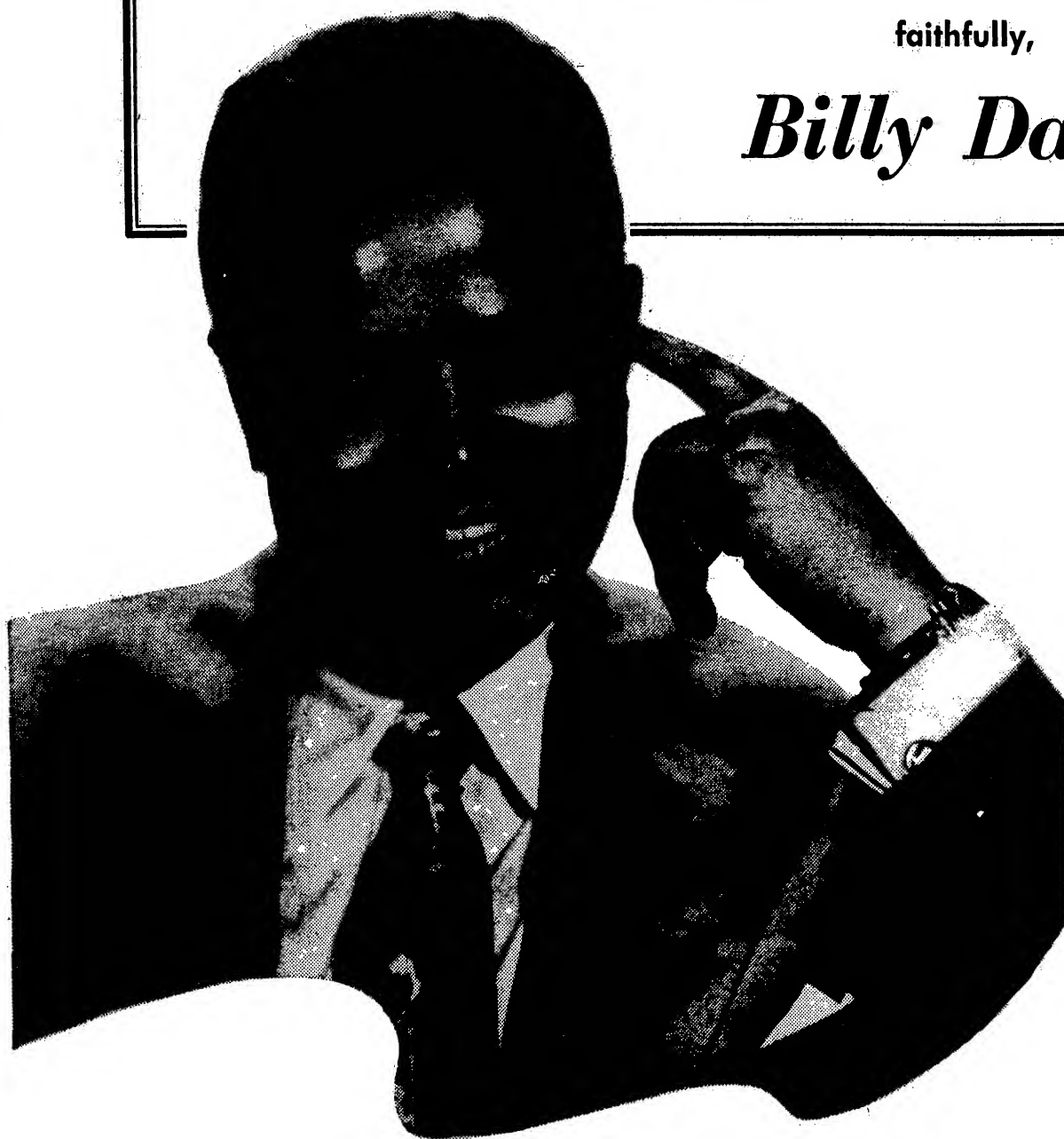
*Ned Schuyler and Murray Weinger*

**TO: Ned Schuyler and Murray Weinger**  
**FROM: Billy Daniels**

—Gee, folks—many, many thanks . . . but it's hard to believe . . . being held over for eight fabulous weeks in a record-breaking engagement at Copa City . . .

faithfully,

***Billy Daniels***



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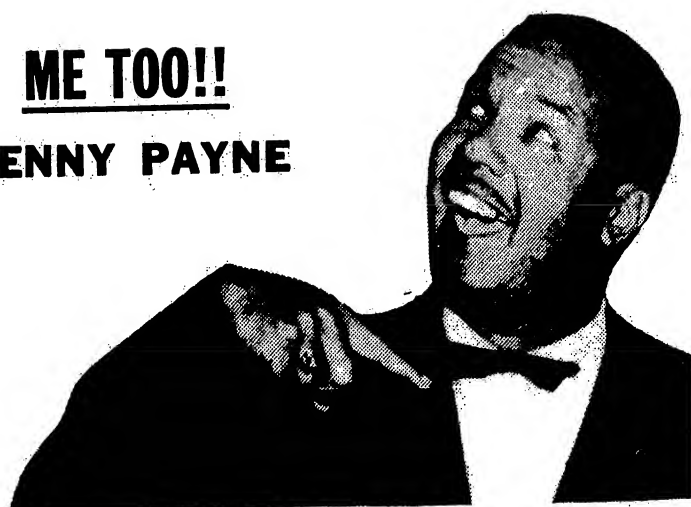


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**BENNY PAYNE**





## AGVA Points to Major Outdoor Coup In Pacting Morton (Sans Hamid) Circus

The American Guild of Variety Artists claimed a major victory in the outdoor field last week when the Bob Morton Circus signed an agreement with the union which stipulated that performers be signed with AGVA and for the circus to pay premiums of \$3.50 weekly for all those in the show.

Contract was signed by circus head Bob Morton in Memphis and pact was forwarded to Kansas City for inking by union organizer Don Barry.

The Bob Morton Circus is assertedly one of the names used by the Hamid-Morton Circus. It's AGVA's contention that the Morton and Hamid-Morton Circus are one and the same outfits and that provisions agreed to in the Morton contract will also apply to situations where the outfit is billed as the Hamid-Morton Circus.

The pacting culminated one of the fiercest battles that AGVA entered into in the al fresco field. Resolving of the hassle came after George A. Hamid, head of the agency of that name and partner with Morton in the operation of the Hamid Morton Circus, went on a South American cruise.

Union had threatened to picket the circus opening in Kansas City March 3 under the auspices of the Police Dept. AGVA had reportedly obtained the support of the Central Labor Union, which meant that

stagehands, musicians, teamsters and other American Federation of Labor craft unions would recognize that a labor problem exists. It meant that the circus would have difficulty in operating.

### Waive Bonds

The AGVA agreement waived posting of a bond by the circus, inasmuch as the union agreed that in the show's many years of operation, there was never any question that the acts would be paid off. There was no discussion of minimum scales since it was also recognized that acts hired for this show were paid above prevailing minimums.

The major fight centered around the insurance issue. Hamid had fought the union on the ground that the insurance program did not meet the requirements of the outdoor fields. There was no provision for injuries during rehearsals and setting up of rigging. Hamid had campaigned against the insurance before the convention of the International Assn. of Fairs and Expositions which, in Chicago last November, nixed the union plan in a resolution.

The pact indicates that the union will now tackle other major outfits in the outdoor spheres. The contract also removes a field of pressure against the insurance program that might have developed into major opposition on more fronts.

## Parcel's N. Y. Waldorf Bow

Denise Parcel has been signed for the Empire Room of the Hotel Waldorf-Astoria, N. Y., starting May 8 for three weeks. On the bill with her will be harpist Robert Maxwell.

It's Miss Parcel's first date in this class hospice.

## 2 N.Y. STATE BILLS ON CAFE DISCRIMINATION

Albany, Feb. 26.

A bill forbidding discrimination in service to customers by liquor licensees has been sponsored by New York State Senator Harold I. Panken (D-Man.). A companion bill was introduced in the Assembly by Ludwig Teller.

Nightclubs and bars would be affected by the bill. It reads that a person licensed to sell liquor for on-premises consumption "shall not discriminate against or refuse to serve, or to delay service to, any person on account of race, creed, color or national origin." Denial of a license would be the penalty for failure to comply. In addition, no application for renewal showing a license granted on or after Sept. 1, 1953, shall be granted unless the applicant states "under oath" that he has not at any time during the preceding year discriminated against anyone.

In an action for a violation, the owner shall be deemed to have permitted the discrimination alleged to have been committed by a servant or employee, unless he has specifically instructed employees not to discriminate.

## N.Y. Bill Would Require Liquid Capacity Marking

Albany, Feb. 26.

Every container and glass used in N. Y. State for serving at retail, for on-premises consumption, whiskey, rum, wine, beer or other alcoholic beverages, would have to be "plainly marked" as to the number of ounces or fraction thereof, of its liquid capacity.

Foregoing is embodied in a bill introduced by Assemblyman William J. Butler (Rep., Buffalo).

## Foster Loses to Bloom On Erskine Butterfield \$

Suit brought by agent Bill Foster against Walter Bloom over the management of Erskine Butterfield was dismissed last week by Justice Thomas A. Aurelio in N. Y. Supreme Court.

Foster and Bloom had been partners in the operation of a cocktail talent agency until several months ago. Partnership was formed after Bloom had been acting as Butterfield's personal manager for many years. Upon dissolution, Foster sued for an accounting of the profits in management of the pianist-singer.

Court found for Bloom, stating that "it clearly appears that the personal management by defendant of Erskine Butterfield was specifically excluded from the partnership arrangement between the parties and was so regarded and acted upon by the parties throughout all the years of the partnership relationship."

## Henie's K.C. 100G Sans Sat.; Ink Cuba

Kansas City, Feb. 26.

Sonja Henie with her "Ice Revue of 1952" set a record for blader grosses here in a six-day engagement in the arena of Municipal Auditorium. The eight performances, with a top of \$3.66, racked up \$100,000, "several thousand" better than any previous ice show take.

Iceer actually gave nine performances, but the Saturday night house was given cuff to the Shrine convention. Without this usually lucrative night, show's figure is even more standout. Show was handled locally by the John Antonello office.

Miss Henie carried on without missing a number or a performance, although she suffered two cracked ribs in a fall her first few minutes on the ice opening night. Her last previous engagement in K. C. she also took a header; that was several years ago.

While playing here arrangements were completed for the show to play Havana for four weeks, beginning late in April. Date there will be in the Teatro Blanquita, 7,500-seater. Following Kansas City, show plays Toledo, Baltimore and New York. It will close after the Havana date and return to Hollywood.

## Harris, Johnson O'seas To Gander Ice Talent

Pittsburgh, Feb. 26.

Owners of two big skating shows, John H. Harris, of "Ice Capades," and Oscar Johnson, of "Ice Follies," clipped out for Europe on Sunday (24) to scout talent at the world's championships in Paris this week. They'll be gone a week, returning to this country on Monday (3).

Harris was accompanied by his wife, Donna Atwood, star of "Ice Capades" who's temporarily out of the cast with a sprained muscle; Jerry Mayhall, musical conductor for the icer, and Rosemarie Stewart, its chorus director. The Harris party was to go to London first for a look at "Brigadoon," which will be condensed and incorporated into the 1953 edition.

The showman also had an audience scheduled yesterday (Tues.) at Clarence House in London with Prince Philip to receive the personal thanks of the Queen's husband for charity work in England of Variety Clubs International, which Harris founded here in 1928.

## Don Chema Tex. Benefit

San Antonio, Feb. 26.

A special show is skedded for Saturday night (1) at Teatro Nacional with a lineup of Spanish-speaking stage and radio stars augmented by local talent. Show will be a benefit for Don Chema, comedian, who is a patient at Texas State Tuberculosis Sanatorium, at Sanatorium, Tex.

Among those billed to appear are Pepe Arratia, Lalo Astol, La Chata Nolesca, Bella Areau and Lydia Mendoza.

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# Philly Niteries See a Liberalized Police Stance as Cafe Assn. Steps In

Philadelphia, Feb. 26. Nitery ops here were hoping to see daylight ahead after a conference between newly appointed Police Commissioner Thomas J. Gibbons and Leonard Propper, counsel for the Cafe Owners Assn. of Philadelphia.

A series of police raids in recent weeks in West Philadelphia and North Philly spots stunned the cafe industry. Police descended suddenly on cafes and if they found minors in the place, raided the club. Checking on minors is routine in all clubs, but in some spots (particularly the musical bars when a name disk act is playing) the under-21 fans sometimes slip through in the throng.

Propper explained the difficulties to Commissioner Gibbons, who told him that operators, unless they made a flagrant practice of catering to minors, would be warned in the future to clear out under-age patrons, instead of the previous practice of hauling off everybody in the paddy-wagon.

## New Jurisdiction

Another bright prospect for the cafemen is the removal from the district or divisional commanders' hands of such matters as determining the lewdness of an act. A large number of Philly's musical bars and clubs feature "dance diversions" of varying order. Pre-

viously, if the police figured an act was improper, they moved right in and locked up all parties. Commissioner Gibbons said he planned in the future to have these investigators first make out a report on the alleged obscene act, and then headquarters would follow through.

Even more important to the Philly nitery men is the matter of the Saturday midnight closing. The deadline varies in different parts of the city, depending upon the inspector or police captain in charge. The Saturday midnight clampdown on liquor sales is unshakable, being controlled by state law and all cafes come under the direct supervision of the State Liquor Control Board. The question of continuing the entertainment after the midnight hour is purely a matter of local option—in this case, police discretion. Easing of the entertainment deadline, which Commissioner Gibbons is said to consider favorably, would be a big boon to the bistros, permitting them to give two and possibly three full shows on the week's biggest night.

**Dance of the Month Club, Inc.**, chartered to conduct an amusement enterprise in New York. Capital stock is 100 shares, no par value. Fred M. Samotin, New York, was filing attorney.

# Injuries Knife Philly's Latin Casino Toppers

Philadelphia, Feb. 26.

Injuries have forced cancellation of the Latin Casino headliner for two straight weeks. The Ames Bros. were forced to exit their booking for Thursday (28) when one of the boys in the quartet suffered a broken leg. Mindy Carson substituted.

Last week, the auto accident suffered by the DeCastro Sisters while driving north from Florida, prevented them from opening at the Latin (21). Owner and booker Dallas Gerson brought in Jen Nelson, vocalist.

# M&L Crack Mpls. Mark in \$12,800 Teeoff; 70G Seen

Minneapolis, Feb. 26.

The wildest and most exciting demonstration ever attendant upon any local theatrical event greeted Martin & Lewis at Friday (22) opening of seven-day stand at 4,000-seat Radio City Theatre.

With schools closed because of Washington's Birthday, youngsters by the thousands swamped the showhouse for the first of the day's six shows, despite the low temperature and the fact that adult prices of 85c up to 1 p. m. prevailed for the children and teenagers.

When the ropes were let down and the surging, screaming mob made a mad rush to get front seats, kids were knocked down and trampled on, but no serious injuries resulted. A squad of police helped the ushers maintain order.

Beginning of the show was the signal for the noisiest demonstration ever heard in a theatre here, and when Martin & Lewis came on the screams, shouting, whistling and applause exploded deafeningly, causing Lewis to hold his fingers to his ears.

Opening day's gross hit \$12,800, the largest by far for any vaudeville show in all Minneapolis annals. Five attendants, instead of the usual one, were kept busy at the candy and popcorn counter. Pair did six performances Saturday and Sunday as well as Friday and five shows daily are scheduled for the rest of the week.

Comedians share 50% of the gross from the first dollar and provide the show. It looks now as if gross may soar to \$70,000.

The duo arrived here carrying golf clubs. They had never been in Minneapolis before and didn't know anything about the climate. Temperature was below zero as they alighted from the train. "Well, anyway," remarked Lewis, "we might go out and hit a few snowballs."

# Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 26.

Birthday salutations are in order for Jean Ellis (Interstate circuit), Joe (UA) Phillips and Bob (WB) Pasquale.

Edwin Rowland, ex-Broadway production manager, drew a good medical clinic but will have to do another three months in the observation department as a safeguard possible setback.

Glenn Phillips (Phelps & Phillips) definitely beat the rap here. He rolled up his dancing mat and left for Boston for a short vacation before resuming work.

As per his yearly custom, Jerry Vogel song publisher and prez of the Jerry Vogel Foundation, Inc., saw to it that every patient of this institution received a nice allowance of candy.

S. Coleman Houff, technician of Pitt-Roth theatre circuit, Fredricksburg, Va., in and out of general hospital after overcoming the effects of a serious operation.

Ann Ducey shot in from N. Y. for a bedside chat with Grace Davidson (ABC) whose progress is a special item.

Kenneth Derby, formerly of Paramount pix distrib department and recently co-owner and manager of the Security Theatres, in from Los Angeles for the observation period, his second venture at the cure.

Write to those who are ill.

# Danny Walden Heads AGVA's Grievance Unit

Danny Walden, of the Radio City Music Hall, N. Y., Glee Club cast, has been named chairman of the American Guild of Variety Artists Grievance Committee. Group has no voting power, but will act as advisors to the executive committee in the matter of taking up various peeves.

Committee comprises 14 members.

# Come On-Across With 6 1/2 G, Say Cleve. Promoters To Clooney in Breach Tiff

Cleveland, Feb. 26.

Rosemary Clooney sang "Come On-a" at the wrong house, said the backers of Cleveland Concert Attractions, Inc., suing her last week for damages of \$6,500 in a breach of contract to-do.

Singer refused to live up to an agreement to give two performances at Public Music Hall Sunday (24), following her one-week engagement at Hotel Hollenden's Vogue Room, according to Ray and Jack Essick, who filed suit.

Two Essick brothers, who operate nabe film houses in a large chain owned by their father, Perc Essick, claim they completed a Music Corp. of America deal almost a month ago for Miss Clooney's services in two pop concerts here. They said they went ahead and leased the 3,000-seat Public Music Hall and inked a band as well as several other acts for the shows.

Although songstress allegedly refused to fill the commitment, plaintiffs assert she accepted a Vogue Room contract made at a later date and also appeared in a Saturday (23) matinee pop concert for teenagers, sponsored by the Hotel Hollenden's nitery. Miss Clooney's business managers and booking agency were also named in suit.

# Clooney a Double Lure In Cleve.; Milk for Teens

Cleveland, Feb. 26.

Rosemary Clooney drew boff biz at the Hotel Hollenden's Vogue Room last week at \$2 and \$2.50 covers. Demand of the younger set for the singer cued the hotel management to switch their special Saturday matinee, "Youth Canteen," show from the small Vogue Room to the large ballroom. The teenage concert drew 650 payees at \$1 per head.

These teenage concerts are proving to be sock public relations pitch for the hotel and are probably the first time they've been tried by a major hostelry. Kids are served cokes and sandwiches at modest prices from the hotel's special milk bar.

# 3 Hull, Que., Spots Go Back to Former Owner

Ottawa, Feb. 26.

Standishall Hotel, Chez Henri Hotel and Chaudiere Golf Club, all across the river from the capital, in Hull, Que., have been sold back to previous owner J. P. Maloney, Hull hotelman, by Charles Coulombe of Montreal. Latter had purchased the trio from Maloney in 1949.

Standishall, one of the district's top niteries, was partly destroyed by fire last summer in which a Louis Armstrong musician lost his life. Guy Mitchell heads the bill in the hotel's Circle Room, which was not damaged in the blaze. Maloney says the hotel will be rebuilt and renovated, work to begin this spring.

Chaudiere will return to private club status after three seasons as nitery under Coulombe. Chez Henri continues as food-and-drink spot.

# N.Y. Latin Quarter's \$573 Insurance Coin to AGVA Avoids Possible Closing

Latin Quarter, N. Y., staved off its possible closing by the American Guild of Variety Artists with payment of \$573.12, understood to be the amount covering insurance costs from September to January. Union had charged that LQ operator Lou Walters, after signing an agreement which called for payment of insurance premiums on the cast, had failed to do so. Spot was given a Sunday (24) deadline. Insurance check came in shortly before that and accounting is now being made to determine amount fully owed as premiums.

# THIRD PITT BISTRO JOINS ACT PARADE

Pittsburgh, Feb. 26.

Another Pitt area nitery is opening up for acts, on top of two others, Bill Green's and Ankara, which have restored shows for the winter season after first deciding to go it until spring with music alone. Latest is the Twin Coaches, located on Route 51 at nearby Belle Vernon, about midway between here and Uniontown.

Twin Coaches, being booked by local agent Joe Hiller, is going in for some names. Rudy Vallee opened there last night (Mon.) for week along with dance team of Blair & Dean. Ames Brothers had been booked to follow, but had to cancel out because of the illness of one of them, so Bobby Breen comes in instead.



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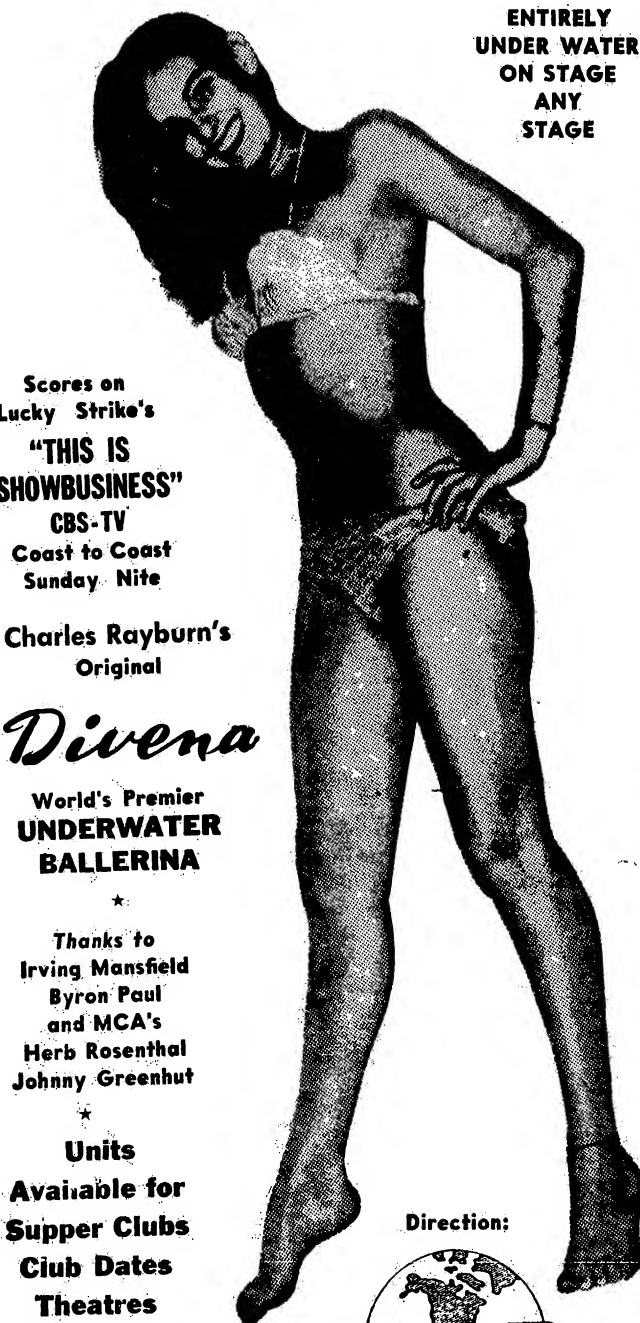
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## BILLBOARD

Nicollet Hotel, Minn.—

"His 2nd time back Billy De Wolfe is as big a hit as ever. De Wolfe's comedy capers got yocks, roars, mitts and cries for more!"

—Jack Weinberg

## VARIETY

Nicollet Hotel, Minn.—

"Laughter had its biggest inning of the season as Billy De Wolfe disports himself as Mrs. Murgatroyd—paradoxically the oftener one sees it the funnier it becomes. This and other De Wolfe efforts retain their bellylaugh and yock values. At show caught De Wolfe panicked the customers continuously."

—Rees

## VARIETY

Palmer House, Chicago—

"The opening night crowd was with him from the start and even more so when he finally begged off with his mopping bit. De Wolfe's routines are polished to a fine edge. The guy's a hard and fast worker who is well paid in attention and yocks."

—Dave

## BILLBOARD

Palmer House, Chicago—

"Billy De Wolfe with his sensational routines heads the bill. He gets 'em fast, holds 'em all the way, then kills 'em with his Mrs. Murgatroyd closer!"

—Norman Weiser

## CHICAGO DAILY NEWS—

"Billy with his suave but sparkling humor and shrewd size-ups of the human race makes rafters reverberate in the Empire Room. He wows the populace!"

—Gene Morgan

## CHICAGO SUN TIMES—

"We'd like to name Billy De Wolfe as one of America's ten most versatile entertainers."

—Irv Kupcinet

## CHICAGO DAILY NEWS—

"There should be some sort of movie Oscar for an actor who can create a deathless comic character out of a battered old hat and a stalk of celery."

—Tony Weitzel

## CHICAGO HERALD AMERICAN—

"De Wolfe, as usual, does comical things you'd least expect in the formal Empire Room. They are hilarious. Precious moments of real comedy!"

—Charlie Dawn



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**PALMER HOUSE, Chicago**

(MARCH 10 - MARCH 16)

**TOWN CASINO, Buffalo**

(MARCH 20 - MARCH 26)

**CASINO THEATRE Toronto**

(MARCH 31 - APRIL 6)

**ELMWOOD CASINO, Windsor, Ont.**

(APRIL 15 - APRIL 27)

**SCHROEDER HOTEL, Milwaukee**

(APRIL 30 - MAY 13)

**JUNG HOTEL, New Orleans**

Direction:





# Lotsa Performers Included In Alaskan GI Installations

By HERMAN A. LOWE

Anchorage, Feb. 26. The Army, Navy and Air Force in Alaska boast a fair sprinkling of show biz people, ranging from band musicians to Hollywood players and radio station personnel. No official survey has ever been made by the Armed Forces, but VARIETY checked the situation informally at the largest Air, Army and Navy bases in the territory and found these people from all parts of the nation.

The Richard Krause who is vocalist with the crack 43rd Army Band at Fort Richardson, biggest Army post in Alaska, was known as Dick Allyn when he won an Arthur Godfrey Talent Scouts contest and sang at eastern niteries a couple of years back. Among others in Army khaki at Fort Richardson are:

Al Sherman, who played two seasons of repertory legit in Frisco and who was a bit player at Columbia Pix when Uncle Sam tapped him. Craig Cedar, who played in Warner Bros. "West Point Story"

before going to the Army. Ralph Russell, former drummer with Charlie Ventura's Band, and now a drummer with the 43rd Army Band. Dick Remberg, trombonist with Woody Herman and Elliot Lawrence in his pre-Alaska days.

Also, Owen "Tubby" Nelson, erstwhile alto saxman for Les Brown. Gordy Loffgren, who was an arranger for name bands in the States, before he became an arranger for the 43rd Army Band. Sgt. Tom Belcher, who was with NBC-TV in Hollywood, and who now works on soldier shows at Fort Richardson. Dan Schwartz, former member of the Mutual Broadcasting press staff in New York, now in the Press Information Office at Fort Richardson. Capt. Robert Schwartz, onetime radio announcer at Aberdeen, S. D.

**Niteries and Longhair**

Among those turned up at Elmendorf Field, headquarters of the Alaskan Air Force, are the following in the Air Force powder blue: Millard Anderson, formerly with KGKL at San Angelo, Tex., and KGFL, Roswell, N. M.; and stepson of Billy Rolfs, vaude comic of a generation ago. Anderson now manages the Armed Forces Radio Station at Elmendorf. Pfc. John McDonald, station engineer at Elmendorf, formerly with KIMA and KIT at Yakima, Wash. In his civilian days, McDonald also played in a 16-piece dance orch. Lowell and Lyle Peterson, twins who sang on station WDAY, Fargo, N. D., and also warbled in night spots in and around Minneapolis. Corp. John Williams, former pianist and trumpeter at Nashville, Tenn., with the Johnny Long and Ray McKinley orchs. Bud Davis, formerly in Alaska at the Elmendorf radio station, was with the "Grand Old Opry" radio show back in the States.

Some interesting longhair talent turns up at the big Kodiak Naval Base, on Kodiak Island.

Jules Radinsky, manager of the Civil Service Club at the base, was a vaude and niteries musician up and down the Pacific Coast, and also is a former conductor of the Seattle Summer Pops Orchestra.


Cornell Albright, chief petty officer in Special Services, is an ex-violinist with the Los Angeles Symphony Orchestra. Richard Avare was a concert pianist and composer. He is in the Special Services section at Kodiak, and manages the base radio station and little theatre group. Al Riley played in Seattle dance bands. Bill Lee played with stage bands.

Navy Lieut. Frank Brink, Public Information Officer at Kodiak, is a former stock company and radio actor. He also played bit parts on Broadway. He moved to Alaska as a civilian, became program manager of station KENI, in Anchorage, and founded a little theatre in this town, before being recalled to duty as a Naval reservist.

## Ontario Aud. Ops Elect

Toronto, Feb. 26. S. G. Simpson, of the Masonic Auditorium here, was elected president of the Auditorium Owners and Operators Assn. of Ontario, with C. H. Kendall, Brant Inn, Burlington, named vicepres.

AOOA directors will comprise past prexy H. Law, Arena, London; Mrs. M. Marshall, Alexandra, Hamilton; W. White, Palace Pier, Toronto; D. Ivey, Summer Gardens, Port Dover; W. T. Way, Hylands, Galt; T. W. Jones, Wonderland, London; G. Dunn, Dunn's Pavilion, Bala; O. Dutton, Wondergroves, and J. Cantini, Paradise Gardens, Guelph.



**PATRICE HELENE and JAN HOWARD**

Currently  
**TOWN CASINO, Buffalo**

Dir.: M.C.A.  
Per. Mgt. TOM SHEILS

## Wiene Bros. to Stockholm

London, Feb. 26. The Wiene Bros., who are doubling a cabaret date at the Embassy Club with their engagement in Val Parnell's "Peep Show" at the Prince of Wales, have been signed for a four-week engagement in Stockholm next April.

Deal calls for payment of \$3,000 per week for the trio and their assistant, Mildred Seymour. After they conclude the Swedish engagement they will return to America, and have made air reservations for May 2.

## 'Drastic Shakeup' Looms in Toronto, On CNE Contracts

Toronto, Feb. 26. A drastic shakeup of Canadian National Exhibition personnel, appeared likely after a meeting yesterday (Mon.) in which complete checkup on books and amusement contracts was promised by Robert H. Saunders, first veepee, with immediate suspensions imminent.

Following election challenge of new Mayor Allan Lamport in which he called for a complete examination of CNE operations and financing, Saunders said that "Quite a nasty situation developed and a full investigation is underway for our meeting Thursday" (28).

Much of this involves "misinformation" in connection with amusement contracts including the midway attractions. Ticket takers also are involved plus heavy electricity lighting costs that should have been charged to amusement concessionaires but were reportedly absorbed by the CNE. Charges are also made that contracts, originally okayed by the CNE board of directors, were later changed from a straight contract percentage of the gross to flat sums, this amounting to considerable loss in revenue to the city-owned CNE.

Mayor Lamport's pre-election claim was that, despite more than 2,000,000 attendance at 50c for fortnight's annual show, plus exhibition floor space rates, plus a nightly sellout of the 24,000-seat grandstand performance at \$3 top, with such stars as Olsen & Johnson, Danny Kaye and Jimmy Durante, the annual is "bleeding to death with red ink" and the city received some \$150,000 while "creating midway millionaires."

## Vaude, Cafe Dates

**New York**

Willie Bryant being feted by Civil Defense League at the Capitol Hotel, N. Y., tomorrow (Thurs.).

Gil Lamb set for the Carousel, Pittsburgh, March 3. . . . Senor Wences starts at Latin Quarter, Miami Beach, today (Wed.). . . . Bobby Lucas to the Latin Casino, Philadelphia, March 31. . . . Billy Daniels sails for Europe on the Queen Mary March 14 for an opening 10 days later at the Palladium, London.

**Chicago**

Wine Gardens back on six-day policy due to increased b.o. . . . Billy De Wolfe swings east to Town Casino, Buffalo, March 10, and then up to Casino Theatre, Toronto, March 20. Comes back to Elmwood, Windsor, Ont., March 31, returns to U.S. with two-weeker at Schroeder, Milwaukee, April 15, then to Jung Hotel, New Orleans, April 30, and Baker Hotel, Dallas, May 8. . . . Dave Branower, personal manager, out of the hospital after minor surgery.

Harold Minsky, after several weeks' illness, back at helm of Rialto. Lyric, Indianapolis, brings back "Little" Jimmy Dickens and the Grand Old Opry show, with Lonzo & Oscar, April 17. . . . Van De Velde troupe headlining at Chicago Auto show. . . . Allan Thomas, who quit Associated Booking office act department, has opened his own agency.

**Dallas**

New show opening at Colony Club last night (Tues.) features Tomba & Tieda, Frances Hite, and Tom Melody, comedy m.c. being held over for additional week. . . . Maria Makay, songstress, has opened at the Flamingo cocktail bar, San Antonio, after a stand at Aquarium lounge in Biloxi, Miss.

## New York Bill

Continued from page 45

obtaining jobs. Fees at most offices, except those governed by Actors Equity, begin at 10%. Agencies are permitted to charge more for club dates and one-nighters, and profits on packages may result in more than a 10% fee.

**Irked at 'Usual' Tag**

Introduction of the bill brings to light the fact that agencies have been attempting for many years to get theatrical offices out of the category of the usual employment agencies. For example, the Condon-Ostertag bill proposed in 1942 sought to eliminate the 5% limit in show business. However, theatrical unions lined up to defeat the proposed measure. This was done so that the unions could exercise greater control of agents and set up schedules which could be enforced by law.

As the situation now stands, percenteries are able to operate at more than 5% by consent of the unions involved. Strict interpretation of the law now on the books would mean that virtually every talent agency would have to close shop. But, since it's been impossible to remedy the situation through legislation, an extra-legal solution has been arrived at whereby provisions aren't enforced in regard to talent agencies.

The right of states to govern employment agencies is contained in a 10-year-old decision of the U. S. Supreme Court which, in the Nebraska Flour Mill case, ruled that the state may regulate such agencies in connection with fees and other conditions.

## N. Y. Syndicate Buys Atlantic City Block Near Steel Pier

Atlantic City, Feb. 26. The "Steel Pier block," directly opposite the big boardwalk amusement spot, has been sold to an undisclosed New York city investment syndicate for a price reportedly in excess of \$1,500,000.

Seller, coincidentally the former owner of Steel Pier, Frank P. Gravatt, is vacationing in Miami. Besides the pier, Gravatt at various times controlled or was interested in such beachfront hotels as the Traymore, which he disposed of a year ago, and the Shelburne, which was also sold a short time ago for approximately \$3,000,000.

Included in the block just sold is the Howard Johnson restaurant, snack bar and cocktail lounge, and what was once a niteries known as the Aquarium.

## Long Weekend a Windfall For Atlantic City Spots

Atlantic City, Feb. 26. Three-day Washington's Birthday weekend lured crowds so large that amusements and restaurants did a much greater volume of business than was expected.

Niteries took advantage of the influx, with the 500 club offering Pat Cameron and Jan Wynn in a floorshow with Jessie Barber as emcee. Rick's Hialeah stuck to Bob O'Neill, one of the best draws here in years. Margate casino had Kay Karol and the Angie Trio, with other spots depending on seasonal talent. Hotels offered dancing in their grills with some having other entertainment. Boardwalk motion picture houses skedded midnight shows.

One of the big draws was the ruins of the \$4,000,000 fire of last month.

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## Pitt Stanley's 1st Vaude in 18 Mos.

Pittsburgh, Feb. 26. Warner Bros.' downtown deluxer, the Stanley, is getting its first stagershow week of March 7 since Martin & Lewis played it a year and a half ago. It'll be headed by Gene Nelson, WB's dancing star, and will feature Fran Warren, Borrah Minevitch's Rascals, with Johnny Puleo, and Skating Macks. Max Adkins' orch, the house band here off and on for years, will be back.

Stanley also has a package headed by Johnnie Ray pencilled in for week of May 2. Town is getting a rush of flesh after a long void, with rival Loew's Penn bringing in a unit headed by Tony Bennett and Toni Arden on March 21. House had this show set for week earlier but decided to postpone it rather than risk the competition that time from the Shrine indoor circus at Syria Mosque and "Ice Follies" at the Gardens.



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FRANK BROOKHOUSER, Philadelphia writes: "Diane Hayes—You may have seen her on TV . . . one of the best."

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(Personal Opinion)

c/o IVAN CHARNOFF  
Chicago



# Waldorf-Astoria, N. Y.

**(EMPIRE ROOM)**  
Victor Borge, Nat Brandwynne's  
Orch, Mischa Borr's Latin Band;  
\$2.50 cover after 9:30.

Victor Borge, after an unsteady opening night, has whipped his comedy pianistics into a consistent laugh-getter at the Empire Room, where he is the lone act on the bill. The Danish comedian, smartly attired in tails, has a flock of new material since his last New York cafe appearance (at the Persian Room), and his off-handed manner of delivery, coupled with what the cliché set calls "the Continental charm," is something to tickle the risibilities of any smart audience.

There are a couple of pieces of material that Borge needs to straighten out, but it's mostly a matter of playing out the kinks rather than eliminating them entirely. The opening "talking piano" bit, in which the steinway ostensibly introduces Borge while at the same time "insulting" him, is clever though it needs refinement and a brisker pace. The encore satire on TV commercials could be edited and speeded considerably.

Otherwise, Borge has plenty material that apparently can keep an audience entertained for a couple of hours. At show caught, he worked an hour, doing such assorted comedies as a satire on the old music masters, a paraphrased reading of Tchaikovsky's alleged biography, which is a good throw-away and a change of pace from the musical portions.

For the first half hour or so, Borge only casually indicates his longhair facility at the keys, with snatches of music, but he finally does play straight—eight minutes of excellent fingering, without any clowning, of Tchaikovsky's Concerto in B-flat Minor. Eight minutes of straight longhair music can be death for a performer in a cafe, but Borge has built his audience to a pitch at this point where it does accept the classic with rapt attention. Following this are the TV commercials number and concluding bits of comedy banter and piano satire.

Nat Brandwynne's orch plays a neat accompaniment behind Borge, and Mischa Borr's orch is, as usual, ditto for the Latin dancsation. Incidentally, with the Waldorf's tradition for swank and elegance, someone ought to run a dust cloth over Borge's piano once in a while. Kahn.

# El Rancho, Las Vegas

Las Vegas, Feb. 20.  
Jack Carson, Honey Bros. (3),  
Marion Colby, Jerry Pedersen, Joy  
Walker, Louise Burnett, El Rancho  
Dancers (9), Ted Fio Rito Orch  
(10); cover or minimum.

Jack Carson package with Honey Bros., Marion Colby, is bringing in droves of revelers to put this El Rancho Vegas layout up in winner's circle.

Carson's brash attitude, fall-guy mannerisms, find more than agreeable reactions as he works at emceeing, amongst acts, and his own spot. Has a fair set of pipes to put over a song. Following warmup set filled with odds and ends of jokes which are well applauded and yocked, he warbles special "Rather Be in Vegas." Intros chirp Marion Colby who cruises in for "Get a Kick Out of You" and "End of a Love Affair." Brunet looker settles into best beat via "I'm in Doubt About the Gentleman," containing humorous passages. "I'm in a Dancing Mood" is interlarded with terps to wind up sesh. Balance between thrush and orch was way off at show caught. Fio Rito's footers drowning out many of the Colby measures.

Honey Bros. send customers into frenzy with hoofing, acro knockabouts. Roughhouse stuff slambang by trio has guy in middle—Phil Honey—target for slapstickery. Carson struts on to close the act, falling heir to brothers' wild antics. They push comic on floor to engage in hokum hand and finger balancing exercises. Tie-grabbing gag with hoist might start dangerous game around these parts. Honeys are showstoppers, sending ringsiders into furore.

Carson stays on to rattle through some tunes, including "Never Met a Texan," peppered with gags. "Guess I'll Go Back Home This Summer" has patter gab typed along lines of Danny Thomas' "Toledo," only sans boffo material. Straight moaning of "Melancholy Baby" has breakup with Honey Bros. in long underwear undergoing silly bit that brings down house. Comic then duets with Marion Colby in "East vs. West" patter. Finale is twangy hoe-down "What Do They Do in Arkansas" with Honey Bros., lined up with Carson & Colby. Cornball stuff gets laugh reaction and ovation. El Rancho Dancers take it away

with opener, "Love," showing Latin undertones. Jerry Pedersen and Joy Walker duet with Louise Burnett trilling. Ted Fio Rito orch has quite a bit of cue biz to master, but several shows should stitch everything up tight. Will.

# Embassy Club, London

London, Feb. 21.

Wiene Bros., with Mildred Seymour; Claude Marchant's "Tropical Rhythms," with Kathleen Stanford, Ted Bardett, Charles Moore, Marina Billingsby, Berne Byers, Ruth Ham, Joan Smith. Choreography, Marchant; musical director, Luis Cardenas; Billy Spoud's Orch., Don Carlos Samba Band; \$4.50 minimum.

With this double feature program, to provide two separate half-hour diversions, the Embassy Club boldly takes the initiative in West End cabaret standards. In money value (the bill is costing \$3,000 per week) and entertainment the show is the biggest nitery draw in town and measures a brave attempt to keep business at a high pitch at a time when national mourning is affecting trade at most late night spots.

When the Embassy inaugurated its new policy of slashed prices and bigtime cabaret a month ago, the sole attraction was Claude Marchant's Afro-Cuban dancers. Booked for a month, they have been so successful that they are being held over. The Wiene Bros., who had been pacted to follow, are now added to the bill as a further attraction.

Currently playing in "Peep Show" at the Prince of Wales, the Wiene Bros. have developed a top reputation as a comedy team since they opened in the Palladium last fall, and their big London following should play a major part in hyping biz during their current club stint.

Their act has everything to gain from the more intimate club surroundings and their precision clowning, both with and without their fiddles, merited their rave reception. They were twice called back for more, and even so, the customers were reluctant to let them go.

Several new routines have been added to the Marchant repertoire, but the company remains as alert and vital as ever with its impressive array of native dances performed with grace and vigor. This part of the show makes a spectacular finish to a topnotch entertainment. Myro.

# Viennese Lantern, N. Y.

Fred Spielman, Michele Dany, Norbert Faconi, Charles Albert, Paul Mann, Max Loew; no cover or minimum.

Homey upper eastside nitery, in the schnitzel and schlagobier sector, has a pleasant hour's entertainment to while away dining or drinking hours. Owner Max Loew has lined up some gemutlich entertainment, and acting as his own emcee, affably presents them in brief, effacing fashion.

Composer-pianist Fred Spielman, back from the Coast, holds chief spot with a series of varied song-pianologs, all his own. They're light and easy to take. Opener is an amusing patter song about his wanderings from his native Vienna to New York, the Coast and back. Second number is a wistful, rather appealing ballad, with a whistling motif, "Shepherd Serenade." Following number, another patter song on the difficulties of publishing and selling a tune, is interesting but a little overlong. Closer is an illustrated musical lesson on learning German, with audience participation. Spielman works hardest on this one, to least effect.

Good support comes from other main act, French chanteuse Michele Dany, a saucy minx with a neat dramatic soprano and a way with a song. Neatly coiffed and highly presentable, femme puts a lot of appeal, well as music quality, into a more-or-less familiar group of French songs, like "C'est Paris," "Est-ce ma faute?" "La Mer," "Parlez moi d'amour" and "Pigalle." There are good touches of showmanship throughout the turn.

Facile Norbert Faconi holds a violin solo spot with a schmaltzy but high-grade rendition of "Clair de Lune," and plays obligato for a couple of Miss Dany's numbers. Paul Mann, at the piano, has a solo spot, while Charles Albert doubles from piano to accordion for various chores. Trio does some superior playing, especially Faconi, as they serve up a medley of Fritz Kreisler tunes, for their own spot. Their musical work during the lulls is also standout. Bron.

# Copa City, Miami Beach

Miami Beach, Feb. 23.

Sophie Tucker, with Ted Shapiro; Jack Carter, Tony Bennett, 4 Step Bros., Walter Long, Benny Davis-June Taylor Production, David Tyler and Rey Mambo orchs; in Black Magic Lounge, Tony Bennett; Steve Gibson Redcaps, with Danita Jo. \$2 and \$5 minimums.

There's a continuing aud-attraction build in the show here for next two weeks with the return of Sophie Tucker (complete to new gowns, hairdo—a poodle yet—and all new material), the fast laugh stint purveyed by Jack Carter, plussed by Tony Bennett's songalog impact. The four Step Bros. and solid production break routinings via Benny Davis music-lyrics and staging of June Taylor. It all adds up to as potent a package as this biggest room in the area has seen all season.

Miss Tucker returns with her usual dazzling gowns and an array of material that is shrewdly gauged to earn maximum miffs from her tremendous following built in annual appearances at this and other plush clubs in the Miamis. Walkon was to a long ovation. She worked in sock accomp Ted Shapiro for an early bow, then got down to the job "How Can I Grow Old," the "Tucker School For Red Hot Mom" plenty limned with new laugh lyrics; a straight and listened to "Life Is A Wonderful Thing" (which could be titled "Tucker Looks At Life") for change of pace. Adds another newie on an income tax expert that contains blueish tinges only la Tucker could get by with, for howls. Reprises a new set for the latter-day patrons, of old hits she's been associated with, viz: "Four Leaf Clover," "After You've Gone," "Nobody Loves A Fat Girl," into looked and pounded for "Some Of These Days" for the wrapup. Revives, with new lyrics, her "Sophie Tucker For President" for more table-pounding, with the topical lyrics adding to impact.

Jack Carter sets solidly in the comedy slot. The frenetic lad belts them with a steadily building array of fresh and always yock-making ideas. Works in a more deliberate tempo than before to allow for the laugh build. His waggery on TV ideas make for smart leadoff into screwy satirization on local hotel and Miami Beach costs. Keeps working in those fresh lines that have a hep and howling all the way, into trip to Continent, to London, Paris and Italy, for continued returns.

Another new bit is his car parking problem for additional wham, and tops with concise takeoffs. His standard closer is the newsreel signoff. The pace is fast, furious and funny all the way and guy hit begoff.

Tony Bennett is new here, and set well, though in a difficult spot in following local fave Billy Daniels. Bennett's song stylings are on the vigorous projection side and add much to his impression on tableholders. Personality is an easy one and relaxes them for versions of his disk hits, mixture of tunes for smart change of pace including new compositions as well as oldies. Standout on latter are "Sing You Sinners," "Blue Velvet" and "Boulevard of Broken Dreams." Had to come up with "Because of You" for encore department, followed by "That Old Gang of Mine." Voice is a full ranging one and delivery highly effective.

Production numbers contain a Benny Davis-June Taylor staging for the teeoff in a bright new Davis composition, "My Dancing Heart," featuring the able dance and song of Walter Long and the boy-girl line. Middle spot is retained and worth it, "Nothing Like An Old Timey Song," for additional color, again featuring the artful dancelogy of Long. Held over four Step Bros., in the teeoff solo slot, get them fast with their solo, duo and challenge steps. All of it adds up to the best drawing combo this key club has had in a long line of well-balanced shows.

David Tyler and his orch rate kudos for their show-backings. Steve Gibson and his Redcaps, plussed by zingy songstress Danita Jo, remain a strong lure for the Black Magic Room, with Tony Bennett doubling in from the main room. Lary.

# Edgewater Beach, Chi

(MARINE ROOM)

Chicago, Feb. 22.

Carl Brisson, Ricardo & Norma, Benny Strong Orch (13), with Jean Hovis, Lenny Carson; \$3.50 minimum, \$1 cover.

Edgewater Beach Hotel, swank northside inn, has had a longtime policy of name orchs during the summer for its famed Beachwalk and during the winter season, with rare exception, sticking mainly to production. However, this season, room booker Dorothy Hild has been scouting for names and has

pulled some top moneymakers out of the hat. Business here has been, in contrast to most clubs elsewhere in the country, amazingly good.

So good, in fact, that, although Xavier Cugat, who just closed, played only a five-day week to conform to local union regulations, the take was so large that Miss Hild would like to have him back after the current show. This after Cugie also had an engagement last fall.

Parade started off with Hildegarde who, never before this time appeared at any other than Palmer House and she broke a record. Cugat followed and then a revue based on "Show Biz" anthology of amusement trade by Abel Green and Joe Laurie Jr., was excellent grosser. Latin maestro returned and now, for the first time here also, management has brought in Carl Brisson.

The Great Dane is tailor-made for this large room. Singer usually has been linked for the small Mayfair Room, in which he projected strongly with his deft mannerisms. Here, even in the tiers of the upperdeck, he socks across with his superior showmanship. There's no gainsaying that ex-boxer has grown a bit older, but it's only the silver in his hair that gives a hint. He's still light on his feet, tripping from table to table greeting all the sitters—and many by name.

There's a bit of a jig, jumping atop chairs and the piano, and running up and down stairs that would fire younger men. All in all, it's quite a marathon of 40 minutes. His compote of Danish tunes is all in the light vein, and intersecting English words for the unwary makes them palatable for the whole room. After his first "Hello There" he dispenses with the standard mike and uses a hand job that lets him roam. He does a brace of tunes from "Song of Norway" and the customers applaud reprise of his hit tunes. Especially big are his "Pink Cocktails for a Blue Lady" and "Last Time I Saw Paris."

Ricardo & Norma are a youthful team with unusual skill in their terp offerings. Svelte blonde is an admirable vis-a-vis for handsome male. He does some socko lifts, several one-handed, and shoulder spins sans hands. Timing is sharp and pair get a very heavy mitt. Zabe.

# Bon Soir, N. Y.

Kirkwood & Goodman, 3 Riffs, Mae Barnes, Jimmie Daniels, Norene Tate, Garland Wilson, Irene Williams, Herman Chittison Trio; \$3-\$3.50 minimums.

This Greenwich Village version of the uptown Ruban Bleu and Blue Angel, as well as the Village's One Fifth Avenue, continues to score neatly with a slightly different format from what the others offer. Acts are similarly presented in continuous fashion, with about 20-minute breaks between, but emphasis is on Negro bluesy type warblers and music, with one or two other spotlighted turns.

Current show boasts Kirkwood & Goodman, a pair of comics who've clicked nicely in the uptown spots and the only ofays, incidentally, on the current bill. Equally sock are the Three Riffs with their smart, original parodies on popular singers and tunes.

Aside from the fine Herman Chittison Trio (piano, bass and guitar), which provides interim music and background for some of the turns, rest of the show is mostly filler to maintain the "continuous entertainment" policy. Sequencing of the turns appears bad on the surface in that the better ones are bunched instead of being spaced, but that's probably a well-figured angle from the standpoint of table turnover and drink consumption.

Mae Barnes, an overweight saleswoman of hot tunes, is the most entertaining among the warblers. Irene Williams is billed as a "song stylist"—which is in keeping with the popular gag on use of that term to explain away a chirper without a voice. Norene Tate is unusual looking and attractive, but even the aficionados of this type of stylized ballad treatment will get little kick out of her.

Jimmie Daniels makes a pleasant m.c., but with the abundance of other vocalizers and his own limited talents in that direction, would do better to stick to his introing. Garland Wilson provides skillful pianistic accompaniment for a number of the turns. Bon Soir management makes one serious operational mistake in permitting waiter service during the performances. Profits from whatever added drinks are sold—if any—can hardly compensate for the annoyance to patrons and performers. There would seem to be little excuse for the investment in such pleasant decor and entertainment, only to detract from it by a rudimentary breach of a common practice in such intine boites. Herb.

# Ambassador Hotel, L. A.

(COCOANUT GROVE)

Los Angeles, Feb. 21.

Constance Moore, Mary Raye & Naldi, Eddie Bergman n Orch (16); \$1.50, \$2 cover.

A nifty layout, though lacking any real name voltage, this three-week offering should provide profitable biz. Lifted pinky set won't come a-clamorin' for seats, but trade should reach sufficient volume to keep all concerned happy.

Top-billed Constance Moore is back in the hometown after an absence of some 17 months to provide a 30-minute songalog, that pleases. She's hard-pressed for peak plaudits, however, by Mary Raye & Naldi, whose ballroom-ology delights from the first step. Dance team opens and wins solid attention through five fast numbers. Routines are carefully thought out and niftily executed and they get an assist from unusual arrangements neatly handled by the Eddie Bergman house orch. Team works with an effortless grace that commands respect. The rapt attention it gets—the best indication of the success the act scores here.

Miss Moore's stint is well-paced, consistently attractive song turn that covers everything from ballads to special-material stuff. She's still using her "Never Underestimate the Power of a Woman," but everything else show used this time around is new. It's all good save perhaps for "End of a Love Affair," which isn't exactly her forte. Such ballads as "Sin" and "Bewitched, Bothered and Bewildered" get top treatment and there's a gag "production" finish to "Birth of the Blues" that embellishes the oldie effectively.

Bergman crew, in addition to providing top showbacking, continues to do a good job on the dance chores. Kap.

# Desert Inn, Las Vegas

Las Vegas, Feb. 19.

Pearl Bailey, Billy Vine, Bolianna-Ivanko Quartet, Lloyd Phillips, Alan Gilbert, Arden-Fletcher Dancers (8), Carlton Hayes Orch (11); no cover or minimum.

With Pearl Bailey and Billy Vine unloading their assorted brands of humor, current carton is putting everyone in fine state of mind. Biz will be plentiful throughout fortnight.

Pearl Bailey's active inertia spicing ditties is always good for pushing up risibility, from chuckles to yocks. Ambling gait propels her about as she draws "Can't Give You Anything But Love" and "Woman's Preposative." Stance against proscenium frames "Birth of the Blues" with serio intent that's filled with meaning. Follow-ups are all for laughs, with "Toot Toot Tootsie" cleverly purled and timed. "Diamonds Are a Girl's Best Friend" is casement for la Bailey to mix with table-sitters, thrusting intine patter with enough volume to be heard everywhere. Hilarious portion is further heightened by insertion of oldtime bawdy blues fragments. "Lazest Gal in Town" is solid payoff for peak salvos.

Billy Vine reveals polished craftsmanship while going about his puckyish comedies. Makes himself at home from outset, kibitzing with ringsiders, lighting patrons' ciggies and carrying on general palaver. Drops sly jokes building into boffo "steam room" belter. New material is variation on his w.k. crying drunk, this one a "wolf drunk" waiting for dame. Gets loaded to pour combined belligerence, with maestro Carlton Hayes the foil, and weeps windup.

Vine's mugging take, are great. "Jolson Cavalcade" essays two-way cor with Richman introing display of new-timers Jackie Miles, Danny Thomas, Zero Mostel. Tablers keep burning palms for more, but time limitations nix encores.

Bolianna-Ivanko Quartet, acro-adagio combo, were viewed this spot during a midsummer Lou Walters' package. Change in personnel brings forth a new gal to be tossed about by husky male trio. She's cute brunet, but is not quite as sure of the flips and flying as her predecessor. More workouts will bring ease as lads fling her from one side of stage to the other in high parabola. Hand-swinging in circle with two males hurdling brings ohs and ahs, with top thrill skip-rope-trick-ell ching for kudos. Arden-Fletcher chicks, received person to person tuition, these routines from Ron Fletcher, with noticeable improvement being shown. Femmes work harder, look sharper in "Have You Met Miss Jones" starter. Fluff Charlton's solo is neatly terped. "Luck Be a Lady" slices Vine and Bailey for good effect. Gals are swathed in sleek shimmering gowns, cleavage and slits showing nice amount of pink. Will.



# VARIETY BILLS

WEEK OF FEBRUARY 27

Numeral in connection with bills below indicates opening day of show whether full or split week  
 Letter in parentheses indicates circuit, (PM) Fenchon (M) (I) Independent (L) Local (M) Mezz (P) Paramount (R) RKO (S) Stoll (T) Trioli (W) Warner (WR) Walter Reed

**NEW YORK CITY**  
 Music Hall (I) 28  
 Patricia Bowman  
 Charles Lauby  
 Anthony Makas  
 Stanley Kines  
 Rockettes  
 Corps de Ballet  
 Sym. Ore  
 Palace (R) 26  
 Laurie Melchor  
 Andre Andre  
 Bonnie  
 Le Roy  
 Jean Carroll  
 Les Compagnons  
 & Chanson  
 Chandra Kaly Dora  
 Wells & 4 Fays  
 Ben Blue  
 Sid Star  
 Bobbie Martin  
 Paramount (P) 27  
 Billy Williams  
 Georgia Gibbs  
 Buddy Lester  
 Dunhills  
 Jerry Wald Ore  
 RKO (I) 29  
 Dorothy Lamour  
 & Robinson  
 Vierra  
 G & F Spony  
 & DeLeon (S) C  
 Critter (P) 3 Only  
 Asylum of Horrors  
 ASHVILLE (N) C  
 Phil Spector  
 Asylum of Horrors  
 CHARLOTTE (N) C  
 Broadway (P) 30  
 Only  
 Asylum of Horrors  
 CHICAGO (P) 30

**AUSTRALIA**  
 3 Fays  
 Pat Gregory  
 Gertie Brunsford  
 Chibbi  
 Marika Saary  
 Phil Spector  
 Wm De Jong  
 Jacques Cartaux  
 Jimmy  
 Cissy Trenholm  
 Terry Scanlon  
 Angus Brox & Myrna

**BRITAIN**  
**BLACKPOOL**  
 Palace (I) 25  
 Tommy Burke Co  
 Kalmars  
 Terry Wilson  
 Pat Rossborough  
 Dick Stanford  
 Anna & Alexis  
 Maurice & May  
 Eddie  
**BRIXTON**  
 Empress (I) 25  
 M & H Nesbitt  
 Krandon & Karna  
 T & B Shamva  
 Liazep  
 Jack Francols  
 Eslington  
 Aisha & Heffsa  
**CHISWICK**  
 Empress (S) 15  
 Billy Cotton & Ladd  
 Janine Duc  
 Walthe  
 Doraine  
 Mills & Bellita  
**EAST HAMPTON**  
 Granada (I) 25  
 16 Granada Boys  
 Curtis & Lavole  
 Vera Cody  
 Koba & Kales  
**FINISBURG PARK**  
 Empress (M) 25  
 Clarkson & Lewis  
 Max Bygraves  
 Curzon  
 Mackenzie Reid & Dorothy  
 Kay Cavendish  
 Orlando  
 S & M Harrison  
 Mondadors  
**ASGOW**  
 Empress (M) 25  
 Ben Wrigley Co  
 & Pearson  
 Eddie Calvert  
 Malcolm Mitchell  
 Naimon Jover Co  
 Williams & Shand  
 Larry Gordon  
 Glen Liddle  
**HACKNEY**  
 Empress (I) 25  
 Charlie Chester  
 Victor Julian  
 Billy McCormack  
 Peter Duly  
 Lespans  
 Sonny Farrar  
 3 Coronets  
 Brough & Andrews  
 Ronald Chesney  
 Hancock  
 Jack Crisp & Jeta  
 Peter Madden  
 Shining Typhoons  
 Harold Taylor  
 Edward Victor  
**WIMBORNE**  
 Royal (I) 25  
 Cyril Dowler  
 Rhoda Rogers  
 M & H  
 Noble & Denester  
 Edwards & Hartley  
**NEWCASTLE**  
 Empress (M) 25  
 Joe Stein  
 Rita Haden  
 Max Carole  
 Dumax & Denzer  
 Reggie Radcliffe  
 The Silents  
**NORWICH**  
 Hippodrome (I) 25  
 Shining English  
 Eddie Gray  
 Great Mario & Sasho

**MELBOURNE**  
 Tivoli (I) 25  
 Jimmy Hanley  
 John Mackinnon  
 Ramsey Miller  
 John Clifton  
 Kevin Mills  
 J & K  
 John Lamsell  
**NEW ZEALAND**  
 St. James (T) 25  
 Armand Perren

**WALLY COX**  
 Marti Stevens  
 Harry Belafonte  
 Stuart  
 Ellis Larkin Trio  
 Ben Sol  
 Ellen Williams  
 Kirkwood  
 Goodman  
 Mae Barnes  
 Jimmy Daniels  
 Three Riffs  
 Norrene Tate  
 Captain Savary  
 Josh White  
 Lenore Korman  
 Chateau Madrid  
 Duanos  
 Pilarin Tavarin  
 Alonzo  
 Dolores Marshall  
 3 Troians  
 Yvonne & DeCarlo  
 Julie Williams  
 Paul & Roberts  
 Brady  
 Green (S) C  
 SUE (I) 3 Only  
 HICKORY (N) C  
 Centre (P) 27 Only  
 Asylum of Horrors  
**LENOIR (N) C**  
 Asylum of Horrors  
**MIAMI**  
 Olympe (P) 27  
 Bobby Clark  
 Diagonas  
 Phil Spector  
 Mary Small  
**WASHINGTON**  
 Chana Kinnes  
 Arno  
 Rickard-Am 3  
 Felix Lencman  
 Gledy Appletons  
 Havana-Madrid  
 Lao & La Minerva  
 Laine  
 Don Reynolds  
 Duffy Dora  
 Rex  
 Hotel Ambassador  
 Jules Lande Ore  
 Hotel Biltmore  
 Michael Kent  
 Hotel Edison  
 Henry Jerome Ore  
 Constant Towera  
 Teddy Powell Ore  
 Rooties  
 Adrian Rollini Trio  
 Nadine & Ray  
 Schramm  
 Manuel del Toro  
 Hotel Pierre  
 Hildegard  
 Chico Reili Ore  
 Stanley Mobla Ore  
 Hotel Plaza  
 Jean Sablon  
 Victor Dore 3  
 Mark Monte Ore  
 Dick LaSalle Ore  
 Victor Newman  
 Freddy Martin Ore  
 Hotel St. Regis  
 Juliana Larsen  
 Horace Diaz Ore  
 Hotel Statler  
 Tex Benette Ore  
 Hotel Tati  
 Vincent Lopez Ore  
 Howard Lewis  
 Three Suns  
 Latin Quarter  
 Samia Gamal  
 Jerry Bishop  
 Fedi & Fedi  
 Tito Bassi

**MIAMI-MIAMI BEACH**  
 Albin Hotel  
 Sam Bari  
 Rose Gallo  
 Bar of Music  
 Bill Gordon  
 David Elliott  
 Guy Rennie  
 Eddie Sullivan  
 Beth Chaille  
 Harvey Bell  
 Bob Bader  
 Thelma Carpenter  
 Rose Hardaway  
 Luis & Rabelora  
 Rajah Rabelora  
 Norma Parker  
 Toni Bari  
 Kirby Stone 5  
 Danny Rogers  
 Tony Farrell  
 Chava  
 Sula Levitch Ore  
 Juan Cortes Ore  
 Chas. Leung  
 Jerry Sullivan  
 Stan Fere Trio  
 Wayne & Vivian Baker  
 Owen & Murray  
 Helene  
**Catalina Hotel**  
 Myron Cohen  
 Betty George  
 Ed Edwards  
 Tito Puente Ore  
**Celebrity Club**  
 Ted Dorian  
 Alan Gale  
 The Haydocks (2)  
 Tony Puente Ore  
**Clover Club**  
 Frankie Laine  
 Jack Miller  
 Maurice Rocco  
 Joy Sklar  
 Alvin Katcher Line  
 Tony Lopez Ore  
 Delano Hotel  
 Ray Stevens  
 Zina Reyes  
 Willie Hollander  
 Tommy Nunez Ore  
 F & O'Clock Club  
 Martha Raye  
 Buddy Hackett  
 Merle Haggard  
 Novelties (3)  
 Yost Guardsmen (3)  
 Len Davis  
**Gale City Club**  
 Zorita  
 Chirlean Hope  
 Sam Bowitt  
 Maria Stowe  
 Gloria Rogers  
 Rusty Russell  
 Galety Girls  
 Ernie Bell Ore  
 Tina Turner  
 Michael Strange  
 Tony Matus  
 Marion King  
 Jimmy Woods  
 Jewel Box  
 C. C. Jones  
 Art West  
 Mickey Mercer  
 Danny & Doc Rev  
 Leon & Eddie's  
 Murray Swanson  
 Eddie Gurnin  
 Jackie Gordon

**Castello Twins**  
 Corinne & Tito  
 Laila & Steffen  
 Ralph Young  
 Ebony Stevens  
 Pamela Dennis  
 Le Vie En Rose  
 Carl Ravazza  
 Dorothy Dandridge  
 Phil Moore Trio  
 Le Ruan Bleu  
 Ronnie Graham  
 Ellen Hanley  
 Michael  
 Bill Jacoby  
 Julius Monk  
 Norman Paris 3  
 Leon & Eddie's  
 Eddie Davis  
 Penny Copper  
 Al Delay  
 Argo & Faye  
 Oliver Dore  
 No. 1 Fifth Ave.  
 Patricia Bright  
 Ray Hyatt  
 Bob Downey  
 Harold Fonville  
 Hazzard  
 Old Knick  
 Dick Bernie  
 Dolly Dawson  
 Jerry Talbot  
 Old Rountman  
 Embars  
 Alan Drake  
 Bobby Colt  
 Michael Lind  
 Nadya  
 Joe LaPorte Ore  
 D'Aquila Ore  
 Park Ave.  
 Scotty Graham  
 Irving Park Shereen  
 Mimi Warren  
 Ernestine Holmes  
 Paul Taubman  
 Two Guitars  
 Arena Rana  
 Elena & Anatole  
 Eli Spivak  
 Mischa Usdanoff  
 Lillian New Music  
 Kostya Polonsky  
 Versailles  
 Carmel  
 Beverlee Dennis  
 Arthur Maxwell  
 Constant Towera  
 Gene Rowlands  
 Two Shirts & Skirt  
 Bill Norvos & Laine  
 Geo Hale Revue  
 Emile Pettit Ore  
 Fancher Ore  
 Village Barn  
 Cella Cabot  
 Flamingo Lovells  
 Bill Parker  
 Bourbon & Balne  
 Zeb Carver Ore  
 Village Vanguard  
 John Carradine  
 George Hall  
 George Hall  
 Clarence Williams 3  
 Victor Borge  
 Nat Brandwynne Ore  
 Mischa Borov Ore  
 Sal Noble  
 Bob Lee

**Frank Libus**  
 Margot Brande  
 Collette Fleuriot  
 L. M. Mar  
 Marilyn Ross  
 Mera & Maurice  
 Harry Walls  
 Gaudier's Dogs  
 Andre Philippe  
 Renee Dawa  
 Les Fatios  
 Walter Twins  
 Mullen Twins  
 Les (16)  
 Pupi Cempo Ore  
 Jose Cortes Ore  
 Michel Rosenberg  
 The Sunnysiders (4)  
 Al Schenck  
 Dickie & Michael  
 Frank & Lita  
 Leonora & Stan  
 Lord Telford  
 Michael Selzer Ore  
 The Carletons  
 Allison Hotel  
 Beaumont (4)  
 Enrico & Novello  
 Tony Paster's  
 Al  
 Louis Angel  
 Jackie Small  
 Norma Mahi  
 Linda  
 Diana DeVon  
 Joan Campbell  
 Jack Cohen  
 Mac Pepper  
 Quintones (3)  
 Jackie & Michael  
 Larry Selidin Ore  
 Grossinger Hotel  
 Harry Rogers Ore

**4 Debutants**  
 Mickey O'Neill  
 The Raven  
 Hy Gorman Ore  
 Sorrento Hotel  
 Mel Malkin Ore  
**Vagabonds Club**  
 Vagabonds (4)  
 Hal Wilder  
 Gene Bayles  
 Rocco Turcetti  
 Morris Landau Ore  
 Preacher Dora 5  
 Frank Linaile Ore  
**Golden Slipper**  
 Michel Rosenberg  
 Janet Sanders  
 Sianee Sloane  
 Leonard Ore  
 Freddie Calo Ore  
 Ciro's  
 Joe E. Lewis  
 Carol Bruce  
 George Hale Girls  
 Jose Bushkin (3)  
 Marc & Quentin  
 Jose Duval  
 Sid Stanley Ore  
 Le Ruan Bleu  
 Sophie Tucker  
 Jack Carter  
 Step  
 Tony Bennett  
 Steve Gibson  
 Redcaps  
 The Tune Timers  
 June Taylor-Benny  
 RKO Production  
 Walter Long  
 Dave Tyler Ore  
 Latin Quarter  
 Darvas & Julia

**CHICAGO**  
**Blackhawk**  
 Gloria Gaudier  
 Don Liberto  
 Al Checo  
 Larry Lawrence  
 Martin Kraft  
 The Rippers  
 Eleanor Kekey  
 Henry Brandon Ore  
 Len  
 Kenny  
 Tonya & Biagi  
 Adelaide Neice  
 John De Wolf  
 Chez Adorables (8)  
 C Davidson Ore (8)  
 Irving Park Beach  
 Carl Brisson

**LOS ANGELES**  
 Ambassador Hotel  
 Constance Moore  
 Ray & Naldi  
 Eddie Berma Ore  
 Lillian New Music  
 Lillian Rott  
 Dick Gale  
 Felix Decola  
 Benno Rubiny  
 Johnny David Ore  
 The Danmore Hotel  
 Don Rice

**LAS VEGAS, NEVADA**  
**Flamingo**  
 Kay Starr  
 Lancers  
 Flamingo Lovells  
 Sharon Dexter  
 Sheri North  
 Will Osborne Ore  
**Last Frontier**  
 Gus Arnheim  
 Harry Harris  
 Archie Grotter  
 Shelton Brooks  
 The Gocons  
 Buster Shaver & Olive  
 Jean Devlyn Girl  
 Revue  
 Gene Nash  
 Bob Miller Ore  
 Darrin Inn  
 Pearl Bailey  
 Billy Vine  
 Solomano-Ivanko 4

**McCrory-NBC**  
 Continued from page 1

of NBC's willingness to grant me this leave and during this period Jinx will carry on. I'm looking forward to my return to the shows later this year."

Striking back at the critics who blasted the recent Eisenhower Bandwagon Rally at Madison Square Garden, N. Y., McCrory, who co-chairmanned the event, reemphasizes that show biz personalities have as much right and duty to mix into politics as anyone else. In addition, he asserted that the rally, despite the lambasting it received from radio and TV critics, accomplished its primary purpose of impressing Gen. Dwight D. Eisenhower with the fact that he has public support behind him as a Republican Presidential candidate.

Declaring that he was not trying to apologize for anything but only to set the record straight, McCrory took particular exception to the opinion of some critics that Gen. Eisenhower would be better off if he took his campaign out of the hands of the show bizites and turned it over to professional politicians. He said that the entire Garden show had been set up with the full knowledge and counsel of both Gov. Thomas E. Dewey and Sen. Henry Cabot Lodge, Jr. In addition, he claimed that only some unavoidable difficulties, which cropped up at the last minute, prevented the appearance of more serious political speakers than Clark Gable, Irving Berlin, etc. Crix had stressed the point that Sen. Lodge made the only serious speech at the rally.

Keynote speech, for example,

**Man and Boy**  
 As for critics advising show biz personalities that they should not mix into politics, McCrory pointed out that he himself had been chief editorial writer for the N. Y. Daily Mirror, "when some of these same critics were still in knepants." And Fred Waring, Irving Berlin and others who appeared at the rally are successful businessmen, as well as being successful show bizites. As a result, he said, their campaigning is as legitimate as that of any other private citizen.

In answer to the crix blast at his emceeing of the show, McCrory said he took over the job only at the last minute. He had previously attempted to line up Arthur Godfrey, Milton Merle, George Jessel, Eddie Cantor, Jack Benny, Herb Shriner and Ed Sullivan for the job. Each of them, he said, backed out for various reasons. He noted that, at Gov. Adams request, he is taking a four-day rally up to New Hampshire this weekend. But because of the recent "unpleasantness," he said, Jinx Falkenburg (Mrs. McCrory), will fence the events.

McCrory said that kinescopes of the rally were flown over to Gen. Eisenhower the following day by Jacqueline Cochran, his co-chairman. Eisenhower was "deeply impressed by the demonstration of the people's support," he said, adding that the general repeated that reaction after he read the reviews on the show. And that, McCrory pointed out, was one of the primary reasons for staging the rally in the first place.

McCrory also claimed that forces of Sen. Robert A. Taft had loaded the studio audience for the controversial "Author Meets the Critics" show Thursday night (21) via the DuMont web. He admitted that he was angry when the show started, but said that this was due to the fact that a group of teenagers in the studio audience were "re-hearing their booing and hissing of me" during the pre-show warm-up. He reiterated his claim that he had not called the Senator a "liar," as charged, pointing out that Taft himself did not take up that allegation until several minutes after columnist George Sokolsky, who opposed McCrory on the show, had referred to it.

**Jessel's Caricature**  
 Continued from page 1

in film-making. Like Picasso, he has created a masterpiece which perplexes and confuses and makes you ask What Is It?"

Succeeding Pellazzi pix brought similar encomiums from Crowther, Jessel reported.

"But his next picture," he promised, "will be the greatest of his career. Besides no actors and no script, this time he is going to use no film. Tonight in Salerno he is waiting for the word from me to begin this great picture—because Vittorio has not got pecunia finallo—or—as you say in English—end money. Also him who got start money. That is why I am here tonight. I understand in Hollywood Tay-Vay is beating out your brains. There is no Tay-Vay in Italy, so the investment possibilities are tremendous. For every dollar you invest you will get back at least 89c—do I hear pledges? . . . Dore Schary, 500; Darryl Zanuck, 750; Sol Lesser, 5,000 frozen lire; Harry Cohn, same as last year—best wishes."

Richard Haydn conducted an actors' panel in which Alan Young explained the technique of the "pebble kicker," Edmund Gwenn disclosed the art of chin-chucking, Lloyd Bridges illustrated twitching and kicking, and Dan Dailey carbonated the new "Marlon Brando" school of acting in which the thesp must "live like a bum—be dirty—talk so nobody unastans ya—never finish a sentence."

**Oslo Olympiad**  
 Continued from page 1

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## Cabaret Bills

**NEW YORK CITY**  
 Birdland  
 Dizzy Gillespie Ore  
 Dave Brubeck  
 Bill Davis 3  
 Ella Fitzgerald  
 Ella Lanchester

**Roxy, N. Y.**

Dorothy Lamour, Florence Desmond, Tippy & Cobina with the Vieras; Szonys (2), Paul Ash Orch., Roxyettes, H. Leopold Spitalny Chorus; "5 Fingers" (20th), reviewed in VARIETY Feb. 13, '52.

The Roxy is apparently reinstituting an old policy launched under the A. J. Balaban regime when the house expended the largest talent sums in history during its "glamor period." With David Katz now the house head and Sammy Rauch booking the theatre, it's likely that the wraps will be off the budget for a time.

Start has been made with Dorothy Lamour, Gloria De Haven comes in next and under discussion is an influx of top packages representing diverse fields of entertainment. Miss Lamour is playing her first N. Y. theatre date in many years. She apparently counts both boxoffice and entertainment-wise. The opening house (22) was loaded, biz continued strong afterwards and she scores in the song department.

Miss Lamour has a carefully selected catalog. Numbers are tailored to give added lustre to a voice that isn't essentially loaded with color. Her special material is well constructed. An autobiographical tune leads off to ingratiate her with the postmovers. Cry, although well performed with chorus backing, starts parade toward the exits. However, she holds and scores on subsequent tunes. A change into the sarong added extra interest, although it must be admitted that Miss Lamour looked better in her bouffant gown.

The rest of the bill is of extremely strong calibre. Florence Desmond, originally slated to start on the last parlay, brought in a highly entertaining set of impressions. Miss Desmond is probably the best femme practitioner of this art in the business. Her material is good, her takeoffs give indication of fidelity both in looks and voice, and there's sufficient adult entertainment in the turn to make deep audience dents.

Another comedy act of high calibre is Manuel & Marita Viera who now take second billing to their monkeys, Tippy & Cobina. It's one of the more delightful turns on the boards. The simians are natural performers and their comedy values are carefully brought front and centre by the proddings of the Vieras. The applause results are high.

The Szonys have been making a career of New York for about a year. After a long run at the Latin Quarter, they moved to the Roxy in October and thence into the Roxy and back to the Roxy. Their ballet-hall work has been on a high level. They've given careful production dressing that adds considerably to their presentation.

The Roxyettes and vocal group generally enhance the proceedings. It's one of the better all-around bills set into this house. Jose.

**Empire, London**

London, Feb. 19.  
Empire Girls (24), Empire Ballet (20), Chorus, Ensemble (12), Doodles & Spider, Jackie, George Melachrino Orch.; "Invitation" (M-G).

With the decision to abandon the Empire stageshow policy at the conclusion of the current program, this review takes the form of an obituary notice which laments the passing, through economic circumstances, of an entertainment which has given immeasurable pleasure to countless Londoners for more than two years. The productions, under the direction of Nat Karson, have consistently maintained a high standard and the two dozen Empire terps have set a new high for precision routine, which has earned top ranking acclaim from press and public.

Final show in the series, which is slated for only two weeks, follows the standard formula which has been the pattern for most of the presentations. Teasing off the overture, the Melachrino combo hold the stage for close to 10 minutes with a Fred Astaire medley as a tribute to the last star to play the old Empire (i "Lady Be Good") when it was legit house. The Empire choristers, with Peter Morton as soloist, follow in their accomplished style with a pleasing rendition of "One for My Baby." They cue entry of the dancing line to chalk up another success in the last of their fancy and polished routines.

Of the two imported acts, first is Jackie, a balancer who specializes in a variety of headstands during one of which he plays, simultaneously, a miniature harmonica and a ukulele. It's a well planned routine which registers solid customer approval.

The second act is Doodles &

Spider, the miming duo who recently made their London debut in cabaret, and who make the same comedy impact in a big theatre as in the more intimate surroundings of a niterly. With their energetic routine which accents the lighter side, the team click to a boff reception.

Between the two acts, the regular ballet feature is included and the current item, "Gay Blades," is a simple but somewhat overlong routine which doesn't quite measure up to previous productions. The colorful climax, however, puts things right, with the vocalists in a western setting, the dancers in "Injun Rhythm" and the entire outfit doing the square dance to close the show — and the season — in sock fashion. Myro.

**Chicago, Chi**

Chicago, Feb. 22.  
Maxellos (4), Jackie Green, Herb Jeffries, Gene Nelson with Frank Perkins; Louis Basil Orch.; "Room For One More" (WB).

After floundering with seminaut talent for the past few weeks, management has come up with strong bill, which if opening day is any indication, should prove to be one of the best moneymakers for the house the last two months.

Gene Nelson is making his start of 10-week tour here and gets a rousing reception (he's reviewed under New Acts). Rest of the bill moves swiftly and builds, with Herb Jeffries also coming off strongly on honors.

Maxellos open well with their deft footwork, tossing the two femmes back and forth in some awing somersaults and one-foot catches. There's a rapid spinning wheel effect for a staunch finale.

Jackie Green has some fine physical and vocal carbons of Cantor, Jolson and Durante, the latter one of the best seen. He also does some dialect comedy bits, some of which fail to come off for the kiddie audience. Impressionist should be a little more careful in judging his seatholders.

Herb Jeffries is also making his first theatre appearance here and the tall sepien singer socks across one song atop another. Most of his tunes are on the upbeat side such as "Basin Street Blues," "Baby, Baby" and even "Old Man River." The beat ending on the latter, however, destroys a very effective selling job; it's better done straight. He really sexes up his top disk seller, "Flamingo," and then has the juves pounding their palms as he rocks out "Jump For Joy."

Louis Basil orch does its usual bright job with the accompaniment, especially in the tricky scoring of the Gene Nelson and Herb Jeffries books. Zabe.

**Olympia, Miami**

Miami, Feb. 23.  
Connée Boswell, Lew Parker, Billy Romano, The Riverias (2), The Sunnysiders (4), Les Rhode House Orch.; "At Swords Point" (RKO).

Lineup on tap this week is a pleasing one, with enough mixture to make for the variety that lures vaude regulars.

Connée Boswell, always a fave here, repeats her annual impact on the stubholders. Gal is as adept as ever at winning palms with her charm and song-spinning. Adds newbies such as "Little White Cloud" to the standards they expect and wraps them up with a sock afterpiece with aid of Lew Parker, who marks him off an able guy with a clever partner to work with.

It took Parker time to build in his solo spot via some offish patter, but earned solid reaction when he came up with the orb-appeal ideas on "eating" types, spelling wealthy expectancy on his new TV series.

Openers, the Riverias, make for a fast pacemaking duo who earn the mits via their twists on Apache ideas, the femme making with the roughhouse. Novelly, plussed by some gasp-making splits, rates them a better spot than teoff.

Big palm-earner is Billy Romano with his balloon manipulations. Works the thin rubber spheroids into "sculptures" that keep the aud, in all age brackets, pounding for more.

The Sunnysiders, three guys and a femme who were featured in local niteries for some weeks before this engagement, look okay in a vaude. They mark themselves a bud, not only for presentation houses but for video with their well staged groupings and appearance while essaying their harmony ideas. Ring up heavy mits and well rate them. Les Rhode and house orch are okay, as per usual, on the showbackings. Larry.

**Radio City, Mpls.**

Minneapolis, Feb. 23.  
Martin & Lewis, Helen O'Connell, Mayo Bros. (2), Barr & Estes, Dick Stabile & Radio City Orch (18), with Lew Brown and Ray Toland; "Reunion in Reno" (U).

The wildest and noisiest ovation in this 4,000-seat theatre's history greeted Martin & Lewis from an audience preponderantly youngsters on opening day's first of six shows. With every seat filled less than an hour after the doors opened, the pair's initial Minneapolis stage stand got off to a tremendous start. The fact that they had to pay the steeply boosted admission of 85c. to 1 p.m. (\$1.20 to 5 p.m. and \$1.50 thereafter)—the usual lower children and teenager prices being eliminated for the current week—apparently proved no deterrent to attendance.

The boys lost no time in demonstrating why they're just about showdom's hottest attraction. Bedlam broke loose when they made their entrance. The juveniles out front almost went berserk, screaming, shouting and whistling deafeningly. Everything the pair did brought howls of laughter and Martin's warbling "sent" the mopets completely.

The rest of the show doesn't seem to matter, of course. Even so, although two of the other three acts are dancing turns, it passes muster. Dick Stabile brought along his pianist, Ray Brown, and drummer Ray Toland, but otherwise fronts a local pickup stage band and does it well.

In the opening spot, Barr & Estes have a comic coating for their eccentric and acro dancing. Girl member of the team is quite a looker.

Personable and attractive Helen O'Connell socks home "Taking a Chance on Love," "Slowpoke" and a "Tangerine" medley. Working on a small platform, the two Mayo Bros. score with some remarkable rhythmic and precision stepping routines.

Martin & Lewis work for about 30 minutes and they labor hard and strenuously for their big returns. Lewis' familiar mugging, pouting, cockeyed bewilderment and highpitched gabbing keep the aud in stitches. When they're not engaging in lunacies, Martin sings solo or in duet with Lewis. The former easily hits the bull's eye with "I Wonder Who's Kissing Her Now" and other numbers. Lewis takes one of his whirls at clowning when he leads the band while his partner sings. Slapstick and zany body gyrations punctuate the proceedings.

Their lampooning impressions also come under the heading of nonsensicalities. They wind up with a takeoff on a pair of oldtime vaude hoofers, tossing their straw hats off into the crowd at the finish. As a gimmick for emptying out the youngsters, they express regrets they haven't hats for everybody, but invite the kids to come back to the stage door and receive autographed photos. Rees.

**Casino, Toronto**

Toronto, Feb. 23.  
Johnnie Ray, The Four Lads, Adriana & Charly, Clifford Guest, Nita & Peps, Jimmie Cameron, Archie Stone House Orch.; "The Squared Circle" (Mono).

With complete quarter-mile round-the-block lineups, Johnnie Ray will undoubtedly break the Casino house record set in January by Gordon MacRae. Latter grossed a smash \$22,180 for the top week in showshop's 16-year history. For first time, Murray Little has also dropped his grind policy and, with Ray doing six-a-day, is throwing on the house lights, pl "everybody out" stage announcement and plea for consideration of outside liner-uppers.

With house seating 1,120 and customers buying out in advance by 10:30 a.m., the show plan calls for no admittance except at commencement of stage and screen show and then the house is emptied. Coupled with those lengthy lineups, the Johnnie Ray engagement is an amazing phenomenon of mass hysteria, inside the house and out, with sellouts at every performance.

Ray sings with a sob in his throat and tears in his eyes, admits that he is a "very demonstrative and affectionate guy" who knew he would be a star some day; and the pitch sends the bobby-soxers into squeals and/or moans of ecstasy. With a voice that a blend of every song-stylist, he gives with "When Whippoorwills Call," "All of Me," and "Broken-hearted," all complete with body contortions and facial

**New Acts****PENNY SINGLETON**

Songs  
23 Mins.  
Thunderbird, Las Vegas  
Penny Singleton, with major background of films ("Blondie"), is appearing before her first niterly audiences for a favorable reaction. Blonde comedienne is attractive and has an easy presence on the floor.

Special material tune, "Most Photographed Model in Town," is a clever springboard for lightly piped "Honeysuckle Rose." Tribute to show biz luminaries, "Big Show in Heaven Tonight," is a curtsy to May Irwin, Eddie Leonard, Fanny Brice, Al Jolson, George M. Cohan and Marilyn Miller. Tendency to go overboard on the gab mars delivery somewhat.

Breaks away for brassy salute to "Solid South" by sailing into a "I'm Coming, Virginia." "Deep in the Heart of Texas" medley, with assist from production chanter Johnny O'Brien and Normandie Boys. Does mild taps during latter and between choruses of earlier "Honeysuckle," showing versatility.

Miss Singleton knows how to deliver. Right now she should master tendency to go overboard on nostalgia. With that done she will have a diverting act for many cafes. Will.

**BOBBY COLT**

Songs  
8 Mins.  
Old Romanian, N. Y.  
Bobby Colt has a nice set of pipes and good feeling for a ballad. In this offbeat showcaser he tees off suitably with "Gonna Be Great Day" and does right by pace-changing "Because of You." For his third and bowfitt item he gives a fair ride to "Sorrento" in Italian idiom.

After solo stint he functions as production singer for another six minutes. It's obvious that he's just about making the transition to solo spotting. A few more hideaways are indicated before he majors. Trau.

**MONICA LIND**

Ballet  
5 Mins.  
Old Romanian, N. Y.  
Monica Lind gives evidence of being inhibited by a small floor. Ballet soloist has a striking, somewhat detached facial expression that seems to say she's held in check by the area. Goodlooking brunet is a long-stemmer whose toe whirls show discipline. It's when she essays "Slaughter on 10th Ave." that, for all the fine rotary stuff, the meaning is lost in the confines.

After her own spotting, she weaves in and out of two production numbers, being especially nifty in a flamenco. She is tastefully garbed, smartly coiffed and shows promise technically. Trau.

agony, together with his own piano accompaniment and palm-pounding of the baby grand's top.

What the customers are waiting for, however, is his "Cry" and "Little White Cloud," backed by the Four Lads (Jimmy Arnold, Frank Busseri, Bernie Toorish, Con Codarini), formerly choir boys at St. Michael's Cathedral, Toronto, who left for the U. S. because they were too young to be permitted to enter ever a Canadian nightclub (you have to be 21). No table too, that Toorish, 20, wrote the arrangements of "Cry" and "Little White Cloud." On their own, Four Lads also do a terrific "Sit Down, You're Rockin' the Boat" from "Guys and Dolls."

Also over sock on audience appreciation are Clifford Guest, Australian ventriloquist; Adriana & Charly in their nonchalant trampolines act, complete with triple twists, hand and shoulder catches; Nita & Peps for their clever tumbling. Jimmie Cameron, as singing m.c., expertly skips the 65-minute stage session. McStay.

**Apollo, N. Y.**

"Bullmoose" Jackson Band (13), Sarah Vaughan, Peg Leg Bates, Patterson & Jackson, Sammy Hinds & Eddie, The Olveras (2); "Jigsaw" (UA).

With songstress Sarah Vaughan topping the bill, Harlem's vaude flagship carried a cargo of capacity business on Washington's Birthday (22). Holiday preem audience proved a warm and friendly flock of stubholders who not only gave the recording star a sock salvo but extended their copious mits to the balance of layout.

Spotted in closing groove, Miss Vaughan breezes through a half

**GENE NELSON**

With Frank Perkins  
Songs, Dance  
20 Mins.  
Chicago, Chi  
Gene Nelson, who for the last three years has been making pictures at Warner Bros., is a sock bet for stage work. Blonde terps has charm and does a terrific selling job, backed by a boundless enthusiasm in addition to his dancing ability.

Garbed in tux and tophat, ex-revue dancer comes out to strains of "Lullaby of Broadway" to start the bobby-soxers yelping in full pack. There's a bit about type of shoes necessary for different moods, which enables him to get a breather. With most anyone else it might create an awkward lull; his straight gab at the seatholders overcomes this.

He does another bit from "Lullaby," using a small upright upon which he leaps for some real sock stuff. "Laura" is really in the mood field; with the femme attachment giving out with the moans and groans as he dances with the imaginary partner.

Breaking the set, he brings upstage Frank Perkins, who conducts the orchestra while he's on, to do several of the tunes leader composed, most famous of them being "Stars Fell on Alabama." Composed gets a neat hand for his efforts.

Nelson switches to linen jacket and sport shoes for comedy rendition of "Wine, Women and Song," getting off some fine l.a.s. He gives strongly into the ballet for his Impressionist closer, "St. Louis Blues," which registers boff and forces him back for curtain speech—an unusual plea for blood donations.

While his contract probably prohibits teevee, he'd be a cinch for the newer medium and, of course, he should do top drawer business in the better hotels and theatres. Zabe.

**ALAN DRAKE**

Comedy  
25 Mins.  
Old Romanian, N. Y.  
The long stint unfolded by Alan Drake at this downtown "kosher-cabana" is no indication that he luxuriates in material. Nice-mannered comic is of the orthodox type merely engaging in a bit of stretching. Some of the jokes, when not of vintage type, even those in the homegrown idiom, are obscure. His mock milking for yocks, bringing in cued arpeggio exercises from orch pianist, has a potential.

Lad breaks away from patter for a hoked version of "Sunny Side of Street," which with snappers on cliché adages represent his best efforts. Although he took too long to warm up, he was nicely rewarded at finish when caught. Trau.

dozen numbers in her familiar throaty style. Opens with the rhythmic "You're Not the Kind of a Boy," follows with the dullish "After Hours," but recovers nicely with a zippy "Mean to Me." Slow ballad tagged "I Ran All the Way Home," and "Perdido," get her and the show off to solid palling.

Session otherwise is rounded out by "Bullmoose" Jackson's band, hoover Peg Leg Bates, comedy turn of Patterson & Jackson, ventro act of Sammy Hinds & Eddie, and the Olveras, otfay man and woman perch team. Latter tee off the bill, scoring handily with the femme swaying and rotating atop the pole balanced on her partner's head.

Sammy Hinds & Eddie, making their third appearance at the Apollo, mop up with songs and patter. Hinds cleverly works Eddie, his alter-ego. However, after copying hefty returns for his brisk routines he shouldn't have stepped back for a weak encore.

Patterson & Jackson, a robust twosome, are w.k. to Apollo regulars. Despite their weight, the boys register with snappy terping and also click with gags that are relished even though some are well aged.

Peg Leg Bates, the monopedic dancer, practically a vaude institution. His agility and grace appear to have timeless qualities for they're just as potent today as 10 years ago. In uncorking his "lesson in tapology" here, he nets ample applause.

"Bullmoose" Jackson's combo dishes up several tunes on its own and backs the show nicely. Outfit comprises three rhythm, five red and four brass. "Bullmoose" handles the vocals okay on such numbers as "Hey, Good Looking." Gibb.



## Legit Bits

Freddie Schader, an auxiliary advance man for the touring "Guys and Dolls" until he broke his ankle in a fall on an icy pavement in Detroit late in December, returned to New York last week and expects to be up and around in a few more days. With the closing of the "Sleep of Prisoners" tour, pressagent Ralph T. Ketterling has returned to Chicago and is again concentrating on his blog of the late Al Woods. Louis Lissner will be company manager of the Lewis & Young touring edition of "Happy Time," in which Lloyd Corrigan, Warren Berlinger, Joe E. Marks, Francis Bethencourt and Patricia Wright will appear, with Oliver Cliff the only retainer from the original Broadway cast.

Margaret Webster sails today (Wed.) for England, to remain several months. While in London she intends to find a femme star to play the title part in the Theatre Guild production of "Saint Joan" on the road next fall, and to cast "Purple Dust." Kermit Bloomgardner's scheduled production of the Sean O'Casey drama, "Witches Sabbath," by Harry Granick, has been optioned by Mark Marvin, Cyril Endfield and Nyman Lisbon for London production this spring, with a possible Broadway production later. Endfield will direct. Freida Fishbein agented the deal. The play was tried out at Syracuse U. early last summer.

Gary Simpson, of NBC-TV, reportedly plans to produce "Winter Kill," by Coast author Steve Fisher, for a straw hat tour next summer, with the idea of a Broadway presentation in the fall. The piece was tested on the Coast several years ago, with Robert Alda as lead. Warners owns the screen rights, but has never filmed the yarn. The Princeton Theatre Intime will open its season March 4 with Giraudoux' "Trojan War Will Not Take Place," continuing it through March 15. Robert Downing is the new editor of The Promptside, publication of the Stage Managers Club. Dorothy Sarnoff returned Monday night (25) to her featured role in "King and I" after a four-week leave of absence for a film assignment.

Saturday night (23) in Columbus, O., after closing night of "Moon Is Blue," critic Samuel T. Wilson of the Columbus Dispatch gave a party for 25 at his home in honor of "Moon's" company manager, Richard Skinner, and the troupe. Wilson and Skinner were classmates at Harvard, class of 1922.

Elaine Stritch, featured in "Pal Joey" and standing by for Ethel Merman in "Call Me Madam," will succeed the latter when the Irving Berlin-Howard Lindsay-Russell Crouse musical goes on tour this summer. Her "Joey" replacement isn't set. Robert A. Wiley was general manager of "Dear Barbarians," with David Lipsky and Philip Bloom pressagents. Samuel Lift stage manager and Len Bedow assistant. Harold Kusell is company manager of "Mrs. McThing" with Frederick de Wilde (father of the play's featured moppet, Brandon de Wilde) as stage manager, and Robert Sagalyn and Al Saxe assistants. Background music for the show is supplied by Mischa Tulin on the theremin.

Robert N. Winter-Berger and Darren McGavin will be associated with David Hellwell in the presentation of a series of stock tryouts at the President, N.Y., opening March 24 with Helene Frankel's "Dark Legend," based on the Frederic Wertham novel about psychiatry. Morton Da Costa will stage the initial production. Edward Choate, business manager of the current "Venus Observed" and the returning "Don Juan, in Hell," has optioned "Michael and Lavinia," a costume romantic comedy by John F. Mathews. He plans a fall production. Claude Rains will star in "Jezebel's Husband," Robert Nathan comedy to be produced in the fall by Roger L. Stevens and William Fields, in association with the Playwrights Co. Barnet Biro, last seen on Broadway in "Streetcar Named Desire," is due for release March 4 from the Navy.

John Tyers, who was on tour with the special Equity company of "Fledermaus," will join the Met, debuting Saturday March 8 in the same opera. Tyers is flying home for the debut from London, where he had joined his wife, Helena Miles (Kate in the London "Kiss Me, Kate" company) following conclusion of the "Fledermaus" tour. "The Gay Dog" is title of a new comedy by Joseph Colton, to feature Wilfred Pickles, which will open in Manchester, England, March 31. Piece will tour for six

weeks prior to its London production.

Florence Dunlap, who recently returned from a tour of South Africa in "Oklahoma," is doing the Grace George role in "The Velvet Glove" at the Albany (N. Y.) Playhouse. Show opened last night (26) for two weeks.

Trudy DeLuz, Bill Bloxson and Sam Kirkham (last-named going into "The Chase"), are leaving cast of "South Pacific" in Chicago. They're being replaced Mildred Slavin, Pat Tolson and Don Swenson. Bernice Massi and Claire Laflamme also replaced Trudy Gerni and Kathie Kirk in the same cast. Ross Bowman and Nick Mayo, assistant stage managers with the national "SP" have penned a film script called "Menace." Doris Franklin has been subbing for Irene Bordon as "Bloody Mary," with latter bitten by the flu bug. Janet Blair flew to Bahama for a two-week rest, with Eugenie Baird taking over for the Minneapolis, St. Paul "SP" stand.

## TORONTO TENT SEASON TO PREEM WITH 'WIDOW'

Toronto, Feb. 26.

Leighton K. Brill and Ben Kamsler, co-producers of Melody Fair, planned in from the Coast over the weekend to set the second season here of their theatre-in-the-round under canvas. Setup of 1,650 armchair seats, scaled at \$3 top, in midtown Dufferin Park, will tee off June 2, with ex-Met soprano Irina Petina starring in "The Merry Widow." (First night is already sold out to B'nai B'rith.)

Twelve-week season will close with two weeks of "Annie Get Your Gun."

## Pasadena Preps U.S. Bow Of Strindberg 'Highway'

Strindberg's "The Great Highway," translated by Arvid Paulson, will have its U. S. premiere at the Pasadena (Cal.) Playhouse, March 27. Run is skedded for four weeks. Play will be staged by Bobker ben Ali under supervision of Gilmor Brown, with sets by Christine Dailey.

Opus is described as an abstract play, allegorical and symbolical, part prose and part iambic, free verse. Paulson, ex-Broadway legit actor, who has translated Ibsen and other Scandinavian dramatists, owns the U. S. rights to "Highway." He read some scenes from the play over WNYC, N. Y., during the 1949 centenary of Strindberg's birth. "Highway" had a gala performance at the Royal Theatre, Stockholm, for the centenary and was in the theatre's repertory all that season.

## Dietz, Lunt Likely Duo For New Metop 'Boheme'

Metropolitan Opera manager Rudolf Bing apparently plans to continue borrowing Broadway talent for his Met needs. Howard Dietz, songwriter and Metro veepee, has made an English version of Puccini's "La Boheme," which the Met will probably use next season. Bing is also after Alfred Lunt to direct the work.

Together with Garson Kanin, Dietz did the new libretto for the Met's big hit last season, Strauss' "Fledermaus." Lunt made his Met bow as stage director this season, with another hit, Mozart's "Così fan Tutte." Puccini's publishers, G. Ricordi & Co., commissioned Dietz to do the new "Boheme" version, in a free adaptation.

## TV Farce at Albany

Albany, Feb. 26. "The Happy Medium," a farce comedy about television, will be given a tryout at Malcolm Atterbury's Playhouse here as the final production of the season, opening April 15. It is written by Allan Sherman, a scripter of special material for video, and Eugene O'Sullivan, Playhouse director. Opus is the first stage work of the youthful authors to be presented professionally.

Sherman, however, wrote a musical, "The Golden Touch," which was under option by various producers for three years, but had only a college staging, at Loyola U. in Chicago. O'Sullivan, then teaching drama there, directed it.

## Indiana U. Gives Stage Preem of Menotti TV'er

Indianapolis, Feb. 26.

Stage premiere of Gian-Carlo Menotti's original TV opera, "Amahl and the Night Visitors," and world preem of Walter Kaufmann's short three-acter, "Parfait," were given by the Indiana U. Opera Workshop at Bloomington last Thursday (21). Double-bill continued nightly through Sunday.

"Amahl," Menotti's opera about Christmas, was staged by Hans Busch with Eugene Bertram's original costumes. Role of crippled boy was played by Ronald Jennings, recruited from nearby Farmersburg. I. U. School of Music students took other key roles. Ernst Hoffman conducted, with the I. U. Philharmonic Orchestra in the pit. Settings were designed by Robert Burns Stevens.

"Parfait," by Kaufmann, conductor of the Winnipeg Symphony, is a comic opera set in a small-town drug store, with the middle act a dream sequence in which a German-type sorcerer brings tailor's dummy to life and leads the hero quite a chase.

Don Vogel, who doubled later as Balathasar in "Amahl," played the druggist to whom it all happens. Marilyn Crane and Elizabeth Wranger were other leads, with Una Boardman and Constance Weisman in support.

## Boston Legit Prospects Brighten Season Balance; Set Tryouts, Tourers

Boston, Feb. 26.

With the Hub's legit season now past the halfway mark, prospects for the balance of the season appear somewhat brighter than the spotty first half, which was active, but not too staunch, product-wise. While the musicals, "Top Banana," "Paint Your Wagon" and the current "Three Wishes for Jamie," and the dramas, "Point of No Return" and "Remains to Be Seen," were smash, the folderoos were numerous. Included in the latter were "Never Say Never," "Child of the Morning," "To Dorothy, a Son," "Fancy Meeting You Again," "Month of Sundays" and the recently demised "A Little Evil."

While it's anybody's guess as to the ultimate outcome of newcomers booked ahead, Hub theatregoers can look forward to skedding of such proven fare as "Affairs of State," due at the Plymouth for four weeks, starting March 10; "Two on the Aisle," at the Shubert, March 13; "Gentlemen Prefer Blondes," an April 7 unveling at the Shubert, and "The Cocktail Party," set for the Colonial, April 14. "Bagels and Yox," bowing into the Shubert next Monday (3), is reported grabbing lively boxoffice reaction via the interest of many local Jewish organizations.

Among the newcomers due here are "The Grass Harp," Truman Capote's new play skedded for a 10-day stint at the Colonial, March 13; "Salt of the Earth," at the Wilbur, March 17; Olivia de Havilland's pre-Broadway engagement of "Candida," at the Colonial, March 24; the long-postponed revival of "Shuffle Along," at the Colonial, March 31, and the new Sally Benson play, "Josephine," at an unannounced date in April at the Wilbur. On the immediate horizon is George Tabori's "Flight into Egypt," due next week for a fortnight's pre-Broadway tuneup.

## Gorneys to Revive Wing's Sketch Writers Classes

American Theatre Wing's professional training program is reviving two courses, sketch writers workshop and work-group, taught by the husband-wife team of Sondra and Jay Gorney. Writing course will cover the various musical-play forms, including sketches, monologs, revue material, special songs, book shows, etc., for legit, television, vaude and nitery performance. Work-group, aims at helping performers develop a distinctive personality through participation in sketches, acts and pantomimes.

ATW school is also revising a course on radio and television station management, which will cover creation and sale of programs, program trends, audience measurement, advertising economics, etc.

## Inside Stuff—Legit

The term "religious, charitable, scientific, literary or educational" shall not be construed to apply to "any employer whose primary activity is the producing of plays, musicals or otherwise for the entertainment of the public," in exemptions from unemployment insurance, according to a bill introduced in the N. Y. Senate by Sen. John H. Hughes, Syracuse Republican. The present statute exempts municipal corporations and other governmental subdivisions, as well as organizations operating exclusively for religious, etc., purposes. The Hughes measure, to which a companion has been introduced in the assembly, would take effect immediately.

Guthrie McClintic sent to Malcolm Atterbury's Playhouse in Albany the original costumes used in "The Velvet Glove," which opened there Tuesday night (26). Last season Kermit Bloomgarten loaned the original scenic production for "Death of a Salesman" to Atterbury for the three-week stock run. At the end of the engagement, Bloomgarten gave the actor-manager part of the sets. A new and smaller unit was then being designed for the fall tour of the drama. Atterbury, in a broadcast (21) over WPTR, Albany, praised New York producers and stars for their "interest in what we are doing at the Playhouse."

Three men associated with Katharine Cornell's current revival of "Constant Wife," at the National, N. Y., were associated with the original production of the Somerset Maugham comedy in 1926-27. They are Frank Warner, property man for the company; Peter Mason, doorman of the theatre, and Willie Harris, treasurer. Warner had a similar assignment with the original edition. Mason was at that time an assistant in the Frohman office, which presented the play, and Harris was boxoffice man at the Maxine Elliott, N. Y., where it had a 295-performance run extending into the 1927-28 season.

Picture layout and story on the recent opening of the Theatre Guild's production of "Jane" was included in the so-called "country" edition of the N. Y. Sunday News mag section (24) devoted to the Broadway theatre, but didn't appear in the city edition. Also, scene pictures from the Olivier-Leigh "Cleopatra" revivals, "Remains to Be Seen," "I Am a Camera," "King and I," "South Pacific," "Two on the Aisle" and "Call Me Madam," all in color in the city edition, were in black-and-white in the early-deadline edition. The issue devoted exclusively to the Broadway theatre is an annual feature of the News.

Touring troupes of the moment are leading a sort of Emily Post life, due to the energetic activities of the Council of the Living Theatre. In addition to the usual travel and eight shows a week, casts are currently in great demand for lunches, teas, buffet suppers and after-theatre parties being given by local big wheels in connection with promotional subscription drives.

Backers of "Collector's Item," Lillian Day-Alfred Golden comedy produced on Broadway recently by Roger Clark and Lloyd Isler, included Mrs. James C. Black, of Oil City, Pa., Clark's mother-in-law, \$1,600; Louis Black Clark, his wife, \$800; Isler, \$5,000, and Clark himself, \$21,000. The production was capitalized at \$33,500 and is reported to have been a total loss. The show played four performances.

## MORMON MUSIC-DRAMA SET FOR UTAH REPRISE

Ogden, Utah, Feb. 26.

"All Faces West," music-drama about the hardships and accomplishments of Utah's Mormon pioneers, presented last summer in Ogden's outdoor stadium for three performances, will be presented here again July 19-20-21.

Baritone Igor Gorin, starred as Brigham Young in the original production, has been signed to repeat the role. Present plans call for making it an annual feature of Utah's summer outdoor music season, with possibility of presentation in Salt Lake City as well.

Composed by Roland Parry of Weber Music College, with lyrics by Helen Talmadge Parry, "All Faces West" has been recorded and released by Fargo Records of Ogden, with capsulized narration and solos by Gorin, backed by an orchestra and chorus.

## Flagstad's Met 'Alcestris' To Mark Diva's Farewell

Kirsten Flagstad will make her first appearance of the season at the Met Opera House, N. Y., next Tuesday (4), in Gluck's "Alcestris." Work hasn't been done at the Met since 1942, and will be heard for the first time in English. Opera will have about five performances in the few remaining weeks of the Met season.

These five performances, therefore, will mark Mme. Flagstad's farewell at the Met, as the diva has announced her retirement from the operatic stage with this work. (She had planned to quit the Met last season, but was prevailed on by general manager Rudolf Bing to come back for one more season, if only briefly.)

The March 3 week (17th week of the Met's current season) will also mark the final performance of Strauss' "Fledermaus," Saturday (8). Brenda Lewis, as Rosalinda, and Lois Hunt, as Adele, will be appearing in those roles for the first time, while John Tyers will make his opera house debut as Dr. Falke. Tibor Kozma will also appear at the house for the first time this season as conductor.

Martha Graham will make a special series of appearances with full symphony orchestra at N. Y.'s Juilliard School of Music, April 22-27.

## Balanchine to Milan On Opera-Ballet Stint; Two Of His Works in N.Y. Bow

George Balanchine, Broadway dance stager and N. Y. City Ballet artistic director, is leaving Friday (29) for Milan, where he will stage his choreographic work, "Ballet Imperial," for La Scala Opera Co. Work will be given end of March, for the spring season.

Director will then go to Paris, to prep for the engagement there in May of the N. Y. City Ballet. He'll join the troupe for the opening of their tour in Barcelona April 10, and stay with them for the four- and a-half-month European trek. He'll return to N. Y. in the fall for the City Center ballet season and for his Met Opera stint, staging the U. S. preem of Igor Stravinsky's "Rake's Progress." This will be Balanchine's first Met stage-directing job, although he was with the Met, as ballet master and choreographer of its dance sector, from 1935 through 1938.

For its second week of the current winter season, the N. Y. City Ballet presented premieres of two George Balanchine works at the City Center, N. Y., last week. "Caracole," set to Mozart music, which opened Tuesday (19), is an impressive work, utilizing the troupe's five top ballerinas and its three chief males in an abstract, classic set of patterns. Stiff, ugly arm movements and midriff gyrations militate against complete lyric beauty of dance style, however, and though the ballet got a very favorable press, to this observer it seemed as if Balanchine were giving his troupe more of a workout than a work.

"Bayou," set to Virgil Thomson's film score for "Louisiana Story" and which premed Thursday (21), is a much less pretentious work, and not very important. But it is a light, wistful piece, with appeal.

## Equity Shows

(Feb. 25-March 9)

"Blithe Spirit"—Bryant Youth & Adult Center, Queens, N. Y. (29-1). "Lady in the Dark"—Lenox Hill Playhouse, N. Y. (27-2). DeWitt Clinton H. S., Bronx, N. Y. (6-8).



# Lindsay-Crouse Pushing Ferrer, Rodgers-Hammerstein for Topdog

With the scheduled opening March 19 of "One Bright Day" at the Royale, N. Y., Howard Lindsay and Russell Crouse will have three shows in the same block in West 45th St., pushing Rodgers & Hammerstein, and Jose Ferrer, for multiple legit honors.

They're already represented as authors of the book of "Call Me Madam." Leland Hayward's musical production at the Imperial, and as authors of "Remains to Be Seen," Hayward's comedy presentation (in which Lindsay was a member of the original cast) at the Morosco. They are producing "Day," scripted by Sigmund Miller, with Lindsay doubling as male lead.

Richard Rodgers and Oscar Hammerstein, 2d, are co-producers and co-authors of "King and I," at the St. James, N. Y., and co-authors with Joshua Logan and co-producers with Logan and Hayward of "South Pacific," at the Majestic, directly across 44th St. Also, Rodgers wrote the music for Jule Styne's revival of "Pal Joey," at the Broadhurst, next door to the Majestic. "Music in the Air," with book and lyrics by Hammerstein, played a Broadway engagement earlier this season and the Rodgers-Hammerstein "Oklahoma" had a return run on Broadway last summer and is currently on tour.

Ferrer, producer, director and co-star of "The Shrike," at the Cort, N. Y., is also producer-director of "Stalag 17," at the 48th Street Theatre directly opposite, and is about to produce and direct "The Chase," which will preem at the Playhouse, in the same block. In addition, he staged the Playwrights Co. production of "Fourposter," current at the nearby Barrymore, N. Y.

## Florida Opera Fest Opens In Tiny Venetian House Imported for Ringling

Sarasota, Fla., Feb. 26.

One of the most unusual music events of the year takes place starting tonight (Tues.), as an opera festival in miniature gets underway in the tiny 18th century Italian opera house recently imported and set up here. Opera house, built in 1795 in the castle of the Queen of Cyprus at Asolo, near Venice, and later owned by Eleonora Duse, who performed in it, had been stored lately in a Venetian warehouse. Last year it was bought for the Ringling Museums in Sarasota with aid of the State of Florida, brought here and restored. It seats 200.

Music festival, under joint sponsorship of the state and the Ringling Museums, will present two miniature operas, Pergolesi's "La Serva Padrona" and Mozart's "Bastien et Bastienne." Laszlo Halasz, until recently N. Y. City Opera Co. director, will conduct the opener, with Richard Haggerty batoning the other performances, which will be given Feb. 27-28-29 and March 1. Eugene Berman has done the sets. Singers are Dorothy MacNeil, Richard Wentworth and Wesley Dalton, from the N. Y. City Opera Co., with dancer Peter Hamilton also taking part.

## Mowbray Jetplane Play Set for Air Base Tour

Washington, Feb. 26.

All airfields were notified to begin hunting for potential thespians for the cast of "Flameout," new jetplane play by Alan Mowbray which will be produced by the Air Force in its first venture into straight drama production. One-setter will tour air bases, starting in the spring, with cast of 11 males and one female, all recruited from the ranks of service personnel. Applicants will be brought to the Coast where Mowbray, who'll direct, will select the final cast. All must have acting experience.

It's understood Mowbray voluntarily waived all rights for presentation to service personnel. If presented on Broadway, regular Dramatists Guild rules will apply. It's presumed a pic sale would include a percentage to the Air Force. Production will cost the Government nothing in pay or royalties.

## Bermudiana Bow's Second Season With 'Mistress'

Hamilton, Bermuda, Feb. 26.

The Bermudiana Theatre, in the Bermudiana Hotel here, reopened last week for its second season. Producers are Bruce Yorke and Michael Sadler, who operate a strawhat theatre in Canada every summer. They succeed William Miles, who did not return this season. Miles has managed the Berkshire Playhouse, Stockbridge, Mass., for some years.

Opening bill at the Bermudiana was Fay Bainter in "O Mistress Mine." Next week's offering is Burgess Meredith in "Silver Whistle" and subsequent productions will include Edward Everett Horton in "Springtime for Henry" and "Nina," Zachary Scott in "Second Man," Sylvia Sidney in "Arms and the Man" and "Black Chiffon," Florence Reed in "Royal Family," Uta Hagen in "Tovarich," Ruth Chatterton in "Little Foxes," Veronica Lake in "Curtain Rises," John Pierre Aumont in "Design for Living," Gene Lockhart in "Grumpy" and Sarah Churchill in a play to be selected.

A resident company of 15 Equity players supports the stars.

## \$1,032,000 Profit Thus Far on 'Kate'

"Kiss Me, Kate," which recently folded after a one-week return engagement on Broadway, has since paid a \$20,000 dividend, bringing the total profit distribution to \$1,032,000 thus far. As of Jan. 31 there will be additional undistributed profits of \$5,353, which are expected to be increased by further return from the British edition and other sources.

The accounting on the closing of the original Saint Subber-Lemuel Ayers production shows that it grossed \$23,749 for a loss of \$5,803 for the week ending Jan. 5 at the Taft, Cincinnati, and grossed \$11,016 for a further loss of \$15,487 on the final week ending Jan. 13 at the Broadway, N. Y.

## COLUMBUS PALACE GETS FACELIFT FOR MUSICALS

Columbus, Feb. 26.

In order to make way for "Gentlemen Prefer Blondes" on his stage March 17-19, manager Harry Schreiber of the RKO Palace here is revamping his whole theatre, which hasn't played a big production in more than a decade. Palace is one of four downtown first-run houses.

Nearly a month's work will be required to take care of "Blondes." Orchestra pit's floor is being torn out and lowered, lighting is being juiced up to meet the show's 2,000-ampere requirements, house is being re-charted and new ticket slots built, and 16 dressing rooms are being refurbished.

All this work won't go just for the one production, however, since Robert F. Boda, manager of the Hartman, city's only legit house, has leased the Palace for a week, starting March 31, to present "South Pacific."

## Official D.C. Okay For Another Year of 'Faith'

Washington, Feb. 26.

While D. C. officials wrangle here over whether to have a third year of the Paul Green pageant, "Faith of Our Fathers," Comptroller General of the U. S. has just come through with a legal ruling stating that no irregularity would be involved if the pageant were conducted another year.

Melvin D. Hildreth, executive vice chairman of the National Capital Sesquicentennial Commission, a supporter of the show, disclosed more than 2,500 reservations from all parts of the country have already been received for the 1952 season. President Truman has endorsed another season for "Faith."

## Connie Bennett Preps Batson Tryout in Fla.

Winter Park, Fla., Feb. 26.

Constance Bennett will star in a tryout of "A Date with April," comedy by George Batson, author of "Ramshackle Inn," opening tomorrow night (Wed.) at the Central Florida Drama Festival in the local high school auditorium. The cast will include Edmon Ryan, Rock Jason, Joanne Palmer, Helen Raymond and Marjorie Peterson.

John T. Sloper has staged the production, which plays through Saturday night (11). Festival is managed by John Huntington, who operates the Spa Theatre, Saratoga, N. Y., every summer.

## Harvard Prez Plea For Show Biz Fellowships; Need House, \$2,000,000

Setup of show biz fellowships at Harvard U., similar to the Nieman Fellowships in Journalism, is suggested by prez James B. Conant in his annual report for 1950-51, recently sent to alumni. All that would be required, prexy says, is a \$2,000,000 endowment, and a theatre for legit and pix.

"The success of the Nieman Fellowships in Journalism and the Advanced Management Program in the Business School," has led to the suggestion that a somewhat similar scheme might be established for young men and women who are concerned with the stage, screen, radio and television. This would not imply the founding of a school or department of the drama. Indeed, it might be considered as a move in a contrary direction, just as the decision to proceed with the Nieman Fellows meant the rejection of the idea of founding a school of journalism at Harvard.

"Two essential conditions would have to be fulfilled before any scheme of fellowships connected with the dramatic arts and the media of mass communication could be successfully launched at Harvard. The first would be an endowment of at least \$2,000,000; the second would be the construction of a theatre building to serve as a focal centre. Indeed, quite apart from such an enterprise, the university's need for a theatre has long been recognized.

"Harvard is the only great university without such a theatre. The faculty is anxious to encourage those many undergraduate organizations that regularly produce plays; their efforts are now greatly hampered by the total lack of acceptable facilities. What is required is a modest theatre, adequately equipped for the performance of plays and the showing of motion pictures, together with at least one small studio for producing films. To those who feel that in this tense period of rearmament the universities are devoting too much attention to the natural and social sciences, such a project may appeal with special force."

## More Songs for 'Jamie' In Steady Tryout Revamp

Boston, Feb. 26.

"Three Wishes for Jamie," continuing its pre-Broadway tuneup at the Shubert here, is still undergoing revisions. A new song, "My Heart's a Highway," went into the first act last night's (Mon.) performance, as a solo for co-star Anne Jeffreys and a production number. Another number, "It Must Be Spring," also a Miss Jeffreys solo, has been moved to a new spot and restaged. A third tune goes into the second act Thursday night (28). "Magic Tree," a solo by co-star John Raitt, was respotted and restaged last week.

The Al and Arthur Lewis production, with book by Abe Burrows, who is also staging, and songs by Ralph Blane, moves to Philadelphia next Monday (3) for a fortnight's further doctoring. It premieres March 21 at the Hellinger, N. Y., after four paid previews.

## ROBERT Q. AS CHARLEY

Robert Q. Lewis, who is subbing for Arthur Godfrey on the latter's CBS morning program, said Friday (22) on the air that he'll make a stage appearance in "Charley's Aunt" in Baltimore week of March 24. Lewis said he had done "Charley's Aunt" once before in stock, "six or seven years ago—before the war."

# 'Porgy and Bess' Prepped for Dallas Prior to Overseas; Beecham Sought

Dallas, Feb. 26.

## Shuberts Charge Chi AFM With Featherbedding

Chicago, Feb. 26.

Shubert subsidiary, Select Theatres here, has filed unfair labor charges against the American Federation of Musicians with the National Labor Relations Board, on charges of featherbedding. Peculiar aspect is that the Shuberts made similar charges several years ago, but dropped the matter after huddle with music officials.

Among the points charged is that the union forces theatres to hire six musicians for non-musical or dramatic shows; that standbys are needed when recordings or musical sounds are used, and that unnecessary men are added when traveling sidemen are used. Case is currently being investigated.

## See Clark, Gaynor For Coast 'Genie'

Hollywood, Feb. 26.

Bobby Clark and Mitzel Gaynor may be starred in "Judy and the Genie," musical comedy with book by E. Y. Harburg and Fred Saidy, music by Sammy Fain and lyrics by Harburg, which Edwin Lester is reportedly seeking as one of the productions of his Civic Light Opera season in Los Angeles and San Francisco this summer. The show is a rewritten version of "Flahooley" by the same authors, which was produced unsuccessfully on Broadway a year ago by Cheryl Crawford.

Clark has been mentioned as star of a revival of "Sally," but Lester is understood to have persuaded him to appear in "Judy and the Genie," in an expanded role played by Ernest Truex in the old "Flahooley." Miss Gaynor is under personal contract to the producer, and he has been trying for some time to find a stage vehicle for her. He's recently had her on loanout to 20th-Fox.

Another offering in the Civic season will be Leland Hayward's Broadway production of "Call Me Madam," with Elaine Stritch in the Ethel Merman part. The Irving Berlin - Howard Lindsay - Russell Crouse musical will open June 23 at the Philharmonic Auditorium here and July 28 at the Curran, San Francisco. Following the latter stand of four weeks, the show will revert to Hayward's management for a national tour.

The local Civic season will open April 21 with a vaude date by Judy Garland, followed by a revival of Lester's original production of "Song of Norway."

In the quickest repeat date in the organization's history, Civic is bringing back "South Pacific" for a minimum of four weeks, starting July 28, as a feature of its 15th anniversary year. The Chicago company, starring Janet Blair, started on the Coast two years ago.

## ILLNESSES HIT 'GARDEN' BUT RUN IS PLAYED OUT

Washington, Feb. 26.

"Autumn Garden," winding up its tour last week at the Gayety here, ran into a epidemic of illnesses, but managed to avoid shutting ahead of schedule. Most serious from the standpoint of the play's performance was the absence from the cast of Florence Eldridge from the Wednesday matinee for the balance of the week. She had a virus infection.

Andy Anderson, one of the show's backstage department heads, was hospitalized with a serious ulcer case, and was left behind when the Kermit Bloomgarden production returned to New York. Loretta Daye, a member of the cast, missed two performances because of a severely burned hand. And Robert Caldwell, stage manager, missed three performances because of flu.

Frederic March, co-star, had a slight cold, but played all performances.

"Porgy and Bess," the Blevins Davis-Robert Breen revival of the George Gershwin folk opera, will probably be the opening bill of the Starlight Operetta season at the State Fair Auditorium here this summer. Also being sought for an appearance is Sir Thomas Beecham as conductor of his version of "Bohemian Girl," which he directed last summer at the Edinburgh Festival and repeated in London. The batonier is currently making guest appearances with various U. S. symphony orchestras.

Plan is to produce "Porgy and Bess" here and, following the regular two-week engagement at the Auditorium, ship the show to Europe for dates in Berlin, at various festivals on the Continent and limited runs in London and Paris. The production would then be brought back to the U. S. for a Broadway run and a national tour. Details will probably be set this week when Wilva Davis, co-producer Breen's wife and his assistant when he was executive-secretary of the American National Theatre & Academy, arrives here from New York for confabs with Charles R. Meeker, Jr., Auditorium managing director.

William Dollar, former ballet master with the Metopera in New York, is flying here this week for discussions about taking over as choreographer of the Starlight series this summer. He would succeed Donald Saddler, who had the assignment last year but is currently working in Hollywood. Mary Hunter, who was overall stage director last summer, will not return this year, but her successor isn't set.

## Bamberger to Run Philly Tent as Muny Operation With 6G Weekly Budget

Philadelphia, Feb. 26.

Theron Bamberger has been named to operate a summer tent theatre in Fairmount Park. Full approval of the plan has been given by the Park Commission, but the project is still awaiting legal approval from the City Solicitor.

Park Commission proposes, with the consent of the Solicitor, to use Commission funds for the tent, chairs and conditioning of the grounds near Belmont Mansion, Bamberger, who operates the nearby Bucks County Playhouse, in New Hope, is to be managing director. When it was previously planned to operate the tent theatre as a concession, Bamberger was the only one to submit a bid.

Commission also proposes to enter into a contract with Bamberger, whereby it will advance or reimburse him for operating expenses during the season. Commission estimated that Bamberger's budget would run approximately \$6,000 a week for an eight-week season. Admissions will be \$1, \$1.50 and \$2. Setting up the tent theatre is expected to cost \$35,000—\$10,000 for seats and \$25,000 for the cost of the tent, preparation of the ground, lighting and setting up parking space for 400 cars.

Bamberger will operate under a three-man committee from the Park Commission. They are John B. Kelly, leading proponent of the summer theatre project; Harold D. Saylor, and N. Warren Benedetto, Commissioner of Public Property.

## ROBBINS GETS NIGHT OF HIS OWN FOR 1ST TIME

Broadway choreographer Jerome Robbins ("King and I," "Call Me Madam") will be honored by the N. Y. City Ballet March 9 with an all-Robbins Night, troupe devoting the evening to four Robbins dance creations, "Ballade," "The Cage," "Age of Anxiety" and "Pied Piper." This will mark the first time for an all-Robbins ballet program.

Robbins, who is troupe's associate artistic director, is also dancing with the company as regular lead this season, at only a little above scale.

Dimitri Mitropoulos will give the American premiere of Darius Milhaud's "Christophe Colomb," with the N. Y. Philharmonic, at Carnegie Hall in November, 1952.



# Plays Out of Town

## Flight Into Egypt

New Haven, Feb. 26.  
Irene Mayer Selznick presentation of Elia Kazan production of drama in two acts by George Tabori. Features Paul Lukas, Gusti Huber. Directed by Kazan. Sets, Jo Mielziner; costumes, Anna Hill Johnston. At Shubert, New Haven, Feb. 26.  
Franz Engel..... Paul Lukas  
Lili Engel..... Gusti Huber  
Glubb..... Zero Mostel  
Ghouli..... Joseph Anthony  
Freund..... Paul Mann  
Tewfik Bey..... David Quatoush  
Bronson..... Don Keefe  
Lipton..... Fred Stewart  
Miss Foster..... Jo Ve Fleet  
Mr. Kugihof..... Edgar Franklin  
Hassan..... Fred Williams  
Bubi Engel..... Voytek Dolinski  
Mrs. Kugihof..... Ellen Mahar  
Bartender..... Chris Campbell  
Capt. Fleure..... John Radney  
Policemen..... Leon Bibb, Randolph Echols  
Street Singer..... C. K. Alexander

"Flight Into Egypt" is not a great play as of its premiere. It will probably not be developed into a great play. But, as presented by Irene Mayer Selznick, directed by Elia Kazan, designed by Jo Mielziner and acted by a grade-A group of thespians, it is good theatre.

The lack of enthusiasm as to the play's merits stems from its routine theme of the desperate wife, loyal to an invalid husband, who is forced to repulsive physical sacrifice in order to keep their financial ship afloat. Playgoers willing to overlook a basic plot familiarity and who are content with punchy dialog and crackerjack performances, will find their meat here.

George Tabori's initial effort at play scripting emerges as a well-constructed opus, which fits its segments together with good dramatic effect. His dialog has a natural flow to it, and is well suited to the variety of characters he has assembled.

Fluid staging of Kazan has scenes weaving in and out of various sections of a multiple set with telling effect. Cleverly contrived action pinpoints emphasis on a single area or full stage, according to script requirements, resulting in a pace that holds interest throughout a major portion of the two acts. A writer-director combo has succeeded in projecting each individual character forcefully.

Plot concerns the Engel family, father, mother and young son, who have spent two years trying to get from their ruined Vienna home to the promised land of America. They have reached Cairo but have used up all their money while waiting for their visas. A war invalid, Engel is unable to support them, so his wife begs and borrows from strangers when her attempt at dressmaking is a failure. A last frantic step is taken when she succumbs to a broken-down medic in order to procure morphine for her husband. On learning that he is incurable, Engel takes an overdose of the drug, leaving the way clear for his wife and son to complete the journey to America.

As Engel, script has Paul Lukas getting off to a slow start, but he builds to tremendous effectiveness in the second stanza. Whatever has kept Gusti Huber away from the stage for the past six years, has deprived the theatre of an exceptionally fine actress. In this, her American debut, she shines brilliantly, and pairs well with Lukas for a standout team of leads.

Coming through as pillars of support are Paul Mann; intensive exponent of the new Vienna; Joseph Anthony, as the deformed third-rate doctor; Zero Mostel, money-grabbing hotel prop and Voytek Dolinski, a moppet who makes an impressive stage debut as the son. Balance of troupe fits well, even to bits.

Something unique in a setting has come from Mielziner's designing board. Including an upstage angled hotel entrance hall, the set also carries a bar, lobby and room interior. It packs a lot of playing space into a condensed area. Costumes combine continental apparel with native uniforms. From a technical angle, production bears a stamp of quality. Bone.

## The Devil in Boston

Hollywood, Feb. 20.  
George Boroff production of drama in three acts by Lion Feuchtwanger. Translated by Barrows Mussey. Directed by Benjamin Zeman. Setting, Ted O'Donnell; music for entr'acte ballad, William Schallert; lighting, Sydney Levin. At Circle Theatre, Hollywood, Feb. 20, '52; \$3.60 top.  
Colon Mather..... William Schallert  
Dr. Colman..... Michael Granger  
Abigail..... Marta Mitrovich  
Richard..... Gene Hardy  
Pastor Parrish..... Howard Chamberlin  
Hanna..... Cathy O'Donnell  
Bridget Oliver..... Elsie Baker  
Judge Sewall..... John Parowitz  
Burroughs..... Ralph Gerowitz

Lion Feuchtwanger's years of experience as a top novelist are readily visible in this new script, dealing with the witchcraft hysteria in 17th century Massachusetts. His characters are full-blown

and credible, the dialog realistic and the background obviously authentic. Unfortunately, Feuchtwanger hasn't properly learned dramatic construction, and neither he nor translator Barrows Mussey have been able to breathe any stagecraft into an awkward script. As a result, "The Devil in Boston" offers only a spasmodically interesting evening, and rates as experimental theatre fare at best.

Script unfolds along documentary lines, and the historical accuracy can't make up for the lack of conflict and construction. Three acts cover a four-month period during the year 1692, when the fanatic Cotton Mather was exercising the devil at the cost of 19 lives in the Massachusetts Bay Colony. Feuchtwanger grimly paints the picture of hysteria as Hannah Parrish, young daughter of a Salem parson, accuses members of the community of the dread crime of consorting with "The Prince of Darkness." Only when other youngsters, envying the eminence Hannah has obtained through her fingerprinting, begin to hurl witchcraft charges against people of means and consequence, does the community come to its senses.

Basically, Feuchtwanger's play is an assault on the alarming tendency toward hysterical mass action, in which unfounded accusations serve as proof of crimes which do not exist. The historic parallels are many, but Feuchtwanger's allegory would have pointed up the dangers better, had he drawn his picture with fine strokes.

Benjamin Zeman has done a top job of staging within the limits of the Circle Theatre's central staging tradition, and a generally good cast helps give the characters added stature. Best are William Schallert as Mather, Cathy O'Donnell as Hannah and Michael Granger as Mather's reasonable brother-in-law. Strong support comes from Howard Chamberlin, Marta Mitrovich and Gene Hardy. Ted Gilien's Puritan study is realistically simple and Sydney Levin's lighting heightens the mood effectively. Kap.

## Castle in the Air

St. Louis, Feb. 22.  
Robert E. Perry production of comedy in three acts by Alan Melville. Stars Edward Everett Horton, Doris Packer; features Carol Hill, Leo Lucke. At Emerson Playhouse, St. Louis, Feb. 22, '52; \$2 top.  
Menzies..... Joe Bassett  
"Boss" Trent..... Doris Packer  
Earl of Locharne..... Edward Everett Horton  
Arthur Phillips..... Leo Lucke  
Mrs. Dunn..... Carol Hill

American preem of this British comedy, whimsical and replete with amusing situations, which registered solidly here, reveals an excellent vehicle for Horton. He got able assistance from small cast, with Doris Packer being the standout. Horton flutters, stutters and stammers in his inimitable style. While the plot isn't too strong, the cast performances suffice.

While the single setting is in Scotland, only the butler uses a dialect and some American idioms are used to spice up the dialog. As the impoverished Earl of Locharne, whose resourceful housekeeper (Miss Packer) is able to produce liquor on credit from a package dealer after all others refuse, Horton finds himself with a 48-room, 13th century castle, badly run down, and forced to take in boarders to make both ends meet, none too successfully. When a member of the National Coal Board journeys to the castle to arrange for the requisitioning of the place as a rest spot for coal miners and their families, Horton is distraught. Misadventures that ensue make for a pleasant, comic evening. Sahu.

## The Blind Spot

Dallas, Feb. 22.  
Theatre '52 production of comedy-drama in three acts by Edward Caulfield. Features John Munson, Peter Donat, Mary Dell Roberts. Directed by Margo Jones. Set and costumes, Tony Deeds. At Theatre '52, Dallas, Feb. 21, '52; \$2.50 top.  
Marty Fleming..... Mary Dell Roberts  
Alfred Fleming..... Peter Donat  
Claire Graham..... Norma Winters  
Miguel Barros..... Ramsey Burch  
Corona Chica Barros..... Marion Morris  
Raymond Drum..... John Munson  
Audrey Drum..... Evelyn Bettis  
Joe Graham..... Edwin Whitner

Edward Caulfield, whose controversial "An Innocent in Time" was preemned by Margo Jones at Theatre '50, has an amusing comedy-drama currently on view as the fourth new play in the sixth season of the arena playhouse. "The Blind Spot," too, is controversial. Current setting is a furnished, two-family Manhattan house, with a cast of four married couples. Love of money furnishes the plot. Viewers see the golden rule bent as the cast finally leans to the belief that

chiseling is mandatory for modern-day survival.

Basement's one-room shelter houses the janitor and wife. Miguel Barros bootlegs the owner's coal, and uses inferior tobacco in his sideline cigar business. His wife, Corona, is an off-jailed kleptomaniac. They have ambitions to occupy the first-floor dwelling. That space is inhabited by a naive, strictly honest pair. Alan and Mary Fleming, who can't make ends meet. They crave the arts, also to move upstairs to a fancier apartment, when Joe and Claire Graham vacate for their swanky new home. Joe is a conniving haberdasher, who hires idealistic Alan as a \$150-a-week salesman.

Mrs. Graham's brother, playwright Raymond Drum, and wife Audrey, enter to bewilder viewers and bring laughs. He is a success, with \$250,000 in the bank, and his current play is grossing \$16,000 weekly, "according to VARIETY." In shabby dress, he and Audrey share a second-rate hotel room and survive on an \$80 weekly withdrawal from royalties, because he feels his play is a fluke and the income not honestly earned. Play deals with way the couples work out their problems.

Theme won't impress those who feel that to earn money is to enjoy it, when it comes honestly, but a fine cast makes this good entertainment. Strong bits are handed each member and discharged capably. Humor is sprinkled plentifully. Tony Deeds' set and costumes are in good taste. Bark.

## Equity Show

### Blithe Spirit (LENOX HILL, N. Y.)

Equity Library Theatre's production of Noel Coward's "Blithe Spirit" strikes a happy medium between artificial style and farce, which should make it a favorite at the ELT community theatres in the Bronx and Queens, N.Y., where it is scheduled for subsequent showings.

Major contribution is Maud Scheerer's droll, genuinely comic performance as the eccentric medium who is better at recalling than at exorcising the spirit of a first wife who returns to taunt her remarried husband. As the ectoplasmic former spouse, Virginia Robinson is expertly wry and dextrous, and third standout performance is Barbara Stanton's timorous maid.

As the beset novelist, Thomas Palmer does well by the reading of the Cowardian chatter, while Ann Driscoll seems to take the role of the suffering second wife too seriously.

Though Earl Dawson's direction keeps the antics at a good clip, the play suffers without and adroit ensemble style to gloss its flaws, for, like the recent Broadway ghosties, it is hard put to sustain the fun of the initial joke for three acts. Yet "Blithe Spirit" continues a safe bet for successful stock and as such, this ELT production is out in front.

Designer Frank David Lemon's set utilizing the stage drapes as backdrop, with a central exit inserted upstage, seems cluttered on the small Lenox Hill stage, but should spread out nicely over the large high-school platforms at De Witt Clinton, Bronx, and Bryant, Queens, for which it is destined. Vene.

## Future B'way Schedule

(Theatre indicated, if set)

- "Women Of Twilight," Plymouth, March 3.
- "Paris '90," Booth, March 4.
- "Golden Boy," ANTA Playhouse, March 12.
- "Flight Into Egypt," Music Box, March 13.
- "One Bright Day," Royale, March 19.
- "Long Watch," Lyceum, March 20.
- "Three Wishes For Jamie," Helinger, March 21.
- "Grass Harp," Beck, March 27.
- "Don Juan in Hell" (return), Plymouth, March 30.
- "Danger Signal," late March.
- "Salt of the Earth," April 3.
- "Candida," April 14.
- "Circus of Dr. Lao," ANTA Playhouse, April 16.
- "Brass Ring," mid-April.
- "Fire Sale," week of April 21.
- "Josephine," April 29.
- "Of Thee I Sing," Ziegfeld, May 1.
- "Wish You Were Here," Imperial, mid-June.

James Pease of the N. Y. City Opera Co. has been engaged by the Hamburg Opera House, in Germany, for the 1952-1953 season. He'll also make guest appearances with the opera houses of Frankfurt, Munich and Vienna.

# Plays on Broadway

## Mrs. McThing

American National Theatre & Academy production of comedy in two acts (five scenes) by Mary Chase. Stars Helen Hayes, Jules Munshin, Brandon de Wilde, Enid Markay, Irwin Corey, Paula Trueman. Directed by Joseph Buloff; settings and lighting, Lester Polakov; costumes, Lucinda Ballard. At Martin Beck, N. Y., Feb. 20, '52; \$4.50 top \$3.50 opening.  
Mrs. Larus..... Helen Hayes  
Carrie..... Mary Michael  
Sybil..... Paula Trueman  
Evva Lewis..... Enid Markay  
Maude Lewis..... Marga Ann DeLeon  
Grace Lewis..... Mildred Chandler  
Nelson..... Ernest Borgnine  
Boy..... Brandon de Wilde  
Chief..... Iggle Wollington  
Waiter..... Alan Lutz  
Dirty Joe..... Irwin Corey  
Stinker..... Fred Gwynne  
Schellenbach..... Jules Munshin  
Mrs. Schellenbach..... Minnette Barrett  
Mimi..... Brenda Lee  
Mimi's Policeman..... Lydia Reed  
2d Policeman..... Solen Bury  
Crone..... Robert Sagalyn  
Fairly..... Elsa Fred  
Ann Buckles

Robert Whitehead, managing director of the American National Theatre & Academy Play Series, is apparently in rut. He can't seem to produce anything but hits. Following the click of the revival of O'Neill's "Desire Under the Elms" as the initial ANTA bill, he's topped himself with the second item, a production of "Mrs. McThing," by Mary Chase, with Helen Hayes giving a glowing, poignant performance as star.

"Mrs. McThing" is an extreme change of pace from Mrs. Chase's "Harvey." Like the 1944-45 comedy click, it is a fantasy, but it is much more imaginative and is primarily intended for kids rather than adults. The new play is a fairy story which has been described as an American "Peter Pan," and as appealing to "children of all ages." Certainly there is plenty in it for grownups who aren't embarrassed by frank make-believe.

Whether "Mrs. McThing" would be good for a commercial Broadway run is probably irrelevant. Its selection is pure inspiration for a series such as this. ANTA has scheduled it for a two-week engagement, which probably couldn't be extended more than a limited time because of Miss Hayes' reported determination, for personal reasons, to keep her professional activity to a minimum this season. However, the piece has the makings of a highly unusual, effective film if properly adapted. Meanwhile, the authoress has announced that she is releasing the legit rights immediately to children's theatre groups. That should help rather than hurt a screen version.

The play is about a rich, doting mother who pampers her only son, a spoiled but likeable youngster of about eight or nine, and "protects" him from contact with inferiors, which in her opinion includes just about everyone. When she snubs a ragged little girl who has climbed the wall of the estate to play with him, a witch named Mrs. McThing sends the little boy to the slums to become a dishwasher in a gangster hangout. In his place the witch substitutes his double, an insufferably polite prig.

When the increasingly worried mother, suspecting something is wrong, finally locates her real son, he has joined the mob. As they are preparing to return home, the mother sees the ragged girl and again chases her away. This time the switch makes the mother herself become a dishwasher in the dingy restaurant, with a smug double in her place at the mansion. After various satirical misadventures, the mother finally realizes who her real friends are, whereupon the waif exorcises the two "sticks" in the mansion and goes there to live with the now-wise mother and son.

Mrs. Chase, who has three sons of her own, has kept any archness in the story to a minimum, and has generally achieved a genuinely engaging and satisfying effect, with numerous scenes and touches that can hardly fail to delight both old and young audiences. The production, with certain mundane exceptions, is appreciative and tasteful.

After a surprisingly exaggerated opening scene, possibly reflecting over-direction, Miss Hayes gives a tender, winning performance as the mother, lending an especially touching quality to the later scenes with the boy. Brandon de Wilde, who was a sensation two seasons ago as the moppet in "Member of the Wedding," is superb in the dual role of the son and the stuffy double, giving both parts dimension and distinctive characterization.

Jules Munshin is believable and funny as a kind of "Alice in Wonderland" mobster boss, who struts and blusters and is terrified of his aged mother. Irwin Corey and Fred Gwynne are laughable as his Charles Addams-ish henchmen. Lydia Reed has a nice gamin qual-

ity and avoids precociousness as the waif. Enid Markay, Marga Ann Deighton and Mildred Chandler are properly ludicrous as sort of socially pretentious counterparts of the three weird sisters in "Macbeth." Among the other notable performances, Iggle Wollington is amusing as a temperamental chef and William Lanteau is credible as the waiter who humors him.

The staging, for which Joseph Buloff is billed, seems uneven, with some scenes of overblown realism and others of beguiling make-believe. Lester Polakov, who designed and lighted the scenery, has created a mansion living-room that suits the fairy-story quality of the show, but the skid-row beany seems cluttered and awkward. Lucinda Ballard's costumes catch just the right note of comic fantasy. Hobe.

## Dear Barbarians

Gant Gaither production of comedy in three acts by Clifford Richards. Features Cloris Leachman, Violet Heming, Betsy Von Furstenberg, Donald Murphy, Nicholas Joy. Directed by Gaither; setting and costumes, Jack Landau; lighting, Ted At. At New York, Feb. 21, '52; \$4.80 top \$3.60 opening.  
Alexander Fliske..... Donald Murphy  
Mrs. Fliske..... Nicholas Joy  
Alice..... Cloris Leachman  
Mrs. Fliske..... Violet Heming  
Lorraine..... Betsy Von Furstenberg

There's a chestnut of Shubert Alley lingo which achieved an immortality of sorts several years ago by being used as the title of a prospective musical comedy. The bromide was apt to be used in connection with incoming shows that the management hoped might catch Broadway fancy. "They liked it in Philadelphia," hoping-against-hope backers would say to each other in the lobby as they arrived for the slaughter.

To bring it down to the prosaic present, they liked "Dear Barbarians" in Philadelphia. Doubtless there are adequate reasons why. What's more to the point, in front of a New York audience the Lexford Richards play, produced and directed by Gant Gaither, seems merely a synthetic, unfunny and rather artless attempt at comic sophistication. Its skillful performance and handsome production are creditable but incidental.

The ingenuous fable is about a humorless young musician and the attractive but over-earnest girl whose insistence upon marrying him can only be regarded as a form of suicidal mania. The unattractive young man's possessive, interfering parents try to break up the liaison, ringing in a society girl singer (who appears to be just a trifle of a tramp herself) as distraction. But after everyone becomes embroiled in a wrangle, the young couple decides to make it legal.

Despite sharp odds, the cast emerges undisciplined, if not unscathed. Cloris Leachman gives a flexible, persuasive performance as the ingratiating, but not-quite-bright heroine. Nicholas Joy is plausible as the young man's boorish, domineering father, expertly getting the laughs in the unsavory role. Betsy Von Furstenberg is acceptable as the willing-to-be-had singer; Donald Murphy is believable as the exasperating hero, and Violet Heming does as much as appears possible with the role of the cowed but incurably meddling mother.

Gaither's staging takes the script at face value. Jack Landau has designed a stunning New York apartment setting, with a backdrop showing the Queensboro Bridge through the bedroom window and a cut-in section of the heroine's apartment for phone confab passages. His costumes are also decorative. But an impressionistic pictorial curtain, apparently intended as atmosphere-creating, seems a bit pretentious. And the pre-scene music by Cy Coleman and Trio self-assertive and distracting. Hobe.

(Closed Saturday night (23) after four performances.)

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

- "Golden Boy" (D) — ANTA, prod.; Clifford Odets, dir.; Joh Garfield, star.
- "Grass Harp" (D) — Arnold Saint Subber, prod.; Robert Lewis, dir.
- "Salt of the Earth" (C) — George Nichols III, prod.; Alfred Drake, dir.; Teresa Wright, Kent Smith, stars.
- "Women Of Twilight" (D) — Joseph Kipness and Jack Hylton, prods.; Anthony Hawtrey, dir.; Betty Ann Davies, Mary Merrill, stars.



## Chi B.O. Dips Slightly in Slack Week; 'Pacific' \$51,100, 'Cocktail' \$15,900

Chicago, Feb. 26. While the rest of the town slipped just slightly with no convention trade in town, "South Pacific" left with an SRO sign for the boxoffice. Musical closed after an excellent 67-week run Saturday (23). "Cocktail Party" as the other Saturday closer, also ran up four weeks of okay take. Jose Greco dance group picked up in its new home at the Selwyn.

"Bell, Book and Candle" opened yesterday (25) at the Great Northern to good advance.

### Estimates for Last Week

"Cocktail Party" Eflinger (4th wk) (\$3.80; 1,334). Closed Saturday (23) with neat \$15,900.

Jose Greco Ballet, Selwyn (4th wk) (\$3.80; 1,100). Doing fairly well with \$16,000.

"Moon Is Blue," Erlanger (43d wk) (\$4.80; 1,000). Slipped slightly but still very profitable \$19,200.

"South Pacific," Shubert (67th wk) (\$5; 2,100). Just too bad it had to leave now. Did \$51,100 as it left Saturday (23).

"Student Prince," Blackstone (2nd wk) (\$4.20; 1,456). Picked up, for neat \$18,000.

## 'BLONDES' FINE \$47,300; OLIVIA \$13,500, DET.

Detroit, Feb. 26. "Gentlemen Prefer Blondes" purred along at \$47,300 in its second week at the Shubert. It has one more week to go.

Bad reviews, which berated a "weak" play while extolling Olivia de Havilland and others, kept "Candida" to a disappointing \$13,500 at the Cass. Current attraction is "Cocktail Party" in for a fortnight.

## 'Dolls' Record \$69,674 In Canton-Toledo Split

Toledo, Feb. 26. Touring edition of "Guys and Dolls," playing a split last week between Canton and here, rolled up a gross of almost \$69,674 for eight performances. It added \$12,411 in two extra performances here Sunday (24), before taking off for Chicago, where it opens an extended run Thursday night (28) at the Shubert.

Receipts for four performances last Monday-Wednesday (18-20) at the Memorial Auditorium, Canton, were \$31,980, a new house record. For the second half of the week, Thursday-Saturday (21-23), four more showings pulled an additional \$37,695. With the extra take for the added showings Sunday, the total for the six-performance engagement here reached \$50,106, also a new record for the stand.

Particularly impressive aspect of the week was the fact that the musical had the Sonja Henie ice show and a sports show as opposition.

## 'Tattoo' Splits \$9,300 in 7; Early Matinee Try Flops

Kansas City, Feb. 26. Three-day stand of "Rose Tattoo" in the Fox Midwest Orpheum Theatre played to mild biz in four performances Thursday-Saturday (21-23). Play got a generous hand from reviewers, but didn't catch on in its short run. Gross of \$5,900 came in, with \$3.66 top price scale.

For the first part of the week the Tennessee Williams drama drew \$1,600 for a single performance Monday night (18) at the KRNT Theatre, Des Moines, and \$1,800 for a matinee and evening Wednesday (20) at the Omaha Theatre, Omaha, bringing the total gross to a sad \$9,300 for the seven performance stanza.

Of note was the meagre attendance at the special early matinee (1 p.m. opening curtain) Wednesday in Omaha. Experiment to try getting afternoon patrons out in time to avoid the commuter rush home, drew only \$315.

## 'Noon' Fair 16½G, L.A.

Los Angeles, Feb. 26. Mild upsurge was recorded by "Darkness at Noon" during its second frame at the 1,636-seat Biltmore. Tally hit about \$16,500, around 60% capacity, at a \$4.20 top. Initial two frames were on Theatre Guild-American Theatre Society subscription.

Edward G. Robinson starrer finishes this week, followed by "Pose Tattoo," which opens March 3 for two frames, both on the TG-ATS season.

## 'Sally' Lively \$17,200 At St. Pete Operetta; Sked Lengthened by 2 Weeks

St. Petersburg, Feb. 26. "Sally," starring Ronnie Cunningham, Jack Blair and Stanley Carlson, grossed a lively \$17,200 last week at the St. Petersburg Operetta. "Music in the Air," with Victoria Sherry and Earle MacVeigh starred and Jim Hawthorne, Robert Feyt, Kaye Connor, Yolanda Dennis, Paul Best and Carlton featured, opens tonight (Tues.).

The tent musical spot, operated by Pat Hurley, has added two weeks to the original 10-week schedule, retaining most of the leading players for revivals of "Roberta," opening April 1, and "Song of Norway," April 8.

As a business-getting wrinkle, Hurley is using a sound truck as a traveling boxoffice-song plugger to play hit tunes from incoming shows. It visits various Gulf beaches for the convenience of tourists.

Richard Berger, producer of the Starlight summer musicals at Kansas City, is here this week scouting talent. John Leahy, producer of the Melody Fair, Danbury, Conn., and Sid Steinman, pressagent of the Paper Mill Playhouse, Milburn, N. J., were visitors last week.

## 'BELL' \$27,600, ST. LOUIS; 'CASTLE' FAIR \$10,000

St. Louis, Feb. 26. After two lean weeks, biz swung upwards at the American Theatre, and "Bell, Book and Candle," with Rosalind Russell and Dennis Price, wound up a one-week stand Saturday (23) with a sock b.o. score. House, scaled to \$4.27, grossed an estimated \$27,600.

Empress, with a \$2 top, enjoyed fair b.o. during a week's engagement of "Castle in the Air," with Edward Everett Horton and Doris Packer. It was the American preem of the British comedy. Piece grossed \$10,000.

"Paris '90," with Cornelia Otis Skinner, at a \$3.66 top, teed off a week's stand at the American last night (Mon.). At the Empress, Joan Blondell opens tonight (Tues.) in "Happy Birthday."

## 'Oklahoma' Sad \$16,800 In Full Week at Columbus

Columbus, O., Feb. 26.

"Oklahoma," playing the Hartman here last week, collected a gross of only \$16,800 for the regular eight performances. That meant a loss of around \$15,000. Fact that the Rodgers-Hammerstein perennial arrived after the appearance of mail order ads for the same authors "South Pacific," due here five weeks hence, was figured partly responsible for the lean takings.

"Oklahoma," produced by the Theatre Guild, moved on from here to split the current week between Youngstown, South Bend and Grand Rapids.

## St. Louis Muni Opera Cuts Ducat Scale 6% to 10%

St. Louis, Feb. 26.

As a result of the Government lifting the amusement tax on non-profit groups, execs of the Municipal Theatre Assn., sponsor of all fresco entertainment in the Forest Park Playhouse, last week announced a cut in admission prices, from 6% to 10%, for the 31st consecutive season that tees off June 5.

New scale will be \$2.75 for box seats, \$2 for the first 12 rows, \$1.35 for the next 12, and 75c. for the next 25 rows.

## Skinner 11½G, Cincy

Cincinnati, Feb. 26.

Cornelia Otis Skinner's solo drama, "Paris '90," drew great notice and a favorable \$11,500 last week in the 1,370-seat Cox. Top was \$3.69 for six night performances and \$3.08 for two matinees. "Moon Is Blue" is in the Cox this week at the same scale.

"South Pacific" booking for the 2,500-seat Taft Theatre, to open April 7, has been extended to two weeks, a rarity for road shows in Cincy.

## 'Roberts' \$20,800 in Seven For Four-Stand Split

San Angelo, Tex., Feb. 26. "Mister Roberts," playing a seven-performance schedule in four different stands last week, compiled a total gross of nearly \$20,800. The series included \$4,300 for a single showing Monday night (18) at the Paramount, Phoenix; \$6,000 for a matinee and evening Tuesday (19) at the Paramount, Tucson; \$5,900 for a matinee and evening Wednesday (20) at the Plaza, El Paso, and \$4,600 in a matinee and evening Saturday (23) at the Auditorium here.

Leland Hayward production, with Tod Andrews starred, is splitting the current week between San Antonio, Austin, Dallas and Fort Worth.

## 'Curtain' \$15,600, 'Widow' 14G, Philly

Philadelphia, Feb. 26. Legit is down to one production again this week, due to sudden closing Saturday night (23) of the revival of "Merry Widow" at the Shubert. The Shuberts gave the cast notice Friday afternoon (22), just in time to get under the four-week clause. Operetta failed to draw here and in previous road stops, and was budgeted too high to continue.

Reports of backstage squabbling and rumors of closing, plus continuous reshuffling of revue format, hurt "Curtain Going Up" at the boxoffice. Mervyn Nelson announced the revue would close for revision after Saturday night's performance. Management blamed Larry Storch's withdrawal from cast for the fold. Nitery comic garnered all kudos during revue's stay here.

### Estimates for Last Week

"Curtain Going Up" Forrest (1st full wk) (\$4.55; 1,760). Revue drew only mild \$15,600 and will see "curtain going down" Saturday night (1). "The Long Watch" follows at the house Tuesday (4).

"Merry Widow" Shubert (1st wk) (\$3.90; 1,870). Revival of Lehar operetta couldn't make it. Crix were kind, praising new French star Marcel LeBon, but one paper (Bulletin) didn't cover. Initial stanza drew a weak \$14,000. "Three Wishes for Jamie" comes in March 3.

## 'GARDEN' FOLDS IN D.C. WITH NEAT \$19,650

Washington, Feb. 26.

"Autumn Garden" wound up its second week at the Gayety Theatre with a neat \$19,650 in the till, which bettered any of its recent weeks. The Fredric March-Florence Eldridge starrer also concluded its road tour, folding with a fortnight here Saturday (23).

Gayety is currently slated for five dark weeks until March 31, when it reopens with "Cocktail Party." However, the theatre's management is shopping for shows to fill in.

## Canada Opera Fest Bows Strongly; 15G in 1st 3

Toronto, Feb. 26.

Opening Thursday (21), first three nights of the Canadian Opera Festival were a complete sellout, with "The Bartered Bride" and "The Magic Flute" grossing a capacity \$15,000 at the Royal Alexandra, 1,525-seater scaled at \$3.50 top. This marks the third successful season of the Festival under general management of Ernest M. Rawley, who is also manager of the Royal Alexandra.

American gueststars are Robert Price and John Alexander. Thomas Martin, of the New York City Opera Co., is guest conductor. Casts of nearly 100 for each of the three operas—third opera is "Manon"—are drawn from the Royal Canadian Conservatory. Nicholas Goldschmidt is musical director; Herman Geiger Toret, stage director; Gweneth Lloyd, choreographer, and George Crum, assistant director and chorus master.

## 'Moon' 21G, Cleve.

Cleveland, Feb. 26.

"Moon is Blue" wrapped up an excellent \$21,000 in eight performances at \$3.70 top last week at the Hanna. Troupe, headed by Hiram Sherman, Marcia Henderson and James Young, got a break on weather conditions.

Olivia de Havilland in "Candida" is current, with Ethel Waters in "Member of the Wedding," due next week.

## Hefty Holiday Perks Peak B'way Biz; Hayes 27G for 7, Rex-Lilli \$39,000, Merman \$49,700, 'Joey' SRO \$39,900

The business upturn on Broadway last week was even better than expected. Sparked by favorable weather and a reported influx of tourists and buyers, attendance was sock at the special Washington's Birthday matinees Friday and remained just as strong that night and at both performances Saturday (23).

It was generally conceded in managerial circles to have been the biggest-grossing weekend in memory. A downward reaction is anticipated this week, with general conditions figured uncertain for the subsequent month or so, and an indicated spur for late April.

The total gross for all 25 shows last week was \$781,100, or 88% of capacity (for the corresponding frame last year, the total gross for all 28 current shows was \$703,700, or 75%, a rise of 3% from the preceding week).

Week before last the total for all 23 shows was \$670,000, or 82% of capacity, the same as the previous stanza.

Of the new entries, "Mrs. McThing" drew a five-to-three favorable nod from the critics (getting raves from four of the most important papers) and jumped to big attendance. It's a cinch to be extended, but for how long may depend on willingness of Helen Hayes, the star, to continue. "Dear Barbarians" was solidly panned and folded after five performances.

No openings are scheduled for this week, but two are set for next week. Several closings are slated for the next few weeks.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top price; (\*indicates using two-for-one), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (74th wk) (C-\$4.80; 1,012; \$29,874) (June Havoc). Over \$18,600 with an extra matinee (previous week, \$13,000); closing March 8, to tour with June Havoc and present cast.

"Call Me Madam" Imperial (71st wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Over \$49,700 on the regular eight performances (previous week, \$43,000); closing May 3, to tour.

"Cleopatra," Ziegfeld (10th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Repertory of Shaw's "Caesar and Cleopatra" and Shakespeare's "Antony and Cleopatra" drew nearly \$59,100 for the regular eight times (previous week, \$58,200); scheduled engagement ends April 12.

"Constant Wife," National (12th wk) (C-\$4.80-\$6; 1,172; \$34,500) (Katharine Cornell, Brian Aherne, Grace George). Almost \$28,300 with an extra matinee (previous week, \$20,200).

"Dear Barbarians," Royale (1st wk) (C-\$4.80; 1,035; \$27,000). Opened last Thursday night (21) to unanimous pans; closed Saturday night (23) after five performances, including an extra matinee; grossed about \$3,500; production involved a loss of around \$35,000.

"Desire Under the Elms," ANTA Playhouse (6th wk) (D-\$4.50; 925; \$27,000). Nearly \$10,300 (previous week, \$7,200); closed Sunday night (24) after 48 performances; made a nominal profit for the ANTA Play Series.

"Dickens Readings, Golden (3d wk) (D-\$4.80; 776; \$19,195) (Emlyn Williams). Nearly \$11,000 for regular eight-show schedule (previous week, \$11,300); announced to close March 15.

"Fourposter," Barrymore (18th wk) (C-\$4.80; 1,060; \$27,596) (Jessica Tandy, Hume Cronyn). Almost \$27,900 with an extra matinee (previous week, \$23,600).

"Gigi," Fulton (14th wk) (C-\$4.80; 1,063; \$25,528) (Audrey Hepburn). Almost \$22,200 with an extra matinee (previous week, \$19,100).

"Guys and Dolls," 46th St. (66th wk) (MC-\$6.60; 1,319; \$43,904). As always, \$44,400, all the house will hold for regular eight performances.

"I Am a Camera," Empire (13th wk) (CD-\$4.80-\$6; 1,082; \$27,408) (Julie Harris). Over \$25,300 with an extra matinee (previous week, \$22,900).

"Jane," Coronet (4th wk) (C-\$4.80-\$5.40; 1,027; \$34,500) (Edna Best, Basil Rathbone). Nearly \$22,

700 with an extra matinee (previous week, \$18,500).

"King and I," St. James (48th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Sellout again; \$51,700 for the regular eight times.

"Moon Is Blue," Miller (51st wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Almost \$19,700 for the regular eight showings (previous week, \$17,400).

"Mrs. McThing," Beck (1st wk) (CD-\$4.50; 1,214; \$32,000) (Helen Hayes). Opened Wednesday night (20) to four raves (Atkinson, Times; Chapman, News; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune), one mildly favorable notice (Watts, Post) and three pans (Coleman, Mirror; McClain, Journal-American; Pollock, Compass); first seven performances grossed \$27,000, plus \$2,000 for one preview; continuing indefinitely, but must vacate this house March 22 to make way for the incoming "Grass Harp."

"Paint Your Wagon," Shubert (15th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Nearly \$44,000 for regular eight times (previous week, \$36,500).

"Pal Joey," Broadhurst (8th wk) (MC-\$6.60; 1,160; \$39,602). Bettered \$39,900 for the regular eight shows (previous week, \$39,700).

"Point of No Return," Alvin (11th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Almost \$38,200 for eight performances (previous week, \$38,000).

"Remains to Be Seen," Morosco (20th wk) (D-\$4.80-\$6; 912; \$25,700). Nearly \$19,500 for regular eight times (previous week, \$14,900).

"Shrike," Cort (6th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Just under \$27,000 for the regular eight showings (previous week, \$26,200).

"South Pacific," Majestic (149th wk) (MD-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Almost \$48,100 for the regular eight shows (previous week, \$43,200).

"Stalag 17," 48th St. (42d wk) (C-\$4.80; 912; \$21,547). Nearly \$17,500 for eight times (previous week, \$14,300).

"Top Banana," Winter Garden (17th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Standard eight-performance stanza topped \$50,400 (previous week, \$45,800).

"Two on the Aisle," Hellinger (32d wk) (R-\$6; 1,527; \$49,563) (Bert Lahr, Dolores Gray). Rocketed to \$35,100 for eight-show semester (previous week, \$23,000); closing March 15 to tour.

"Venus Observed," Century (2d wk) (CD-\$4.80-\$6; 1,645; \$42,000) (Rex Harrison, Lilli Palmer). Topped \$39,000 for the first eight-performance week (previous week, \$27,700 for the first six performances, plus \$9,000 for two previews); limited engagement due to close May 31.

## 'Jamie' \$40,200, 'Watch' 10G, Hub

Boston, Feb. 26.

"Three Wishes for Jamie," in final week at the Shubert, continues to pull near-capacity biz, with "The Long Watch" also in final week here, disappointing. No newcomers this frame, with "Flight Into Egypt" relighting the Colonial, and "Bagels and Yox" bowing into the Shubert, March 3.

### Estimates For Last Week

"The Long Watch," Plymouth (1st wk) (1,200; \$3,600). Not too much action on this one, with near \$10,000 for first week.

"Three Wishes for Jamie," Shubert (2nd wk) (1,700; \$4,80-\$6). Holding up icely, with strong \$40,200 for second round.

Ballet Theatre, Opera House (one week) (3,000; \$3.60). Okay \$23,000. House currently dark.

### 'WEDDING' \$17,900, M'W'KEE

Milwaukee, Feb. 26.

"Member of the Wedding," with Ethel Waters in her original starring role, had a profitable gross of \$17,900 last week at the Davidson Theatre here.

Carson McCullers drama is splitting the current week between Indianapolis and Columbus.



# Plays Abroad

## First Person Singular

London, Feb. 22.

Stephen Mitchell production of a drama in three acts (four scenes) by Lewis Gran Wallace. Stars Felix Aylmer, Michele Selzer. Directed by Stephen Mitchell. At Duke of York's Theatre, Feb. 20, '52; 52 top.

Mabel Beringer	Rachel Gurney
Betty	Claire Pollock
Miss Oakley	Irene Hand
Amy Beringer	Athene Seyle
Leonora Fennel	Christine Casto
Dr. Lupton	Richard Watt
Henry Fanshawe	Felix Aylmer
Oswald Fargate	Philip Stainton
David Brown	Patric Doonan

The charm and gentleness of this new British piece provides a perfect vehicle for the two stars. Their flawless acting considerably enhances its prospects by surmounting the flimsiness of the yarn with glossy performances, exploiting the central situation with considerable finesse. Production now has reasonably good hopes for a modestly profitable run.

First act slowly and painstakingly develops the main characters. In the subsequent acts, the story unfolds smoothly, almost casually, with restrained humor and the minimum of action. Tense situations are watered down and the atmosphere is invariably maintained at an even keel.

As the play opens, Henry Fanshawe Beringer, popular writer of romantic novels, is celebrating his 80th birthday. The family sits around tensely listening to a broadcast tribute on a hired radio that falls to work. Later, as the author is having his afternoon rest, a stranger enters through the French windows with pistol poised, ready to commit murder. It appears that the would-be killer is a frustrated writer who believes his only chance to fame would be to sell his latest novel while facing a murder rap, but he is persuaded to accept from the octogenarian an offer to swap works with a guarantee of publication for both. The outcome, of course, is inevitable. The young writer's work submitted in the name of the maestro is hailed as a masterpiece while the other only gets a so-so receipt.

With its concentration on characterization, the play does an effective job in portraying the aging writer as a crotchety, cussed individual, who resents the new-fangled aids to civilization and refuses to have either radio or telephone installed in his home.

Felix Aylmer is ideally cast as the aged writer, giving point and charm to what is frequently tame dialog. Athene Seyle oozes sympathy and understanding as his wife, contributing a performance that ranks with her best. Other members of the cast have only subsidiary roles, but experienced artists like Irene Handl, as a village schoolmistress; Patric Doonan, the young writer; and Rachel Gurney, as the novelist's daughter, satisfyingly maintain the general thespian standard.

Stephen Mitchell's leisurely direction is obviously deliberate and in keeping with the spirit of the play. Single setting designed by Michael Weight is neat and effective. Myro.

## Red Letter Day

London, Feb. 22.

Jack de Leon (in association with Mark Marvin) production of comedy in three acts by Andrew Rosenthal. Stars Fay Compton and Hugh Williams. Directed by Murray Macdonald. At Garrick Theatre, London, Feb. 21, '52; 52 top.

Lora Sutherland	Fay Compton
Ned Sutherland	Hugh Williams
John Cooper	Nora Swinburne
John Courd	Dorothy Dickson
Tim Sutherland	Terence Longdon
Carol	Elizabeth Henson
Alice	June Thorburn
Tommy	Jimmy Verner
Manuel Del Vega	Donald Sinden
Anna	Mary Marvin

This is a more conventional play than the author's current success, "Third Person," and likely to have wider appeal. He follows the modern trend of stressing the emotional upheavals of older people rather than concentrating on the younger set. Like Noel Coward in "Relative Values," he focuses interest on a middle-aged woman and with unerring insight unveils the problems of one who jealous of her daughter-in-law, and doubtful of her husband's fidelity makes abortive attempts to restore her ego by illicit romance. He has the knack of portraying human problems with ease and plausibility and supplying his characters with witty and penetrating observations. Whatever merits this piece contains, it will establish

Andrew Rosenthal's reputation in this town.

The whole action takes place in a New York home during a woman's 50th birthday. Her husband, a busy Washington government executive, makes a rare visit home to celebrate. They have been separated for many months on his new appointment because of her reluctance to give up their house. She senses he has other domestic interests. Partly through loneliness and mainly through spite, she is determined to grasp the last essence of romance for herself. She is jealous of her son's wife whom she has snubbed. Mama plans to succumb to flattering attentions bestowed upon her by a young Mexican, who has been dating her assiduously. It then develops it is the daughter whom he is really courting, believing it politic to conquer the matronly citadel first. Phone calls reveal her old flames are either dead or near senile, so the disillusioned wife takes her sister-in-law's advice to turn a blind eye to her husband's peccadilloes, knowing he will return to the fold. When her son is called overseas on military service she atones for her past unkindness by offering his wife a home.

The author is well served by his talented cast. Fay Compton, with a fractional change of voice and expression, conveys all the pathos and frustration of an aging woman no longer really needed by her family. Hugh Williams capably fulfills the less exacting role of the husband driven through loneliness to seek affectionate solace elsewhere. Nora Swinburne and Dorothy Dickson, as two fashionable alimony spenders, keep the dialog sparkling with wit and malice. Terence Longdon and Elizabeth Henson make a natural, happy pair as the elder son and wife while Jimmy Verner gives an amusing performance as a precocious kid brother. June Thorburn is an attractive teenager and Donald Sinden is all charm and savvy as her Mexican beau. Mary Merwin turns brief, characteristic cameo as a condensing housemaid. Play is skillfully directed by Murray Macdonald. Clem.

## Bet Your Life

London, Feb. 19.

Jack Hylton production of a musical in two acts (12 scenes) starring Arthur Askey, Julie Wilson, Sally Ann Howes, Brian Reece. Book and lyrics by Alan Melville; music by Kenneth Leslie-Smith and Charles Zwer. Director, Richard Bird; dances directed by George Carn. Staged by Alec Shankel; decor, George Ramon; orch directed by Bretton Byrd. At Hippodrome, London, Feb. 18, '52; 52 top.

Mrs. Cocklebury	Aletha Orr
Photographer	Bill Stewart
Kay	Julie Wilson
Bill Hartley	Brian Reece
J. Wellington Cocklebury	Arthur Gomez
Arthur Goughlight	Sally Ann Howes
Lord Bretherton	Norman Claridge
Vicomte Rene de Saint Sibre	Tom Gill
Charlie Boy	John Blythe
Domestic	John Moore
Corsican Girl	Pat Marlow
Cabbage Rose	Herself

Although one of the leading importers of Broadway musicals (his production of "Kiss Me Kate" is about to be followed by "Call Me Madam" at the Coliseum), Jack Hylton demonstrates his faith in the home-made article with his presentation of "Bet Your Life." This is a gaily conceived and high-spirited subject which looks a commercial success, even though it may not be rated an artistic triumph.

Production-wise, the show compares not unfavorably with recent London editions of American musicals. Decor is bold, imaginative and original; costumes are tasteful and colorful, and the dance routines are a happy combination of grace and skill. The comparison, however, cannot be extended much beyond that point, mainly because the script appears to take an obvious delight in its too frequent lapses into bad taste. A little pruning would make a wealth of difference.

As a vehicle for the stars, Alan Melville, who has authored one of the best local revue material, has concocted a light-hearted yarn of a famous jockey who, while on his honeymoon, is found to have the profitable gift of picking the next day's winners in his sleep. And while the bridal suite is nightly filled with racing tipsters, Corsican bandits, and cockneys, the chagrin of his frustrated, sex-starved bride, is developed to a point of embarrassing frankness.

After the introductory wedding scene and a quick look at London Airport, the locale changes to the honeymoon venue of Corsica where most of the action is concentrated. There is not much privacy for the bridal couple, as the best man (who is a racing journalist), the bride's anti-gambling parents, and a newspaper tycoon and his daughter invade the scene to provide the au-

thor with all the ingredients of a near-farce situation. Arthur Askey's inimitable style, Julie Wilson's refreshing personality, and the romantic bits involving Sally Ann Howes and Brian Reece keep the fun moving in boisterous fashion.

Out of a mixed bag of musical numbers, Miss Wilson has the best solo tune, "I Want a Great Big Hulk of Male," which she puts across in sock style. However, the opening night show-stopper was "All on Account of a Guy," which Miss Wilson duets with Miss Howes. Askey, with the experience of a seasoned trouper, makes a sure-fire click with a couple of his songs, particularly "Ta Ever So" and "Don't Look Now." Reece mainly has a diet of romantic lyrics which he sings quite pleasantly, but varies the style with his "Race Commentary," a neatly contrived number which winds up the plot.

Other members of the cast rally round the principals and contribute pleasing characterizations. Richard Bird's direction is sincere but hardly bold enough. Among the many sets, particularly praise-worthy mention must be made of two—the interior of a plane and a scene at Ascot racecourse where Askey comes in on his winning mount. Myro.

## La Cuisine des Anges

(Angel's Kitchen)

Paris, Feb. 12.

Anet Badel presentation of a comedy production of comedy in three acts by Albert Husson. Directed by Christian Gerard. Set and costumes, Francine Gaillard-Risler. At Theatre du Vieux Colom-bier, Paris.

Felix Ducotel	Paul Bonifas
Amelie Ducotel	Claire Gerard
Isabelle Ducotel	Arllette Accard
Juste Trochard	Andre Philippe
Paul Casagman	Philippe Macell
Joseph	Jean Paredes
Julius	Harry Max
Alfred	Jean Paul Coquelin
Madame Parole	Gabrielle Doucet
Negus	Doudou Bab
Second Lieutenant	Charles Maitre

This comedy, which borders at times on farce, was well received here, and is likely to tour the continent. Decidedly escapist and funny, it is well done by a strong cast. It looks too corny for Broadway, but looms as a distinct possibility for Hollywood (Paramount since has paid about \$16,000 for the film rights).

Play's name stems from the fact that three tough convicts in Cayenne, French Guiana, are farmed out to a storekeeper, and become guardian angels to his pretty daughter. They play Santa Claus to the girl, aiding her in her romance. The girl's first sweetheart and his rich uncle, who had made threats against the femme, are killed by a poisonous snake which the convicts have bred.

The comely daughter had been about to commit suicide because the young man, her sweetheart, has informed her that his rich uncle would not permit the marriage, since her father was a poor colonial storekeeper. The convicts save the girl from taking her own life, and start taking a hand to improve biz for the storekeeper. When the wealthy uncle and his foppish-nephew are done away with; along comes a neat, young lieutenant to fall in love with the daughter. The action is fast, the entire piece hanging on the antics of the sentimentally inclined though tough convicts.

Production is extremely well enacted by the capable cast, with Jean Paredes, Harry Max and Jean Paul Coquelin topflight in the important convict roles. Andre Philippe, as the rich, boisterous uncle, and Paul Bonifas, in the role of storekeeper, are naturals in their parts. Philippe Mareuil looks the sissy nephew type; while Arlette Accard does extremely well as the comely daughter. Other roles are well done.

Set and costumes by Francine Gaillard-Risler plainly show his skill. Direction of Christian Gerard is fine. Mari.

## Winter Journey

Edinburgh, Feb. 19.

Henry Sherek and Sam Wanamaker production of two-act play by Clifford Odets (titled in America, "The Country Girl"). Directed by Wanamaker. Decor, Anthony Holland. At Lyceum Theatre, Edinburgh.

Bernie Dodd	Sam Wanamaker
Larry	Guy Kingsley Poynter
Phil Cook	Robert Perceval
Paul Unger	Arthur Hill
Nancy Steward	Hazel Reed
Frank Elgin	Michael Redgrave
Georgie Elgin	Google Withers
Ralph	Ian Main

This winter Edinburgh has become the home of British prems. Following closely "The Happy Time," comes this American play about the psychological reactions of nerve-wracked actors backstage in tryout play at Boston. Opening night here was an unqualified success with the audience. Discreet and competent casting puts this production into the top-drawer class.

Two stars of British stage and screen, Michael Redgrave and Google Withers, have the leads, the

broken-down actor and his wife. The part of Frank Elgin, the has-been actor staging a comeback, is difficult, and Redgrave sustains it admirably. The role is reminiscent of a recent screen portrayal by Redgrave, the failure of a classics master in the British film, "Brown-ing Version." Here the Elgin success story is told with grim American irony and an almost continuous line of backstage wrangling.

As Georgie Elgin, wife of the actor, who remains a puzzle of character until the final scenes, Miss Withers is confident, strongly serene and expressive. She is the "undecipherable" wife, keeping the audience guessing as to her attitude to her actor hubby. Both Redgrave and Miss Withers make most commendable jobs of their assumed American accents.

If Redgrave and Miss Withers do playwright Odets proud, it can certainly be said that Sam Wanamaker, the American actor, does the author, backers and audience really proud with his high-pressure performance as Bernie Dodd, the director who pushes the weak-kneed actor back to success. Wanamaker is excellent in this, his British stage debut, his timing coming in for special mention. He's the chain-smoking director who wills his wishes upon Elgin and leaves no one in any doubt that he will get what he's after. Wanamaker is tense and lively as a greyhound, his performance being the masterpiece of a dramatic evening. He also is director of "Winter Journey," the new tag adopted here so as not to conflict with "A Country Girl," British musical. Rest of cast is well-chosen.

Novel settings and unusual lighting effects set off the piece to advantage. Anthony Holland's decor is very effective. Play teed off here on its pre-London stint with a gala preem attended by many prominent in Scottish theatre. Promoter Henry Sherek and John McCallum (Google Withers's actor husband) were in the first-night audience. Gord.

## Current Road Shows

(Feb. 25-Mar. 8)

"Bell, Book and Candle" (Rosaland Russell, Dennis Price)—Great Northern, Chicago (25-28).

"Candida" (Olivia de Havilland)—Hanna, Cleve. (25-1); Locust St., Phila. (3-8).

"Cocktail Party" (Dennis King, Estelle Winwood, Julie Hayden)—Cass, Detroit (25-8).

"Curtain Going Up" (tryout)—Forrest, Phila. (25-1) (closing); (reviewed in VARIETY Feb. 20, '52).

"Darkness at Noon" (Edward G. Robinson)—Biltmore, L. A. (25-1); Geary, San Francisco (3-8).

"Flight Into Egypt" (tryout)—Shubert, New Haven (25-1); Colonial, Boston (3-8) (reviewed in VARIETY this week).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Detroit (25-1); Taft Aud., Cincinnati (3-8).

"Golden Boy" (tryout) (John Garfield)—New Parsons, Hartford.

"Guys and Dolls"—Shubert, Chicago (28-8).

"Long Watch" (tryout)—Plymouth, Boston (25-1); Forrest, Phila. (3-8) (reviewed in VARIETY Feb. 20, '52).

"Member of the Wedding" (Ethel Waters)—Murat, Indianapolis (25-27); Hartman, Columbus (28-1); Hanna, Cleve. (3-8).

"Merry Widow"—Shubert, Phila. (25-1); Aud., Rochester (3-4); Erlanger, Buffalo (5-8).

"Mister Roberts" (Tod Andrews)—Texas, San Antonio (25); Paramount, Austin (26); Melba, Dallas (27-28); Majestic, Fort Worth (29-1); Municipal, Shreveport, La. (2); Music Hall, Houston (4-5); Paramount, Baton Rouge (7-8).

"Moon Is Blue" (2d Co.)—Harris, Chicago (25).

"Moon Is Blue" (3d Co.)—Cox, Cincinnati (25-1); American, St. Louis (3-8).

"Oklahoma"—Palace, Youngstown (25-26); Palace, South Bend, Ind. (27-28); Keith's, Grand Rapids (29-1); Lincoln, Decatur, Ill. (3-4); Orpheum, Springfield, Ill. (5-6); Shrine Mosque, Peoria (7-8).

"One Bright Day" (tryout)—Playhouse, Wilmington (28-1); Walnut, Phila. (3-8).

"Paris '90" (Cornelius Otis Skinner) (tryout)—American, St. Louis (25-1) (reviewed in VARIETY Jan. 16, '52).

"Rose Tattoo"—Phipps Aud., Denver (26-27); Capitol, Salt Lake City (29-1); Biltmore, L. A. (3-8).

"South Pacific" (Webb Tilton)—Aud., St. Paul (25-26)—Lyceum, Minneapolis (27-8).

"Student Prince"—Blackstone, Chicago (25-8).

"Three Wishes for Jamie" (Anne Jeffreys, John Raitt) (tryout)—Shubert, Boston (25-1); Shubert, Phila. (3-8) (reviewed in VARIETY Feb. 6, '52).

## Memphis Arena Clicking In Converted Swim Pool

Memphis, Feb. 26.

The new Memphis Arena Theatre has settled down to a promising week-by-week presentation of drama before near-capacity audiences for the 428-seat house, a converted swimming pool in the King Cotton Hotel.

Jeffrey Lynn was guest star last week in S. N. Behrman's "The Second Man." Pat Sales, member of the permanent company, was featured, with Caddell Burroughs and Rosemary Murphy, also of the permanent company, in chief support.

Returning tonight (26) for six nights and a matinee is Eva Gabor in "Candle-Light."

Others of the permanent company are Clarence Kavanaugh, Violet Oakes and Jerry Stiller. Sam McCulloch is general manager, Tom Fitzsimmons stage director, J. C. Hodgkin technical director, and Dick Dalgleish house manager.

## Off-B'way Shows

### Boy With a Cart

(CHERRY LANE, N. Y.)

Presented at the Cherry Lane Theatre, N. Y., Christopher Fry's versedrama, "Boy With a Cart," a 70-minute miracle play about the English boy saint, Cuthman, is more direct in its poetry and narrative but more limited in its appeal than the author's recently-touring "A Sleep of Prisoners." Though risky for a legit church-tour, it could supplant the universities' current favorite for Xmas and/or chapel presentation, Eliot's "Murder in the Cathedral," being as dramatic as the Eliot opus, simpler to stage, and more manageable in the chorus department.

Using, miracle-play fashion, direct exposition as introductory links, the narrative concerns a few superhuman feats and one miracle in the life of the young shepherd Cuthman, who leaves his home in the face of adversity, constructs a rude cart in which he transports his aging mother through the countryside, and finally comes to stay where the cart breaks down, at Steyning, where, with the help of the country folk, he builds a church as an expression of his faith. Members of the four-men, two-woman chorus serve as the various characters needed in the episodes.

The verse, stamped with Fry's characteristic imaginative imagery and usually understandable, fares best as the chorus' expository links. To be effective as dialog, it needs more expert delivery than is always evidenced in this production. Color is provided by a country dance, and humor by two old characters, Cuthman's matter-of-fact mother, enacted by Mary Gordon, and a father who is the victim of over-solicitous children, played by Donald Marve.

Also characteristic of Fry, the ideas do not evolve from the action or characterization, but are presented full-blown in the dialog delivered by type characters. Saints have been unwieldy as subject matter since Chaucer, and Fry's Cuthman, who is not as human as Eliot's Cella or Shaw's Joan, would probably emerge as priggish no matter how well the part were acted. The difficult role requires not only a youngster who can act but one who can intelligently deliver the long-sentenced, strange-syntactic speeches, and 13-year-old Louis Spencer does accomplish this linguistic feat in the present offering.

Director-designer Alan James sets the action on a bare stage with graduated levels upstage, and lighting by Marjorie Spitz is a helpful assist. Vene.

### Bar-Maid Primitive

(AMATO, N. Y.)

The encouraging Dramatists Forum Workshop is presenting a would-be satire on the art world here, in which the opportunistic proprietor of a Greenwich Village Art Gallery discovers an exploitable talent for "primitive" painting in a meek little housewife. He is alarmed when her naive style is corrupted by an abstractionist painter, and hastens to restore her primitive outlook by reuniting her with her boorish, tyrannical husband. The lady asserts her independence and rejects both husband and sophisticated "artist."

Author A. P. Mollison, maneuvers his cardboard characters through three tedious, interminable acts labored wisecracks and seems uncertain of his aim and his target. Alice Winston, as the housewife, and Vincent Rourke, as the art-gallery proprietor, turn in better performances than the play deserves. Gale.

## WANTED

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## Literati

### Holiday Staff Switches

Ted Patrick, editor of Holiday mag, instituted a flock of staff changes suddenly last week, to take immediate effect. Associate editor Carl L. Biemiller was upped to post of assistant to the editor, a combination editorial-promotion job unfilled for over a year. Harry Sions and Loring Dowst, two other associate eds, were upped to be in charge of big packages and single-story issues, and Dowst the rest of the book. Associate ed Frank Zachary was named graphic editor, in charge of art and photography, another post long vacant. Richard L. Field is still managing editor.

Associate ed Al Hine is leaving the mag in April to freelance, but will still do the monthly film reviews for Holiday. Hine authored a first novel, "Unfound Door," last season and is now working on another.

### New Doubleday Syndicate

For the second time in its history, Doubleday is launching a syndicate to handle serialization of its tomes in newspapers. Doubleday's first syndicate venture was in 1923, when founder Frank N. Doubleday hired Ralph Graves, then N.Y. Times Sunday editor, to start a syndicate. Later, which marketed such titles as "Memoirs of Marshal Foch," expired after about 10 years, when Graves went into biz for himself.

Doubleday's new, adjunct differs from its first syndicate in that it will not market the books of other publishers. It is being managed by Bill Berger, assisted by Sam Vaughan, who until recently was with King Features. Editing of the syndicate's material will be supervised by Mrs. C. A. Pollard. Syndicate is peddling "There is a Right Job for Every Woman," by Anne Heywood, with future titles to include Laraine Day's "Day with the Giants."

### Eleanor King Still At It

Not generally known that Mrs. Herbert T. Kalmus, wife of the president of Technicolor, Inc., the former Eleanor King, is still continuing her King Features "self-improvement" syndicated column. Herself a product of a "charm course," having dropped 40 lbs. many years ago, she feels that the column is a must for femme readers.

### Radcliffe Pub Course

Radcliffe College, Cambridge, Mass., will conduct an intensive six-week course in publishing procedures starting June 25. Students will go through all phases of editing a book manuscript and will also dummy up a magazine.

Special staff includes editors of various magazines and publishing houses.

### Farrar, Straus' 'Big Rape'

"The Big Rape," fictionalization of the wartime and post-war deterioration of Germany, by James Wakefield Burke, has been acquired for U.S. publication next summer by Farrar, Straus. Published in English in Frankfurt by Friedrich Rudl in December, it went into a second printing in Germany in January.

German pic rights to the book have been purchased by Helmut Weiss, of Orlando Films, Munich, for \$10,000. Author is a former war correspondent for Esquire mag and later public relations officer in Germany for successively for Generals McNarney, Clay and Howley. He is currently Reich correspondent for the Indianapolis News.

### Ulanov on Jazz

Barry Ulanov's "A History of Jazz in America" (Viking, \$5) is a solid, informative work by a knowledgeable critic in the field. The most interesting section of the book, by far, comes in the opening five chapters, in which Ulanov traces the ancestry of jazz back to its beginnings, placing this uniquely American art form firmly within the orbit of European musical culture. En route, he demolishes the well-entrenched myth that the major, if not the sole, influence on jazz has been African native music.

Ulanov studies the growth of jazz through its leading practitioners, with biographical sketches of such great jazzmen as King Oliver, Louis Armstrong, Bessie Smith, Bix Beiderbecke, etc. The self-styled creator of jazz, Jelly Roll Morton, however, is dismissed in the book as of minor importance. The book moves into even more controversial territory with its nod to the "progressive" jazz movement. For Ulanov, the Lennie Tristano, Charlie Parkers, Stan Getzes, among the top exponents

of the "cool" school, are carrying forward the most creative elements in the jazz form. Woody Herman, incidentally, gets a big nod in the book for pioneering the progressive movement.

The least successful portion of the book is Ulanov's excursion into abstract critical theories. On the problem of distinguishing good jazz from bad, he only offers some platitudes about "freshness, profundity and skill," which lack any specific jazz focus. Another failing of the book is the lack of any kind of discography, a factor of prime importance for any jazzophile. *Herm.*

### Upcoming Harper Tomes

Upcoming tomes in the Harper catalog include "Plagiarism and Originality," study by Alexander Lindey of pirating in literature and the arts; "Businesspaper Publishing Practice," edited by Julien Elfenbein; "Broadcasting and Telecasting," by Henry L. Ewbank and Sherman P. Lawton; "The Distant Shore," novel by Jan de Hartog, playwright of "The Fourposter," currently on Broadway; "A Bed for the Night," biog of hotelman E. M. Statler, by Rufus Jarman, and "Working with Roosevelt," by Judge Samuel I. Rosenman.

Hesketh Pearson's two tomes, "G.B.S.: A Full Length Portrait" and "G.B.S.: A Postscript," are being released as a single Harper's volume next month.

### Text Book 'Must' On Ballet

With the growth in popularity and mass appeal of ballet, "The Classic Ballet" (Knopf, \$5) comes along at a most opportune time. It's actually a text book on ballet, its basic technique and terminology. But because of persons involved in it, the book is of unusual interest to balletomanes and theatergoers, as well as teachers and pupils, and a "must" for every ballet bookshelf.

Carefully and handsomely prepared, book is a basic visual dictionary of ballet movements. It opens with a condensed history of the evolution of ballet by Lincoln Kirstein, director of the School of American Ballet and the N.Y. City Ballet Co. There are 156 pages of line drawings by Carlus Dyer, and descriptive text by Muriel Stuart. There's also a preface by George Balanchine, noted choreographer.

Tome is a comprehensive, authoritative textbook on the terminology and technique of ballet. First of its scope to originate in the U.S., its publication was aided by a Rockefeller grant. *Bron.*

### Harcourt Brace Show List

Harcourt Brace is prepping a flock of show biz tomes for spring publication. Already scheduled are the film edition of "Murder In The Cathedral," by T. S. Eliot, who, incidentally, appears in the pic as the voice of the Fourth Tempter; the libretto of Benjamin Britten's operatic version of "Billy Budd," by E. M. Forster and Eric Crozier; and "Harmonic Practice," by American composer Roger Sessions.

Also on tap are "From Main Street to Stockholm," the letters of the late Sinclair Lewis from 1919 to 1930, edited by Harrison Smith, associate editor of the Saturday Review of Literature; and "So It Seemed," reminiscences of William L. Cheney, who was editor of Collier's mag for 18 years and its publisher for an additional seven years.

### Sounds Like a Pic Trailer, But —

Alan Hynd, specialist in spinning true murder tales for leading mags and book publishers, back at this typewriter in Greenfield Hill, Conn., following eight months of inactivity after being stricken with a mysterious and as yet unexplained illness—possibly an attempt to murder him. Author was hospitalized in Bridgeport for two months last summer and confined to an oxygen tent with 12 doctors in attendance, 10 of the medicos giving up all hope of his recovery. Hynd, however, now reported out of the woods.

Curious feature of Hynd's illness was he was stricken after starting work on book-length story for True revealing hitherto secret facts on strange and unsolved murder of Sir Harry Oakes, the multi-millionaire, in the Bahamas nine years ago. One of the scores of laboratory tests at Bridgeport Hospital disclosed a strange tropical virus, now revealed to be indigenous to the Bahamas but unknown in this country, in author's bloodstream and medicos now suspect this was the cause of almost fatal illness. Since Hynd had not been in Bahamas personally, but had gathered his data on the Oakes murder through confidential sources, sus-

picion has arisen that he was somehow deliberately fed the virus in this country to prevent publication of the yarn. Private detectives have urged Hynd to let them probe the mystery in effort to come up with the answer but as yet author is undecided on his next move.

Hynd's story was published anyway last month in February issue of True under title of "Who Killed Sir Harry Oakes?" author dictating much of it during his recuperation in Greenfield Hill. That issue of the magazine was a sellout and the Oakes story, in expanded form, will be published as a \$3 book this December by Duell, Sloan & Pearce-Little, Brown.

Government officials and police in Nassau said to be burning over Hynd's gloves-off treatment of them in story and 200 copies of the magazine failed to get through censorship on the island. To top it all off, Hynd has been banned from Nassau for life.

### Willson's 'Fedalia'

Meredith Willson, musical director of NBC's "Big Show" and composer of "May The Good Lord Bless and Keep You," and other tunes, has written his second tome, a lightweight novel, "Who Did What To Fedalia?" (Doubleday, \$2.50). It's the story of a simple but beautiful Iowa lass who trekked to the Big City in the early days of radio, only to learn that she had no talent, and then wended her way back to Willson's native state and smalltown bliss.

Willson takes some satiric jibes at talent auditions who callously break the bad news to would-be performers. But he also justifies their wet-blanket approach as kindest-in-the-long-run, as not inspiring false hopes. A lyricist, given a sympathetic portrayal, stresses that the important thing in writing a good song is "learning to recognize the bad stuff and throw it out."

Characterization is on a superficial level, and the plot has some twists (as in the psychotic uncle) unrelated to the overall theme. However, "Fedalia" is a readable effort and has some entertaining aspects for show biz. *Bril.*

### FS&Y's Roster

Arthur Cohn, composer and musicologist, head of the music dept. of the Philadelphia Free Library, has authored a guide on "Chamber Music" for Farrar, Straus & Young publication in June. Filippo Sacchi's "Arturo Toscanini (A Century of Music)," translated from the Italian, is another from the same pub in June.

Farrar also publishing "Starting From Washington Square" (a literary chronicle of the '20s and '30s), by Edmund Wilson; Harry Bull's "W.R." (Hearst); William L. "Berlin Diary" Shirer's "Mid-Century Journey"; and Artie Shaw's first book, "The Trouble With Cinderella."

### CHATTER

Nick Kenny's poems will be published by Prentice-Hall.

"Hollywood, U. S. A." was authored by Alice Evans Field, not Hughes, as erratum in last week's VARIETY.

Ferenc Molnar's "Romantic Comedies," just off Crown presses, includes eight plays, six of which have never been published in English. Incidentally, this is Molnar's 50th year of playwriting.

Former silent film star Corinne Griffith, now wife of owner George Marshall of the Washington Redskins, has penned an autobiographical tome of her moppet days in Texas which Houghton Mifflin will publish in March.

Jim Morse exited sports editor slot of the Elmira Advertiser, N. Y., to become columnist-feature writer for the Elmira Star-Gazette. Leo Kuss, formerly of the Star-Gazette's sports staff, replaces Morse on the Advertiser.

Hartnett T. Kane, the Louisiana writer, is penning a biog of the late Dorothy Dix for Doubleday. Mrs. Ella Bentley Arthur, who was principal assistant to the newspaperwoman-advice columnist, will work with Kane on the book.

Sylvan Hoffman, with the associate editorship assist of C. Hartley Grattan, is bringing out a "News of the World" simulated newspaper, presenting history in newspaper format. Their previous bestselling "News of the Nation" has just been issued, revised and updated to the Korean War. Prentice-Hall publishes both.

House-Warven publishers held a Mardi Gras party in Hollywood last night (Tues.) to salute VARIETY columnist Frank Scully on click of his latest tome, "Blessed Mother Goose." Latter is Scully's rewriting of the old nursery rhymes. No books were vended at the fete, but proceeds are to be turned over to victims of muscular dystrophy.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Feb. 22.

But who managed the original tour of Charles Dickens back there in 1867? He must have been quite a guy, too. Got to thinking about this mite, inglorious Milton while comparing how Sol Hurok has built up Emlyn Williams and Paul Gregory did the same for Charles Laughton. Without them this "new" cycle in show biz would never have got off the ground.

Credit for the revival, of course, must go to Paul Gregory, nee Burton Lenhart of Waukegan, Ia. One of the 10 most handsome young men in show biz (adv.), Gregory has made a fortune exploiting the literacy of as delightful a collection of old crocks as audiences have ever seen and heard. Just turned 30, he has run Messrs. Boyer, Laughton and Hardwicke, and Agnes Moorehead, into a million-dollar biz. Even Fortune has given him a big play and has listed him as being worth \$400,000 himself.

It is his contention that the hix are no longer in the stix, and any boy bringing that sort of money in from the hinterlands with readings of Shaw, Dickens, the Bible, Wolfe and Thurber can hardly be heaved into the pile as a clodhopper of no standing.

He was the first to see that culture is as common (and as rare) in Bismarck, N. D., as in Boston, Mass. All America studies out of practically the same textbooks, and all America goes to school. Indeed, in almost any state you might pick out of a hat there are more literate people today than there were in the entire U. S. 50 years ago. Though many of these people must return to being hewers of wood and drawers of water, that makes them hotter prospects for culture-on-tour than the big towns.

In one town in the south, Gregory booked Laughton in a cow-college auditorium that could hold 1,500 people. But between the booking and the performance the thing began to build like a live volcano. In the end Laughton had to repair to an indoor armory that could hold 11,000. He was scared stiff. The idea of holding an audience of such huge proportions spellbound for two hours, alone, gave him stage fright for about the first time in his life.

And the boy who paved the way was Esther Lenhart's lad Burton. He began by remodeling the chicken house on the Lenhart farm in Waukegan. Then he dramatized the comic strips which appeared in the Register and Tribune. He didn't charge pins; he charged pennies. He made as much as 17c a performance, and from that time on the chicken coop never laid an egg.

He won a scholarship to Drake U. on his performances in high school in Gilbert and Sullivan musicals, and kept up a newspaper route on the side. From there he moved up to one-man dramatizations for Station KSO.

Somebody must have told him that Hollywood was skidding for no other reason than the fact that he was in Iowa instead of California. So he pulled out for the Coast and decided to complete his studies at L. A. City College. He was 20 at the time. His capital was \$4. He held odd jobs and acted in little theatres. Metro saw him and signed him. He got a bit in "Brief Interlude" and that about wrapped up his career as an actor.

Remembering how much better he did as an actor-manager of Gilbert and Sullivan musicals at home, he decided he could move much faster in the stix because all the hix were now in big towns, and most of them in Hollywood. He did amazingly well. He then got the job of managing a tour for Dennis Morgan. This got him under the canopy of Music Corp. of America. Within seven weeks MCA had moved him up to head its concert bureau. This made him about the youngest executive in MCA. He could have stayed on there for years, and probably would have, if one night he hadn't heard Charles Laughton reading some classics on a radio program. This set his ample head of hair on fire. He decided to chuck his job and talk Laughton into going on tour. He assured him he had at least 300 spots across the country just waiting for an act like this. He named them. He named the people who would back a project like this. They didn't mean a thing to Laughton, but they were names, and the places Gregory listed in his Gregorian chant could be found in any post office guide if not in booking offices.

They decided to try the act out on the dog. In fact, it was my dog. Her name was Tina. She was a French poodle, the one that started the current craze in ladies' hairdos. From there he worked up to people. I remember one night he came to Bedside Manor staggering under a load of books that completely obscured him from the waist up. He made a wreck of the living room while setting it up for his particular idea of what the ill-dressed man is reading. I remember that he just about ignored all of the Scully Circus except the pooch and Nonny, who was about five at the time. He watched how she was taking it every foot of the way. She sat there pop-eyed. She didn't understand a thing. But she held on to the grim end.

I suspect this proved to Laughton that he could hold an audience anywhere, even in the stix; even if they had gone to college. How right he was was soon proved. When he got into Emporia, Kans., Gregory had done such a good job as advance man that 3,900 people turned out to hear Laughton read the classics. It must have made the spirit of the late William Allen White feel mighty warm.

### You Can Gross \$23,000 Weekly For Reading?

The thing kept building so that Laughton was able to make a two-week barnstorming tour through California between picture commitments and gross \$46,000. Gregory has got many towns so hooked in advance that they are sold out in advance, and rarely is more than 20% of the house unsold on the day of the performance. That slack is usually taken up by the time the curtain goes up.

But taking out one star who would rather do what he was doing than anything else in the world, and taking out four stars who were not quite so welded to what they were doing, were two different things. Gregory found that out when he booked his first drama quartet and gave them Shaw's "Don Juan in Hell" to kick around. In the first place the quartet ran up a weekly nut of \$16,200, or about what "South Pacific" costs to keep on the road. Then there come moments when the four stars get on each other's nerves, and separate limousines must be booked to take the separate stars to their separate hotel rooms, till it's time for them to appear at the theatre. Nevertheless, the first drama quartet managed to play 52 cities in America and a flock of them in the British Isles during the Festival of Britain last year to mighty soothing grosses.

When they played Broadway last December before breaking up till spring, they did as well, but no better, than they did in the stix. They are scheduled for an eight-week return engagement on Broadway and as much more elsewhere as can be crowded in between picture deals, which tend to null one or another out of the lineup a good deal of the time.

In addition to the quartet, Gregory now represents Elsa Lanchester (Mrs. Laughton), Hume Cronyn, Jessica Tandy, Robert Montgomery, Wayne Morris and Basil Rathbone—all itching to get out there and read 'em into the aisles.

But if the Dickensian threat should build, I suggest he pick up Owen McGivney, the old protean artist who used to run through half a dozen Dickens characters with costume changes that seemed like sleight-of-hand. He used to play the killing of Nancy by Bill Sykes, a portrayal that worked Dickens up into such a sweat that it had a great deal to do with the novelist's death. But McGivney goes mountain-climbing after such a performance, though he now is nearing 70 as opposed to 58 when Dickens cashed in his histrionic chips.

Of course, if young, handsome, virile manhood wouldn't put too great a strain on the readings, Paul Gregory could play the routine himself. But I rather guess, now that he has got used to it, he prefers the money.



## Broadway

Ella Logan "scouting for TV" between Paris and Rome.

Loew's State manager Sam Pearlman resting at his Oceanside (L.I.) home prior to ulcer surgery.

Vera-Ellen here for advance bally on her Metro film, "Belle of New York," at Loew's State on March 5.

Cecil B. DeMille became a great-grandfather via a boy for his grand-daughter, Mrs. George B. Griffin III.

Leo Genn, in for a few radio appearances, hops back to the Coast Sunday (2) for a role in "Plymouth Adventure" at Metro.

Sidney Sheldon, writer-producer, in from the Coast to see "Remains to be Seen." Metro is filming the lighter and he's doing the screenplay.

Walter Gregg, ex-vaude performer, being sought by Hellerman & Bielawski, Bay City, Mich., attorneys, regarding an inheritance.

Suzanne Cloutier, French actress, in from Paris en route to the Coast for her American screen debut opposite Alan Ladd in Paramount's "Persian Gulf."

Manie (RCA) Sacks stuck on the Coast until later this week; RCA prez Joe McConnell, with whom he left for Hollywood, meantime flew to Miami Beach on a holiday.

Johnny Mack Brown, Monogram western star, returning to the Coast Saturday (1) after appearing at a Kingsbridge Armory rodeo sponsored by the Bronx County American Legion.

Adah Lewis, wife of Ted Lewis, is chairman of the women's division of the Jewish Theatrical Guild, which is giving Milton Berle a testimonial dinner at the Waldorf-Astoria Feb. 3.

Their Metro-Felst-Miller Music deal with Francis, Day & Hunter completed, g.m. Abe Olman and attorney Julian T. Abeles sail tomorrow (Thurs.) on the Queen Mary from London.

Roxy Theatre has set up a lobby "Blood Bank." Dorothy Lamour, Florence Desmond and Milton Berle greeted the first group of pledgees Monday (25). David T. Katz, Roxy's new managing director, instituted the "bank."

Thomas Quinn Curtiss, who flew in from Paris for the 70th birthday party for George Jean Nathan last week, returns to his French expatriate home next week. Ten critics honored the dean of drama critics and presented him with a silver cigarette case.

Adele Grove, in burlesque for many years is critically ill in McKeesport, Pa. She's attempting to locate her only daughter, known as Lois Kreller or Keller. Former performer is also seeking whereabouts of Edgar McMillan, last known to be a stagehand in Detroit.

Jack Connelly, chief of newsreel special events for the U.S. State Dept., has clocked 88,000 air miles in the last 14 months, crossing the Atlantic seven times and the Pacific thrice, including a trip to Korea, on official duty. He just returned from setting up the Lisbon NATO coverage.

Boston business man Adolph Ullman, whose name will be lent to the amphitheatre at Brandeis U., Waltham, Mass., is underwriting the 2,000-capacity edifice which is expected to be open in time for a June Festival of Creative Arts. Composer-conductor Leonard Bernstein will direct the festival. At one time an Al Jolson Memorial Theatre was mentioned for Brandeis.

## Chicago

Producer Shepard Traube in for opening of "Bell, Book, and Candle."

George Jessel will headline show at Chicago Stadium April 13 for Israel bond drive.

Aaron Cushman, former amusement publicist, back in civvies after 17 months in Air Force reserves.

Jacqueline Holt subbing for Maggie MacNamara, femme lead of "Moon Is Blue," while latter recovers from flu.

George S. Kaufman, Cy Feuer, Ernie Martin and Arthur Loesser in for the rehearsal and opening of "Guys and Dolls"

## Washington

By Florence S. Lowe

"Three Men on a Horse" being revived at Arena, town's theatre-in-the-round.

Local theatres contributed \$31,010 to March of Dimes as result of sidewalk and lobby collections.

President and Mrs. Truman attended Constitution Hall concert of violinist Jascha Heifetz when he soloed with National Symphony last week.

Warner's George Crouch and Frank La Falce and Loew's Orville

Crouch, Jack Foxe and Allan Zee named to committee planning welcome to Netherlands Queen Juliana April 2.

Tom Baldrige, Loew's Middle Atlantic States field rep, has designed insignia and layout for the big seal currently being used in national promotion for bicentennial observance of his hometown, Winchester, Va.

## Paris

By Maxime de Belx

(33 Bd. Montparnasse; Litre 7564)

Harry Kurnitz dividing between London and Paris.

Gene Tierney coming here to plan another "Camille."

Anatoli Litvak and Irwin Shaw to Zurich for script huddles.

Pierre Louis-Guerin back at his Lido desk and prepping his next Empire revue.

Danièle Darrieux inked by Henri Bernstein for title role in his next play, "Evangeline."

John Huston gandering Paris for suitable locations to do his next Jose Ferrer starrer.

Paul Derval announcing intention to finally put on a new show at his Folies Bergere.

Harry A. Hill, Amexco head here, elected proxy of the American Community School in Paris.

Willie Shiller of France Soir to rep Arthur Jacobs here on his John Huston and his Gene Kelly accounts.

Anne Vernon feted at Maxim's after the auspicious opening of her starring vehicle, "Bon Debaras," at the Daunou.

Brazilian songbird Sara Menkes on her way from London to Milano's Scala Theatre robbed of \$20,000 worth of jewelry while changing a \$20 bill.

## Berlin

By Bill Conlan

Latest nitero to open on the Kurfurstendamm is the Orient Bar.

A two-day jazz concert at Titania Palace with Greeme Bell orch and Harlem Bee-Bob dancers.

The Commies will spend the equivalent of \$3,000,000 for new East Zone pix projection equipment installation.

Oscar Karlweis and Winnie Markus in Jean Guittou's "Je L'Aime Trop" doing capacity biz at the Renaissance Theatre.

"Lady in Dark" at the Theatre Am Nollendorf Platz expected to close shortly after unfavorable reviews by the leading Berlin crit.

## Riviera

By Edward Quinn

British playwright Frederic Lonsdale vacationing in Cannes.

The Marquis de Cuevas Ballet Co. doing brisk biz at Cannes Casino Theatre.

Colette Marchand returned to classical ballet with "Swan Lake" Monte Carlo Casino Theatre.

Because of death of King George VI, Nice and Cannes Carnivals postponed for two weeks.

Boy prodigy Roberto Benzi, after conducting concert in Cannes, narrowly escaped injury in auto accident.

Philippe Lemaire, film actor, appeared in "Jesus La Caille" by Francis Carco at the Casino Theatre, Nice.

Bernard Blier, with Marie Sabouret of the "Comedie Francaise" in Henry Bernstein's "Victor" played the casinos of Monte Carlo and Cannes and Palais de la Mediterranee, Nice.

Chanteuse Lily Fayol, who starred in French version of "Annie Get Your Gun," now doing first straight role in "Monsieur Bernard" which played series of one-nighters here and a short season at the Palais de la Mediterranee, Nice.

## Scotland

By Gordon Irving

"Kiss Me Kate" likely for Glasgow and Edinburgh following London folding.

"A Gordon for Me" new song by Scot tenor Robert Wilson, making top sales here.

New version of Emile Littler's "Maid of the Mountains" in Glasgow March 10.

Wilson Barrett Players open annual Glasgow stint March 31 with "His Excellency."

Perth Theatre staging Jean Anouilh's play success "Ring Round the Moon."

T. Graham Salmon, Edinburgh, new proxy of Scottish branch of Cinematograph Exhibitors Assn.

"Educating Archie," with Peter Brough and his vent Archie Andrews, set for Empire, Glasgow, March 24.

Jean Kent and Griffith Jones set for Lyceum, Edinburgh, March 10, in "The Moonraker," new romantic play by Arthur Watkyn.

## London

Sadler's Wells Ballet company set for a Portuguese tour in April. Maurice Winnick on a quickie trip to N.Y. and Chicago this week.

Recordings of Winston Churchill's radio tribute to the late King are being sold for charity.

Edgar Ricketts, for many years with the Walt Disney organization here, emigrated to Canada last weekend.

Mrs. Van Heflin arrived here last week to join her husband who has been filming "Mask of Pharaoh" at Elstree.

Sir David Maxwell-Fyfe, the Home Secretary, to be honored guest at annual dinner of Cinematograph Exhibitors Assn., March 11.

D. J. (Jack) Goodlatte, managing director of Associated British Cinemas, hosting a dinner tonight (Wed.) to honor the company's champion showmen.

Guy Hamilton, who was assistant to Carol Reed on three films raised to full directorial status on "Gauguin Stranger," filmization of an Edgar Wallace thriller, starring Donald Wolfit.

Arthur Blake, who had originally been booked for a three-month run at the Empire before the cancellation of the vaude policy, now inked for cabaret date at Churchills May 1.

Anthony Hawtrey, the producer; Betty Ann Davis and Merry Merrell, the stars, with 11 other members of the cast of "Women of Twilight," sailed for N.Y. on the Queen Mary last week.

Herbert Yates hopped to Scandinavia after attending Republic's first birthday convention in London. Returned here for the weekend, leaving on a quickie to Rome before flying back to N.Y.

Gilbert Harding, a big radio name here, has been set to tour vaudeville for the first time. Maurice Winnick will star him in "What's My Line" when he opens for Moss Empires next April.

Leslie Macdonnell, of Fosters agency, elected chairman of the British Agents Assn. Macdonnell has been acting chairman for the last two years since Gerard Heath resigned when he was appointed managing director of the Syndicate Halls.

## Miami Beach

By Lary Solloway

Singwriter Irving Caesar at the Roney Plaza.

Ford Harrison orch a click at Boca Raton Hotel.

Helen Forrest into Sans Souci Blue Sails Room today (Wed.).

Emil Coleman orch opened at LaRue's, plush dinner-dance spot.

Georgie Price held over at Nautilus Hotel's Driftwood Room for another stanza.

Ritz Bros. check in at Lord Tarleton Saturday (1) and open at Copa City March 5.

Jackie Miles heads for Palace Theatre, N.Y., engagement March 11. Held over at Clover Club.

Buddy Hackett, current comedy click at Martha Raye's Five O'Clock, in big show biz group sunning at Lord Tarleton. Show of Month's Sylvia Siegler also there.

Harry Richman returns to town soon for Ciro's engagement, rejoining old confrere Joe E. Lewis, currently in his sixth week at swank spot. Carol Bruce is this week's added attraction.

Gary Cooper and Jon Hall week-ended at Saxony Hotel, before heading for Caribbean fishing cruise. Chi Herald-American columnist Nate Gross spending his annual suntan time here.

## Rio de Janeiro

By Dave Wilson

Mexican star Maria Felix, currently in Rio, was guest of honor at a Mexican embassy shindig.

Stripper-teaser Luz Del Fuego to marry orchestra leader and composer Eleazar De Carvalho, w.k. to U.S. Audiences.

Samba singer Dalva De Oliveira, recently elected Radio Queen 1951, will leave soon for Europe on a tour including Lisbon, Madrid and Paris.

French actor Francois Perier contracted by the Copacabana Palace Theatre for the 1952 season. La Comedie Francaise will also travel to Brazil this year.

Rubens Berardo, owner of Radio Continental, has purchased Radio Cruzeiro Do Sul. It will serve as an outlet for unsponsored programs until they can be moved into the larger station on a paying basis.

Aloisio Silva Araujo, producer of the radio serial "Recruit 23," preparing a motion pic version of the story. Army sergeants recently broke into Radio Mayrink Veiga in an effort to stop the program which lampoons army life.

Assis Chateaubriand, newspaper-chain publisher and radio network

owner, has purchased another station: Radio Clube De Pernambuco of Recife. The "Emissoras Associadas" now has 10 outlets throughout Brazil, the country's biggest network.

## Philadelphia

By Jerry Gaghan

The Weavers are making their first nitero appearance in town with a nine-day run at Rendezvous. Cafe Owners Assn. now sends revues every Friday to entertain vets in Valley Forge Memorial Hospital.

Roger W. Clipp, g. m. of the WFIL stations, named to board of directors of Philadelphia Civic Grand Opera Co.

Drummer Buddy Rich, doing a solo stint at Ciro's, wound up his engagement on second night (19) by mutual agreement.

Sadler's Wells Theatre Ballet makes first appearance here with four performances at Academy of Music (Feb. 28-March 1).

Russian Inn, favorite hangout of legit crowd, celebrated its 29th anniversary under continuous management of Sue and Harry Stolwein.

Blue Note Cafe staged testimonial party (21) to mark 50th year for Reese DuPre as a local impresario of musical and theatrical events.

Marie McClenahan, wife of Robert Peirce (manager of John Bartram Hotel), is off to Chicago as featured skater in new rink revue at Conrad Hilton Hotel.

## Athens

By Irene Velissariou

"Great Caruso" continues successful first-run here.

"David and Bathsheba" playing day-date in three cinemas here.

Beau Bavu, Swiss conductor, did two Sunday concerts with the National Greek Orch.

Russian-British pianist Leff Pousinof here from London to give single concert. Goes next to Tel-Aviv.

Turkish singer Sinatan Zantar, in town from Wien, gave a recital here under Turkish Embassy sponsorship.

American playwright Paul Green huddled with National Theatre toppers about developments of the Greek legit theatre.

Wien Pianist Battura Skoda, in city for two concerts, is booked until 1953. He is set to appear in Wien, Oslo, Stockholm, London, Sydney and U.S.

French actors, under the direction of Josephine Gael and Jack Morange of La Comedie Francaise, here from Istamboul for series of French plays at Kotopoull Theatre.

## Rome

By Helen McGill Tubbs

Rasma Dukat, Lithuanian singer, to Milan for club dates.

Writer Vera Gasparry Goldsmith and director I. Goldsmith here on visit.

Boston Symphony Orch will include Turin and Milan on its European tour.

Italian actress Gina Lollobrigida, under contract to Howard Hughes, planned out for Paris film confabs.

The Joe Loseys have taken an apartment here while Losey is cutting and dubbing the Paul Munie Italian film, "Embarkment at Midnight."

## Pittsburgh

By Hal Cohen

Singer Johnny Kirby off for the Coast on a three-week vacation.

George Tices celebrated 29th wedding anni and the Max Sonnenleitners their 23d.

Mickey Sharp, Walter & Jean Brown and Mitzie Steiner go into Carousel next week.

Ken Hoel got snowbound in Portland, Me., en route to Canada on "Ice Cycles" exploitation.

Cindy Hale, who started at Casino as a chorine, is currently back there as a featured disrober.

Miriam Sage Dancers on a three-week vacation from the Copa with Seven Lucky Girls replacing.

Bill Brant and his TV gang packed to entertain daytime at Auto Show week after next.

Mary Small in town for couple of days hobnobbing with disk jockeys on her latest platters.

Betsy Kelly and daughter Kerry here visiting Gene Kelly's parents before shoving off for Europe to join him.

Ex-Playhouse staffer Jim Scanlon, badly wounded in Korea, got his discharge and has re-entered Pitt medical school.

WB gave Joe Feldman a nice bonus upon leaving the company, after 23 years, to go into the ad biz with Julius Dubin.

Morey Amsterdam, Emil Cohen, Patsy Abbott and Samuel Sterner Chorus heading Hillel Academy show at Mosque Sunday (2).

## Hollywood

Pete Smith bedded with flu. Filmore Lash in from London. Rory Calhoun bedded by virus. Patti Page planed in from Honolulu.

Leo Robin laid up with injured spine.

Hanne Axman became a U. S. citizen.

Carolyn Jones recovering from surgery.

Ethel Barrymore on vacation in Arizona.

Billy Gray hospitalized for minor surgery.

Gene Autry in town after a tour of 37 cities.

Phil Goldstone recovering from heart attack.

Cyd Charisse to St. Louis to join Tony Martin.

Richard Thorpe returned from Miami vacation.

Don MacElwaine in hospital with pneumonia.

William H. Mooring east on 46-day lecture tour.

Roy Rogers in the hospital with a minor lung congestion.

Margaret Sheridan to Little Rock for a charity show.

Gene Nelson east on a 10-week tour, starting in Chicago.

Beverly Michaels to Mexico City for a personal appearance.

Guy Madison and Andy Devine to San Jose for personals.

Cole Porter due in Hollywood this week for a six-month stay.

Victor Moore in hospital after collapsing at Santa Anita track.

Carla Balenda set for summer tour of New England strawhatters.

Dr. G. E. Uychara, member of the Japanese Diet, guested on the Warner lot.

Ray Heindorf checked in at Warners after three-week tour of South America.

Kay Young in from England to visit Douglas Montgomery's family in Pasadena.

Danny Kaye laid up with flu, causing delay in filming of "Hans Christian Andersen."

Rory Calhoun's illness holding up added scenes for "Way of a Gaucho" at 20th-Fox.

Robert Cummings and Terry Moore taped interviews for Armed Forces Radio Service.

Douglas Fairbanks, Jr., planed to Houston to speak at the Cordell Hull Foundation dinner.

Shelley Winters suspended from Universal-International payroll, retroactive to Feb. 3.

Film industry's Permanent Charities Committee donated \$19,600 to the L. A. County Heart Assn.

Charles P. Skouras will be honored guest at second annual Brotherhood Testimonial Dinner tomorrow (Thurs.).

Rosetta and Vivian Duncan were guests of honor at a homecoming reception celebrating their start as a sister team in L.A. in 1915.

## Cleveland

By Glenn C. Pullen

Jay Lee's oriental revue moved into Alpine Village for month.

Joey Mack, one-time vaude and cafe emcee, trying comeback here.

Tommy Edwards doing first local nitero date at Moe's Main Street Club.

Gleason's club getting into bigger band policy with Johnny Hodges crew as starter.

Muggsy Spanier unit playing return date at Skybar week of March 3, following current Red Norvo.

Milton Krantz, manager of legit Hanna, had both legs lacerated and bruised by auto backing into him.

Rosemary Clooney pulled about 650 teenagers in Saturday canteen jamboree staged by Vogue Room in Hollenden Hotel's ballroom.

Pierson Thal's orch replacing Russ Carlyle band at Bronze Room tomorrow (Thurs.), with Carlyle inked for Hotel Muehlebach in Kansas City.

Metropolitan Opera Co. signed another five-year contract to continue its spring festivals in civic auditorium under sponsorship of Northern Ohio Opera Assn.

## Atlantic City

By Joe W. Walker

Anthony M. Hennig, production manager of the American Broadcasting Co., and Mrs. Hennig in town.

Fred Allen and Portland Hoffa down to take advantage of the three-day holiday. Ditto the David Sarnoffs.

Mack Triplets, big draw last summer on Steel pier, back to feature A.C. Fire Dept. Welfare Association minstrel and frolic, also on Steel Pier.

Washington's Birthday crowds swelled by some 2,000 New Jersey Republicans who paid \$100 each for a flet mignon dinner served in Convention Hall to enrich the GOP by some \$180,000.

# OBITUARIES

## CHAUNCEY A. WEAVER

Chauncey A. Weaver, 83, lawyer, musician, labor leader and newspaperman, died in Des Moines, Iowa, Feb. 15.

Weaver started his musical career as a bass drummer, switched to cornet and then to bassoon. He played at the old Foster Opera House, at the Berchel Theatre 20 years and was music manager for the Elbert & Getchell Theatres for eight years. He also played with the Shrine band and was active in the musicians union, having been a member of the national executive board of the American Federation of Musicians from 1925 until 1947. As a member of that board he was named with Jimmy Petrillo in the Government's request for an injunction to restrain further enforcement of a union order prohibiting its members from making records.

Weaver was appointed assistant city solicitor in 1919 and served for 17 years. His humorous opinions are considered masterpieces of mixing law and humor.

## OLIVER H. P. GARRETT

Oliver H. P. Garrett, 58, screen writer, died in New York Feb. 22.

## IN MEMORY,

"Little Sunshine"

**Sid Grauman**

Mar. 17, 1879 Mar. 5, 1950

From Arthur S. Wenzel, Pub. Dir. for "The Little Giant of Show Biz"

He won an Academy Award in 1934 for the pic, "Manhattan Melodrama."

Among the scenarios he wrote were "Forgotten Faces," "The Texan," "Moby Dick," "If I Had a Million," "The Story of Temple Drake," "The Hurricane," "Duel In The Sun," "Flight For Freedom" and "Dead Reckoning." He also worked on "Gone With The Wind," "Night Flight," "A Farewell To Arms" and "Street of Chance." His play, "Waltz in Goose Step," was produced on Broadway in 1938. Garrett was one of the founders of the Screen Writers Guild, whose exec board paid him a special tribute in a resolution adopted over the weekend. It pointed out that Garrett was repping SWG in N. Y. at the National Television Committee negotiations with networks at the time of his death.

## MRS. EDDIE FOY, JR.

Anna Marie "Mac" Foy, 37, wife of comedian Eddie Foy, Jr., died

## In Memory of My Friend,

**KEN DOLAN**

March 1, 1951

Adrian Samish

in her sleep Feb. 24 at her home in New York. She had been ill for many years. Her husband, who had been scheduled for a performance on the U.S. Rubber Co. "Royal Showcase" on NBC-TV that night, found her dead in bed when he rose in the morning. He was unable to go on with the performance, and Bert Lahr, a longtime friend of the Foy's, substituted.

Mrs. Foy and the comedian were married in 1933. She had been a chorine. A son, Eddie Foy 3d, now 17, also survives in addition to two brothers.

Services today (Wed.) at 10:30 a.m. at St. Malachy's, N. Y.

## LAWRENCE GRANT

Lawrence Grant, 82, stage and screen actor, died in Santa Barbara, Cal., Feb. 19. His first appearance in films was in "To Hell With The Kaiser," during the first world war. Among his other pix were "Nana," "Grand Hotel," "A Gentleman of Paris," "Bulldog Drummond," "By Candlelight" and "Duchess of Buffalo."

At one time Grant was public relations adviser to Louis B. Mayer,

former Metro topper. He also emceed several ceremonies of the Academy of Motion Picture Arts and Sciences.

## DAVID KEES

David Kees, 30, CBS-TV director of special events, died in a Norwalk, Conn., hospital Feb. 22 after a brief illness.

Kees came to CBS from KPIX, San Francisco, where he had been production manager. He directed the pickup of the Japanese Peace Treaty conference last September, which marked the opening of the new microwave relay link between the coasts. He was brought to N. Y. by CBS in December.

Wife and daughter survive.

## ANTHONY WALBERG

Anthony Walberg, 33, pianist-accompanist, was killed in a car collision near Berwyn, Ill., Feb. 24. He had been associated with Captain Stubby and his Buccaneers, a radio and recording group. He also appeared on several broadcasts on WLW, Cincinnati.

His wife, son and daughter survive.

## NORMAN DOUGLAS

Norman Douglas, 83, novelist, scientist and poet, died in his villa in Capri Feb. 11. The entire population of the little island turned out for his funeral.

Many of Douglas' stories had been used to make films, and pic personalities from all over the world came to chat with him in his favorite cafe on the piazza.

## SAM DUFKIN

Sam Dufkin, 61, screen actor, died Feb. 19 in Hollywood. Starting in silent film days, he played for several years with Mack Sennett's company.

Dufkin was a charter member of the Screen Actors Guild and in recent years had been associated with the Screen Extras Guild.

## DON RAE BURN

Don Raeburn, 28, a bit actor in the touring "Gentlemen Prefer Blondes," jumped 16 floors to his death Feb. 23 from his hotel room in Detroit, where the musical is playing a three-week engagement. He was being questioned by detectives of the morals squad.

Parents survive.

## ROBERT STRANGE

Robert Strange, 70, stage and screen actor, died Feb. 22 in Hollywood. His film career started 17 years ago with "Special Agent" at Warners. Among his more recent pictures were "High Sierra," "Arizona Cyclone" and "The Yukon Kid."

His wife survives.

## JACK MILEY

Jack Miley, 71, retired vaude actor, who conducted a dance school in Mobile, died Feb. 18 in that city. He played the Keith and Pantages circuits for years.

His wife, a brother and a sister survive.

## EDWARD F. CALLAHAN

Edward F. Callahan, 73, theatrical booking agent in Philadelphia for 55 years, died in that city Feb. 18.

During the early days of the film industry, Callahan operated theatres in Philly, Chester, Pa., and Wilmington, Del.

## JAIME YANKELEVICH

Jaime Yankelevich, 58, pioneer in Argentine radio, died in Buenos Aires Feb. 25. In October, 1951, he opened the country's only TV station.

For further details see radio section.

## MILTON M. KRUEGER

Milton M. Krueger, 60, distrib exec, died in Indianapolis Feb. 22. A motion picture salesman for many years in Chicago, he was Indiana rep for Lippert Pictures.

Survived by three brothers and two sisters.

## JEANNE GORDON

Jeanne Gordon, 59, former Met Opera contralto, died in Macon, Mo., Feb. 21. She debuted at the Met in 1919 and remained there until her retirement in 1928.

A daughter survives.

## SALLY BAUER

Sally Bauer, 57, member of the Universal-International editorial

department, died of a heart attack Feb. 23 in Hollywood.

Mrs. Bauer started as secretary to the late Carl Laemmle, Universal president, in 1926 and moved to the editorial branch four years ago.

## MORRIS UMLAS

Morris Umlas, 43, for many years a proofreader at Rogowski Press, printers to VARIETY, died Feb. 20 in New York after a brief illness. Survived by wife, two sons and a daughter.

## MRS. FANNY A. CLIFFORD

Mrs. Fanny Anderson Clifford, 77, former vaude actress, died in Washington Feb. 22.

She had appeared on the stage with Eddie Foy and Douglas Fairbanks, Sr., among others.

## WILLIAM J. CONWAY

William J. Conway, 67, former general contracting agent for Ringling Bros. and Barnum & Bailey Circus, died Feb. 19 at his home in Bridgeport, Conn.

He was with the Big Show for 45 years.

## JOHN MIEHLE

John Miehle, 50, veteran still cameraman, died in Hollywood Feb. 19 after a long illness. His last assignment was on Wald-Krasna's "The Blue Veil."

Wife and a son survive.

Will Arthur McDowell, 72, a member of Paramount studio police force for 22 years, died in Hollywood Feb. 20. Wife and daughter survive.

Felix Salmond, 63, cellist and teacher at the Juilliard School of Music, N. Y., died Feb. 19 in New York.

Ray Taylor, 63, former motion picture director, died Feb. 15 in Hollywood. His wife, and daughter survive.

E. Kenneth Martin, 53, sound technician at Warners for 19 years, died Feb. 20 while vacationing in San Francisco.

Ethel Wales, 71, retired stage and screen actress, died Feb. 15 in Hollywood.

Wife of Frederic Wile, Jr., TV program veepee at NBC, died in New York Feb. 20.

Mother, 67, of Rod O'Connor, NBC radio announcer, died Feb. 22 in Ogden, Utah.

Father, 65, of John Bromfield, freelance actor, died Feb. 22 in Hollywood.

Brother of Jerry Bergen, comedian, died in New York Feb. 22.

Jean Mannheim, 61, French radio exec., died in Paris, Feb. 15.

## Judy Garland

Continued from page 1

bill comprising Ben Blue, Jean Carroll, Leo De Lyon, Compagnons de la Chanson, Andre, Andree & Bonnie, Billy Wells & Four Fays and Chandra-Kaly Dancers.

## Melchior's Ad Lib

Melchior drew the slyest laugh of the evening. When called upon on stage by Miss Garland, the former Metopera Wagnerian tenor recalled that he used to work a house a few blocks down the street. He left that house with a Bing, and said he "hoped to go over here with a bang." Melchior, of course, was referring to the fact that he had some difficulties with Rudolf Bing, Met's general manager.

However, the prevailing sentiment seemed to be lachrymose. After the audience got through cheering Miss Garland, both manually and vocally, she did her first encore, "Over the Rainbow" in her tramp costume used in "Couple of Swells." There were moments when tears came to Miss Garland during its rendition. The effect was similar on many members of the audience. Speeches and three extra numbers didn't suffice. The crowd just didn't move, although most knew that she had already done three numbers more than in her usual shows. There were requests from all over the house. A voice in the direction of her manager-fiance Sid Luft apparently suggested that the audience sing to her. Miss Garland took up that

suggestion, stood back and waited. In short order, maestro Jack Cathcart maestroed "Auld Lang Syne." Halfway through the number Melchior stood up, and the rest of the house followed suit. It had sufficient emotional wallop to bring tears.

## Extraordinary Warmth

Miss Garland has set a pattern that will be hard for anybody to follow. At her opening, the public seemed to sense that she needed to make good on this engagement if her career was to continue. Theatregoers knew that she was a sick kid, and there was a collective feeling that they would give her the security she needed. Her public may well have contributed considerable therapy to her physical and mental comeback. Her professional status was never in doubt.

Such a public desire to do good, theatrically speaking, may never be generated again. But there are performers and artists of different calibre who will excite other emotions. The house is eyeing Betty Hutton, who is reported to have promised to mull over the Palace while entertaining troops in the Pacific. Beatrice Lillie is also under consideration. For the next bill, RKO Theatres prexy Sol A. Schwartz has Olsen & Johnson, Jackie Miles and Jose Greco so far. Others are still to be booked.

One thing is definite. Thanks to Schwartz, William Morris Agency g.m. Abe Lastfogel who got the idea of putting Miss Garland into the Palace in two-a-day, and house booker Danny Friendly who warmed up the theatre by fighting for its return as a vaude centre, the Palace has again become a creative force. It made Miss Garland one of the hottest showbiz personalities. It can create other names as well. It has even started two-a-day in other cities. Miss Garland is booked in two such engagements. In short Miss Garland and the Palace has been effective in turning the thoughts of showmen to living theatre. It's again fashionable to create personalities. This could easily be the start of the healthiest development in the live entertainment field in two decades. Jose.

## MARRIAGES

Dorothy McCallum to Vincent Capobianco, Toronto, Feb. 23. She is daughter of Hiram McCallum, assistant general manager of the Canadian National Exhibition; groom is New Jersey realtor.

Elizabeth Taylor to Michael Wilding, London, Feb. 21. Both are screen players.

Kathleen Francis, May to Pfc. William Womack, Chicago, Feb. 23. Bride former dancer.

Angela Carroll to John Mantley, Miami, Feb. 9. Groom is production associate on WOR-TV, N. Y., programs; bride is radio-TV actress.

Cyril Mickenbol to Lester Mandel, Chicago, Feb. 17. Groom is sound technician with national "South Pacific" company and son of Henry Mandel, stage manager of the Palace, Chicago.

Frances Marlier to Dennis Shea, Pittsburgh, Feb. 23. Bride is the daughter of George Marlier, chief artist for the Harris Amusement Co. in Pitt.

Betty Ann Horstman to James E. Venable, Dayton, O., Feb. 23. Bride is director of women's activities at station WING, Dayton; he's with the Kircher, Helton & Collett agency.

Margaret Ann Havelhurst to Dewey Martin, Las Vegas, Feb. 16. He's an actor.

Marilyn Day to Arthur Gerold, Bogota, N. J., Feb. 23. Bride is a musically minded singer; groom is general manager of St. John Terrell's Music Circus, Lambertville, N. J.

Katherine E. Kurske to William Denis Gargan, Jr., New York, Feb. 24. Groom is a TV producer.

Jeanne Marino to Eddie Lucas, Binghamton, N. Y., Feb. 24. Groom is sideman with the Sammy Kaye orch.

Diane King to Terry Mullin, Feb. 23, Hollywood. She is the stepdaughter of Dr. Herbert T. Kalmus, prez of Technicolor; her mother is Eleanor King, Hearst King Features beauty columnist.

Assunta Frances Rockiccoli to Dr. Manuel J. Carballeira, New York, Feb. 23. Bride is a nitery singer-pianist known professionally as Susan Raye.

Maj. Gloria Miller-Potter to N. Jack Levrero, New York, Feb. 25. Groom, who was discharged last week as an Air Force captain, is a former screen director-producer.

## Florida Push

Continued from page 1

to finance production and distribution of their properties.

First picture to enter production is "Carrie Williams, Justice of the Peace," starring Margaret Lindsay. Packaged by Addison Smith, the series is designed as a daytime serial. According to Smith, the initial series will have 230 quarter-hour episodes. Smith, at one time with Paramount on the Coast, will attempt to lens a full year's product in seven or eight months, although the cast and crew are to be paid for a full year's work.

Bauch and Christianson have also closed a deal with William Lava, prexy of Allegro Productions on the Coast, to syndicate Allegro's "Special File," a half-hour mystery series. Frink explains the apparent paradox of Florida outfit handling film made in California as a test to determine which state can turn out better product. "Advantages and disadvantages of shooting in California are well known," he said, "but Florida's are not so well known. Our disadvantages lie mainly in the fact that we are pioneers." He expressed confidence, though, that the project would succeed to the point where Florida would lure other producers from Hollywood and N. Y.

Ball is currently negotiating with Smith for a second daytime vid-film serial, which has not yet been titled nor cast. It's to be lensed under the same speed-up system as "Carrie Williams."

## BIRTHS

Mr. and Mrs. Sid Caesar, son, New York, Feb. 18. Father is star of NBC-TV "Show of Shows."

Mr. and Mrs. Cliff Johnson, son, Chicago, Feb. 19. Parents are toppers on Cliff Johnson radio program syndicated from WGN there.

Mr. and Mrs. Byron Roberts, daughter, Santa Monica, Cal., Feb. 14. Father is a director at Warners.

Mr. and Mrs. John Auer, son, Santa Monica, Cal., Feb. 18. Father is producer-director at Republic.

Mr. and Mrs. Ed Joslyn, son, Houston, recently. Father is a cameraman with KPRC-TV there.

Mr. and Mrs. Bob Parker, daughter, Houston, recently. Father is member of film room staff of KPRC-TV there.

Mr. and Mrs. Charles Pomerantz, son, Los Angeles, Feb. 22. Father is a publicist.

Mr. and Mrs. Roy Lightfoot, son, San Antonio, recently. Father is an organist there.

Mr. and Mrs. David Levin, daughter, Providence, Feb. 18. Father is manager of RKO Albee Theatre there.

Mr. and Mrs. Murray Garrett, son, Hollywood, Feb. 22. Father heads the Graphic House photo syndicate on the Coast.

Mr. and Mrs. Ed Brown, daughter, Pittsburgh, Feb. 20. Father is publicity director for WCAE there.

Mr. and Mrs. Stan Kindle, daughter, Pittsburgh, Feb. 19. Father is with Artie Arnell orch.

Mr. and Mrs. Russ Stang, son, Pittsburgh, Feb. 13. Father is a scenic artist at WDTV there.

Mr. and Mrs. Red Levy, son, Schenectady, N. Y., Feb. 10. Father is WRGB-TV performer and radio writer.

Mr. and Mrs. Jory Nodlund, daughter, Chicago, Feb. 17. Father is a WMAQ salesman there.

Mr. and Mrs. Jack Taylor, daughter, Chicago, Feb. 12. Father is a Chi CBS announcer.

Mr. and Mrs. Herb Jeffries, daughter, Hollywood, Feb. 17. Father is a singer.

Mr. and Mrs. George B. Griffin 3d, son, Santa Monica, Cal., Feb. 22. Child is the great-grandson of Cecil B. DeMille.

Mr. and Mrs. Carden Bailey, daughter, New York, Feb. 19. Mother is Julia Sze, head costume designer at CBS-TV; father is scenic designer of NBC-TV's "One Man's Family."

Mr. and Mrs. Lee Stiglitz, two sons, New York, Feb. 23. Mother is daughter of Folly Markus, veteran theatrical booker.

Mr. and Mrs. Robert Peary, son, Englewood, N. J., Feb. 22. Father is production coordinator on NBC-TV's "One Man's Family."

Mr. and Mrs. Robert J. Burton, son, New York, Feb. 23. Father-veepee of Broadcast Music, Inc.

Mr. and Mrs. Lennie Hodes, two sons, Brooklyn, Feb. 24. Father professional manager of Criterion Music.

Mr. and Mrs. Michael Dann, son, New York, Feb. 19. Father is supervisor of special broadcasts for NBC-TV.



# 4 Love Letters

**Paramount Theatre**

to BOB WEITMAN, HARRY LEVINE and BOB SHAPIRO for affording us the opportunity of playing the PARAMOUNT THEATRE—just concluded.

**DECCA Records**

to MILTON RACKMIL, LEONARD SCHNEIDER, SID GOLDBERG, BILL GLASSMAN, PAUL COHEN, MIKE CONNER, ED KISSACK, LAWRENCE MCINTIRE, and all concerned in the exploitation and distribution of our records.

**to DISK JOCKEYS JUKE BOX OPERATORS and RETAILERS —**

... all over the country—for their invaluable approval of our efforts... We attribute our success to them. "TELL ME WHY" is currently over the 1,500,000 mark in sales and No. 1 in Variety's "Top Record Talent and Tunes." Our latest release is coming up fast—"YOU BROUGHT ME LOVE" B/W "PERFIDIA."

**M.C.A.**

to HARRY ROMM, JOHN DUGAN and the organization's entire staff throughout the country for the wonderful cooperation we receive.

*The*

# 4 ACES

Currently on Tour of the Nation's Leading THEATRES, HOTELS and NIGHT CLUBS

JON GREGORY—Choreographer  
MARTY GOLD—Arrangements

DIRECTION



Personal Manager—HERB KESSLER

